

# **JAM**

Written

by

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&

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FADE IN:

INT. OFFICE -- AFTERNOON

GEORGE sits behind his desk. Medium build, fair skin and hair, balding. Wears a light coloured inexpensive suit. Blank face.

Behind him the sun sets through a window. Next to him on the desk there is a box full of his belongings. The office is not large, blandly furnished, corporation grey.

GEORGE stares at a spot on the wall. He lifts up a picture frame from his desk and looks at it.

P.O.V. GEORGE ON PICTURE

A photo of George, his two kids, his wife. George's wife looks stiff. GEORGE's twelve year old son holds up two fingers behind his father's head.

INT. OFFICE -- CONTINUOUS

George sighs and puts the picture in the box. A KNOCK.

GEORGE

Enter.

The door opens. ANNE, GEORGE's middle-aged secretary, enters and sits opposite GEORGE.

ANNE

I'm really really sorry, George.  
It seems that the good ones always  
go first.

GEORGE

Its OK. Its good to know that I  
still have friends.

ANNE

(stands)  
Yeah everybody's really sorry to  
see you go. We'll miss you over  
here.

She offers one hand to GEORGE to help him stand. He stands and looks at her. She hugs him.

ANNE (CONT'D)

Come on its time to go. Don't make  
it harder on everybody.

(CONTINUED)

They walk out of the office.

INT. MAIN OFFICE AREA -- CONTINUOUS

The room quietens when GEORGE and ANNE enter. ANNE leads him towards the elevator. Workers male and female call goodbye after him.

Eyes watering GEORGE shakes ANNE's hand, waves to the other workers, turns to face the elevator doors.

He hears giggles behind him. He turns to face the room.

P.O.V. GEORGE

All the faces looking at him are red with suppressed laughter.

P.O.V. WORKERS

GEORGE looks back over his shoulder.

P.O.V. GEORGE ON ELEVATOR DOOR

In the reflection of the steel elevator doors GEORGE can see there is something stuck to the back of his suit.

FULL SHOT MAIN OFFICE AREA

GEORGE dances and twists trying to reach the paper stuck to his back. He drops his box of belongings.

The room erupts into laughter. GEORGE takes off his coat and snatches off the paper.

P.O.V. GEORGE ON PAPER

Big red capital letters LOSER WALKING.

CLOSE UP OF GEORGE'S FACE

Puzzlement turns to realization.

FULL SHOT MAIN OFFICE AREA

GEORGE folds the note in four, kneels, and puts it in the box. He gathers up the rest of his spilled belongings, puts them in the box and stands.

The elevator arrives, the doors open and a younger man holding a resume steps out. GEORGE looks at him then walks into the elevator. The doors close behind him.

(CONTINUED)

The younger man walks further into the room then stops as his foot crunches something on the floor. He picks up the broken photo of GEORGE's family.

INT. ELEVATOR -- CONTINUOUS

GEORGE stands in the elevator staring up at the numbers. Suddenly the lights dim and the elevator stops. He continues to look at the dead numbers then prods the buttons.

When nothing happens he starts hitting the door with his fist and shouting.

GEORGE

Help! Help!

The doors open fast. GEORGE falls out still holding his box and hits the concrete face first.

INT. UNDERCOVER PARKING -- CONTINUOUS

GEORGE gets up. His nose bleeds a bit and his suit front is covered in dust.

GEORGE

Son of a...

He brushes his clothes and walks away leaving the box on the ground. He walks to his car, a new peplemover with tinted windows. He drives off.

EXT. UNDERCOVER PARKING -- EVENING

GEORGE's car exits the building. As he drives carefully into the road a small hatchback travelling at high speed swerves around the peplemover. GEORGE avoids a collision and hits the horn.

INT. HATCHBACK -- MOMENTS LATER

Rear view of the young woman driving. She's in an evening dress. She lifts her head to the mirror to see the peplemover disappear around the corner.

She opens the bag on the seat next to her and pulls out an invitation. As the paper is pulled out it uncovers the butt of a handgun.

P.O.V. YOUNG WOMAN

Ornate invitation to Opening Night of Opera Season.

INT. ABOUDI FAMILY LIVING ROOM -- EARLIER

Living room in a comfortable suburban house. FARID ABOUDI, in his late forties, wearing sandals, shorts, and singlet, sits playing backgammon with his teenage son JOE.

FARID  
BAHIA! Where is our coffee?

BAHIA (O.S.)  
Its coming its coming.

BAHIA, in her early forties, enters the living room carrying a tray with a coffee pot, a plate of small sweets and four glasses. She puts the tray on the table and sits with a sigh.

FARID  
(looking at the game)  
Whats wrong dear?

BAHIA  
Nothing, nothing.  
(a beat)  
My bones don't carry me anymore.

FARID  
Its the meat on the bones. Where is Mila?

BAHIA  
She's getting ready. She's going out with Daniel.

FARID  
I don't like that boy. He has no respect.

BAHIA  
She loves him.

JOE  
Ten dollars and I'll beat him up for you.

FARID hesitates.

BAHIA  
Farid!

FARID  
(to Joe)  
No No. You can't beat up someone for being an asshole.

(CONTINUED)

As he speaks he passes a ten dollar note to JOE under the table. BAHIA kicks FARID.

FARID (CONT'D)

What?

BAHIA

You know.

FARID

(to Joe)

Give me the money back.

BAHIA

Mila! Come down, the coffee is ready!

The young woman from the hatchback enters the room. Early twenties, stunning in evening dress.

JULIA

Call me Julia.

FARID

Mila...Julia...Sit down and have coffee.

JULIA

I don't have time. Daniel is picking me up. We're going to the first night of the opera with his parents.

FARID

I don't remember you two going with us to any opening.

JULIA

Where would we go with you? To a Farid El Atrash concert?

JOE

She thinks he's too good for us.

JULIA

I know he's too good for you.

JOE

Not after I take that ten dollars.

BAHIA

Thats enough.

(to Julia)

Just watch yourself.

(CONTINUED)

A KNOCK. JULIA jumps.

JULIA  
That's Daniel.

She runs out of the room. JOE leans over and whips the ten dollars out of FARID's hand.

INT. HALLWAY OF HOUSE -- CONTINUOUS

JULIA runs to the front door and opens it. DANIEL steps in. JULIA moves to hug him then stops as she sees he's wearing jeans and a t-shirt.

JULIA  
What's this? I thought it was a formal occasion.

DANIEL  
Ah, yeah, I wanted to talk to you first. Can we go outside?

JULIA  
What's there to talk about? Not only you're late, you're not dressed.

BAHIA sticks her head through the living room door.

BAHIA  
Is everything all right?

JULIA  
No.

DANIEL  
Yeah, yeah, everything's all right. We're just heading out.

He pulls JULIA out and closes the door. FARID walks behind BAHIA into the hallway. FARID calls to JOE.

FARID  
Give the ten dollars back I'll do it myself.

JOE (O.S.)  
I'll do it for five.

EXT. FRONT PORCH -- CONTINUOUS

DANIEL and JULIA face each other. DANIEL puts his hands in his pockets and shuffles.

(CONTINUED)

JULIA  
I'm waiting.

DANIEL  
You know how important you are to  
me.

JULIA  
Jeans and t-shirt important.

DANIEL  
That's not it its just that I need  
some space right now..

JULIA  
What more than the apartment? Are  
we going out or not?

DANIEL  
(a beat)  
No.

JULIA pushes him sharply.

JULIA  
Why not.

DANIEL  
Don't do that.

JULIA pushes him again.

JULIA  
Why not.

DANIEL  
Julia!

JULIA continues to push.

JULIA  
You come five minutes before we go  
and tell me we're not going..

DANIEL teeters on the porch edge.

DANIEL  
Julia!

DANIEL loses his balance and falls backwards off the porch  
into thorny shrubbery. He struggles to get up. He turns  
to JULIA.

(CONTINUED)



DANIEL (CONT'D)

(a beat)  
You know what? I'm glad its over.

JULIA

What!

They stare at each other. JULIA starts forward off the porch.

EXT. FRONT GARDEN -- CONTINUOUS

DANIEL turns and makes a dash for a black Saab convertible parked slightly down the road.

DANIEL

(at the car)  
Start the car! Start the car!

JULIA

(running)  
Who is in the car!

The Saab starts. DANIEL jumps in and it pulls away. JULIA stops and looks after the car. When it passes under a streetlight the driver is visible.

P.O.V. JULIA

A girl drives the Saab.

EXT. FRONT GARDEN -- CONTINUOUS

JULIA

Rachael.  
(a beat)  
Bitch.

JULIA walks back to the porch. BAHIA and FARID come out of the house.

BAHIA

What's going on?

FARID

What did he do to you?

JULIA

Nothing. I'm all right.

She walks into the house.

INT. HOUSE -- CONTINUOUS

JULIA walks up the staircase. BAHIA and FARID watch her go up. After she disappears from view they hear noises.

BAHIA  
(to Farid)  
Go see what she's doing.

FARID  
(to Joe)  
Go see what she's doing.

JOE  
You go and see.

FARID starts to walk up the stairs. JULIA walks down carrying a handbag close to her body.

FARID  
(stops on the stairs)  
Where are you going?

JULIA  
Out.

INT. HATCHBACK PRESENT TIME -- EVENING

JULIA crushes the invitation. She stops the car, takes her handbag and gets out.

EXT. APARTMENT BUILDING -- MOMENTS LATER

JULIA enters the building.

INT. APARTMENT BUILDING FOYER -- CONTINUOUS

The security guard nods to JULIA as she walks towards the elevators.

INT. GEORGE'S HALLWAY -- EVENING

GEORGE comes into his house. He takes off his dirty suit jacket and hangs it on the coat hook in the hallway. The hook moves slightly.

GEORGE takes off his tie and places it on top of the coat. The hook pulls out of the wall and the jacket and tie slide off. GEORGE looks down at them on the floor.

MELANIE, GEORGE's nine year old daughter, runs down the hallway. She jumps up to hug him. She's holding a piece of paper.

(CONTINUED)

MELANIE

Daddy Daddy look what I've done at school!

She hands him the paper.

P.O.V. GEORGE

A drawing of a very large MELANIE wearing a dress and next to her a very small Daddy.

INT. GEORGE'S HALLWAY -- CONTINUOUS

GEORGE puts MELANIE down to the floor.

GEORGE

That's nice sweetie but usually Daddy is bigger than Melanie.

MELANIE looks at herself in the hall mirror.

MELANIE

But Mummy says you're small.

GEORGE pauses then walks into the living room.

INT. LIVING ROOM -- CONTINUOUS

MELINDA, GEORGE's wife, sits on the sofa watching TV with their son MARK next to her. Neither register that GEORGE has entered the room behind them.

GEORGE walks up to the side of the sofa and shows the drawing to MELINDA.

MELINDA

(a beat)  
Perceptive.

GEORGE waits. When that's all he gets he turns and walks out of the room.

GEORGE

I'm going to play squash.

INT. APARTMENT BUILDING OUTSIDE DOOR -- EVENING

JULIA rummages through her bag, finds the door key and enters.

INT. DANIEL'S APARTMENT -- CONTINUOUS

Expensive and well furnished apartment overlaid with boy mess.

(CONTINUED)

JULIA walks through the living room then disappears in and out of the different doorways.

She comes back to the living room and stands in the middle. She looks around. She sees a brochure on a tabletop. She picks it up. Its a shabby romantic highly expensive weekend for two brochure. She reads it.

She puts it in the bag she's carrying. She looks around the room again.

#### KITCHEN

JULIA turns on every electrical appliance. Takes out more from the cupboards and turns them on as well. She opens the fridge and freezer doors. She turns the taps on in the sink.

#### BATHROOM

JULIA turns the electric shaver and the hair drier on. She turns the bath tap and the sink tap on.

#### BEDROOM

JULIA walks into a large, plush bedroom. She stares at the slept-in king size bed. She walks to the bed and throws off the sheet and cover.

She looks down at the bottom sheet. She picks up one of the pillows and smells it. She throws it down again. She picks up the remote control for the stereo system and holds down the volume button.

She flicks the light switch by the bed and intricate mood lighting flashes on.

#### LIVING ROOM

JULIA turns on more intricate mood lighting and the living room stereo system, full volume. She exits.

#### EXT. APARTMENT FRONT DOOR -- CONTINUOUS

She closes the door, puts the key in the lock and breaks it off. She spins around fast and smacks into a young man in his early twenties, pierced face, shaved head with dreadlocks, scruffy clothes.

He carries a briefcase close to his chest. They straighten, look at each other, and continue walking.

INT. APARTMENT LIVING ROOM -- NIGHT

Three men, well dressed, two sitting on a plump three seater couch. The third man prepares drinks at a bar. He's younger and his clothes are a better cut. Long sideburns shaped thin down his jaw.

From below the noise from DANIEL's apartment starts. JOHN turns around with a tray of spirit glasses and walks to the couch. The noise worsens as the second stereo kicks in on a different CD.

MAN#1  
(taking drink)  
What the fuck's that?

JOHN  
Maybe a party.

MAN#2  
Lousy taste in music.

MAN#1  
Where's your friend?

JOHN  
He's not my friend.

A KNOCK. JOHN opens the door. PAUL enters, sweating and clutching the briefcase to his chest. He stands nervously in front of the two MEN on the couch. JOHN stands behind him.

MAN#1  
(pulls out a cigarette)  
You've got the money?

JOHN  
Please don't smoke.

Man#1 puts the cigarette back.

PAUL  
(extends his hand)  
My name is Paul.

MAN#1  
Do you have the money?

PAUL  
(pulls his hand back)  
Yes I have.

(CONTINUED)

MAN#1  
Well let me see it.

PAUL, fumbling, opens the briefcase and shows both men the contents. He closes the briefcase again and puts it down on the coffee table.

Man#1 nods to Man#2, who produces a package and puts it on the table next to the briefcase.

MAN#1 (CONT'D)  
(to Paul)  
Well go ahead, take it.

PAUL grabs the package.

MAN#1 (CONT'D)  
Well get the hell out of here.

PAUL walks to the door. Man#2 calls after him.

MAN#2  
Wait.

He takes the briefcase and opens it again.

MAN#2 (CONT'D)  
I think we'd better count it.

PAUL watches the briefcase. Man#2 reaches to the briefcase. Man#1 slams it closed.

MAN#1  
No, he's a friend of John's.  
(to Paul)  
Go on.

PAUL leaves the room. JOHN sits down opposite the couch.

MAN#1 (CONT'D)  
(looking at John)  
Count the money.

Man#2 opens the briefcase again and takes out a wad of notes. He flips through them.

P.O.V. MAN#2

Only part of the wad is money.

INT. APARTMENT LIVING ROOM -- CONTINUOUS

Man#2 puts the wad back in the briefcase and the three men bolt out the door.

APARTMENT BUILDING STAIRCASE

The three men running down the stairs.

EXT. APARTMENT BUILDING OUTSIDE DOOR -- CONTINUOUS

The three men look around the street.

MAN#1

(to John)

He's your responsibility.

JOHN

I'll find him.

MAN#1

Or its your head.

JOHN

Its my money as well.

MAN#1

Just find him.

JOHN walks into the building.

INT. APARTMENT BUILDING PARKING -- CONTINUOUS

JOHN walks towards his car, a meticulously restored Corvette. Next to it is a rusty old Ford that used to be white. Next to the Ford is an empty car space full of equipment; spray guns, toolboxes, tools.

JOHN stops and looks around the area. He pulls out keys and tries to use the keyless entry. Nothing happens. He walks to the Corvette and uses the key manually.

He tries to start it, the car is dead. JOHN gets out and opens the hood.

P.O.V. JOHN ON ENGINE BAY

Parts are missing. The battery is gone. Wires are hanging loose.

INT. APARTMENT BUILDING PARKING -- CONTINUOUS

JOHN

Denny. You bastard.

He walks around the car. A spoiler is missing from the back.

(CONTINUED)

JOHN (CONT'D)

You bastard.

He gets into the unlocked Ford. There's a key in the ignition. The engine spurts and coughs, blowing a cloud of smoke from the exhaust. He drives off.

EXT. STEPS OF THE OPERA HOUSE -- NIGHT

A distinguished elderly man and a woman in evening dress wait on the steps. The man looks at his wristwatch. An USHER walks out of the Opera House.

USHER

The opera is about to start.

The woman takes the man's arm and turns him around.

WOMAN

We can't really wait for him any longer.

They enter the building.

INT. CONVERTIBLE FORD HOTROD -- NIGHT

LOUD MUSIC. The soft top is down. DENNY, young, muscly, driving with skinny TOM in the front.

TOM

Son of a bitch.

DENNY

We haven't allowed for this.

They stand up on the seat and look out of the car.

P.O.V. DENNY AND TOM

All the way to the horizon are the lights of cars in a traffic jam. Horns are honking, voices raised. The mayhem of a weekend jam.

INT. HOTROD -- NIGHT

They sit back down. TOM turns the music down.

TOM

What now?

DENNY lights a cigarette.

DENNY

We wait.

(CONTINUED)



TOM  
Put the roof back on I'm getting  
cold.

DENNY mimics him.

DENNY  
I'm getting cold. What a sausage.

TOM  
Don't call me that.

DENNY  
What?  
A sausage?

TOM  
Right.

TOM opens the passenger door and gets out slamming it.  
DENNY rolls his eyes and gets out.

DENNY (O.S.)  
Tom come on.

INT. HOTROD -- LATER

TOM and DENNY sit in the front seat. They look bored.  
The roof is on.

TOM  
Do you think John is going to get  
really pissed off?

DENNY  
Yep.

TOM  
What are we going to do about it  
then?

DENNY  
Take it like men.

TOM  
What do you think he's going to do  
to us?

DENNY  
(a beat)  
You know him with his guns and  
everything.

(CONTINUED)

TOM  
He's not going to hurt us, is he?  
(a beat)  
He's your brother.

DENNY  
(a beat)  
But not yours.

TOM  
But he's such a nice guy.

DENNY  
They always are.

TOM  
(a beat)  
So what are we going to do?

DENNY  
We?

TOM  
(a beat)  
But it was your idea.

DENNY  
Well I can try to tell him, but I  
don't know if he'll believe me.

The car is quiet for a while.

DENNY (CONT'D)  
I'm hungry.

TOM  
I'm too scared to be hungry.

DENNY  
Don't worry about it. We'll go a  
long long way away and he'll have  
calmed down by the time we get back.

TOM  
We're not going anywhere now.  
(a beat)  
I'm hungry too.

DENNY  
There's a truck stop further down.  
I'll walk down there and get food  
you stay in the car.

(CONTINUED)

TOM  
OK but be fast.

DENNY indicates and slowly moves over to the side of the road and stops. He starts to get out.

DENNY  
Whatever you do don't leave the car. And don't drive.

DENNY gets out of the car.

INT. TRUCK STOP -- NIGHT

A big truck stop. Tired older women busy serving anxious short-tempered patrons. DANIEL and RACHAEL walk to the counter to pay. They're entwined.

They stand behind GEORGE who is ordering. GEORGE turns and stops himself from bumping into them. They all sidestep, DANIEL and RACHAEL as one. GEORGE steps aside and gestures them to pass.

GEORGE  
Sorry.

DANIEL and RACHAEL ignore him.

GEORGE (CONT'D)  
(turns)  
I said, I'm sorry.

They ignore him. GEORGE walks a step to DANIEL and pulls him around.

GEORGE (CONT'D)  
I said, I'm sorry.

GEORGE is small enough for DANIEL to tower over him. DANIEL pushes him.

DANIEL  
(a beat)  
Piss off.

They turn back to the counter. GEORGE sits down to wait for his food. DANIEL and RACHAEL pay and walk off. An old man next to GEORGE leans over.

FULL SHOT OLD MAN AND GEORGE

OLD MAN  
Arsehole.

(CONTINUED)

GEORGE

Sorry?

OLD MAN

I said asshole.

GEORGE

Oh yes.

The OLD MAN is busy with his food. GEORGE watches as DANIEL and RACHAEL walk out of the truck stop.

FULL SHOT ENTRANCE TO TRUCK STOP

The entry door opens and JULIA walks in. She walks to the counter and along it looking at the food.

FULL SHOT OLD MAN AND GEORGE

The OLD MAN leans to GEORGE again.

OLD MAN

If I were a few years younger.

GEORGE

I'd better pick up my food.

The OLD MAN winks at GEORGE. GEORGE stands up.

INT. TRUCK STOP -- CONTINUOUS

GEORGE starts walking towards the counter and stands there, number in hand.

FULL SHOT TRUCK STOP ENTRANCE

The door opens and DENNY walks in. He stops and looks around.

P.O.V. DENNY ON JULIA

Body shot of fabric against body. Beautiful profile. Indentation above upper lip.

INT. TRUCK STOP -- CONTINUOUS

DENNY looking around.

P.O.V. DENNY ON BLONDE

She is sitting by herself reading a map. A small backpack on the seat next to her.

INT. TRUCK STOP -- CONTINUOUS

DENNY walks towards JULIA. At the same time GEORGE looks at JULIA down the counter. She looks up. She smiles at GEORGE.

P.O.V. GEORGE ON FULL SHOT OF JULIA

Attractive warm smiling girl in exotic clothing.

INT. TRUCK STOP COUNTER -- CONTINUOUS

JULIA turns back to the beginning of the counter. GEORGE picks up his tray and starts to walk towards JULIA. At the same time DENNY approaches JULIA from the other side.

FULL SHOT GEORGE JULIA AND DENNY

DENNY blocks JULIA.

DENNY  
What looks hot tonight?

JULIA looks up smiling. GEORGE walks past them towards a table. JULIA considers DENNY.

JULIA  
(a beat)  
I've got a gun in my bag.

DENNY  
Kinky.

JULIA  
Go away.

JULIA turns and walks the other way.

INT. TRUCK STOP -- CONTINUOUS

DENNY walks over to the blonde girl's table and sits down. JULIA orders food at the counter. GEORGE can't find a table. He takes his burger and chips and walks out of the truck stop. JULIA notices.

P.O.V. JULIA THROUGH WINDOW

GEORGE gets into the peplemover.

FULL SHOT JULIA NEXT TO COUNTER

Woman serving speaks.

(CONTINUED)

WOMAN

Miss? Eat in or take out?

JULIA

(a beat)

Out.

The woman gives her the food to go.

EXT. TRUCK STOP PARKING -- MOMENTS LATER

JULIA approaches the peplemover and knocks on the driver's tinted window. It opens and GEORGE looks out in surprise, mouth full of chips.

JULIA

Do you mind if I join you?

GEORGE chews and swallows. He coughs, nodding.

JULIA (CONT'D)

You do mind.

(a beat)

Are you OK?

GEORGE

Yes yes no I mean I'm OK and yes you're welcome.

JULIA goes to the passenger door and enters.

INT. PEOPLE MOVER -- CONTINUOUS

JULIA sits and looks around. Its very new, spacious, and the seat swivels. GEORGE clears his throat. JULIA swivels.

JULIA

Nice.

GEORGE

Yes. Its a good car.

JULIA

Where are you headed?

GEORGE

Er..

JULIA

Nowhere in particular?

GEORGE

(a beat)

Yes.

(CONTINUED)

JULIA  
Would you mind if I joined you?

GEORGE  
No not at all.  
(a beat)  
Why?

JULIA  
My car broke down and I've got  
friends waiting for me at Hills  
Retreat.  
(a beat)  
Is it on your way?

GEORGE  
Oh. Yeah.

JULIA  
Cool. Thanks so much.

They continue eating. GEORGE finishes.

JULIA (CONT'D)  
Shall we go?

GEORGE  
Sure sure.  
(a beat)  
Do you need anything from your car?

JULIA  
No.  
(pats her bag)  
I've got everything.

GEORGE  
OK then.

He starts the car. They pull out of the car park.

FULL SHOT TRAFFIC JAM

Huge jam. Car lights. Cars crawling along. The  
peplemover is swallowed slowly into the mass of vehicles.

INT. OLD FORD -- NIGHT

JOHN hits the steering wheel with both hands.

JOHN  
What a fucking stupid way to spend  
a Friday night.  
(MORE)

(CONTINUED)

JOHN (CONT'D)

(a beat)  
What the fuck is this asshole doing?

P.O.V. JOHN THROUGH WINDSCREEN

A small pale coloured Japanese car has stopped while the rest of the traffic in front has moved ahead.

INT. OLD FORD -- CONTINUOUS

JOHN  
(flashes and beeps)  
Move asshole move.

FULL SHOT BOTH CARS

The Japanese car crawls forward slightly, stops, then the routine starts again. There is a small trail of smoke from the driver's window.

INT. JAPANESE CAR -- NIGHT

PAUL hunches over clutching the steering wheel with a joint between his fingers. He stares intently through the windscreen.

INT. OLD FORD -- NIGHT

JOHN still beeps and flips his lights.

JOHN  
(a beat)  
Ah.

FULL SHOT BOTH CARS

The Ford accelerates and takes over the smaller car as the edge of the road widens.

CLOSE UP OF JOHN

JOHN  
Asshole!

INT. JAPANESE CAR -- CONTINUOUS

PAUL sticks his finger up to the window.

INT. OLD FORD -- CONTINUOUS

JOHN looks back. Anger changes to recognition.

(CONTINUED)



JOHN

Fuck.

INT. JAPANESE CAR -- CONTINUOUS

PAUL's eyes widen.

PAUL

Shit.

FULL SHOT TRAFFIC JAM

The Ford screeches to a stop. The next car has already tried to follow his lead. It brakes behind him and beeps. JOHN tries to move back into the lane he was in.

The small Japanese car sneaks forward and over in jerks towards the truck stop.

INT. OLD FORD -- CONTINUOUS

JOHN hits the steering wheel. He's still on the wrong side of the road. He stops and jumps out.

FULL SHOT JOHN IN TRAFFIC

JOHN runs up to and between cars, looking in windows. He reaches the truck stop.

EXT. TRUCK STOP PARKING -- CONTINUOUS

John moves swiftly through the cars.

FULL SHOT JOHN AND SMALL PALE CAR

There is a shadow in the back seat. JOHN opens the door and interrupts a couple eating fish and chips by candlelight.

The candle shakes and overbalances. It falls on the paper and lights the chip oil. JOHN backs off as the flames rise.

JOHN

Sorry.

FULL SHOT JOHN NEXT TO A PICKUP TRUCK

JOHN kneels to look under the pickup. His foot slips in a puddle of oil and he ends up on both knees. He grimaces. He straightens up and hits his head on the side mirror.

JOHN

Fuck.

EXT. TRUCK STOP PARKING -- CONTINUOUS

JOHN looks in the direction of the truck stop.

INT. TRUCK STOP -- MOMENTS LATER

DENNY stands up from the table and holds out a hand for the blonde girl's backpack. He takes it and they make their way to the door, talking. When they reach the door DENNY looks out.

P.O.V. DENNY THROUGH GLASS DOOR

JOHN on his way to the truck stop.

INT. TRUCK STOP -- CONTINUOUS

DENNY stops the girl.

DENNY  
Wait here a minute.

BLONDE  
What?

DENNY runs to the back of the room. The door opens and JOHN enters. He looks around. The BLONDE stands to one side of the door.

INT. FRONT OF MALE TOILET DOOR -- MOMENTS LATER

DENNY opens the door, hesitates, lets it fall back and runs into the female toilet instead.

EXT. HOTROD -- NIGHT

PAUL walks up to the hotrod, looks through the driver's window, then knocks on it. The window opens.

TOM  
What do you want?

PAUL considers TOM, produces a joint from a top pocket and proffers it. TOM grins. He leans across to open the door.

TOM (CONT'D)  
Welcome.

PAUL gets in.

INT. TOILET CUBICLE -- NIGHT

DENNY sits on the toilet seat. He hears the door to the toilet open and heavy footsteps walk in.

(CONTINUED)

The feet walk up and down. The closed door is banged violently. DENNY mimics a female voice.

DENNY  
This one's taken.

VOICES OF WOMEN IN THE TOILET. DENNY listens hard. The door is banged again.

DENNY (CONT'D)  
I have a mobile phone. I'll call security.

DEEP VOICE OUTSIDE THE CUBICLE.

BLONDE (O.S.)  
Call Lost and Found and ask for your balls.

DENNY opens the door. The BLONDE sticks her head around the corner of the cubicle. He pushes past her.

INT. FEMALE TOILET -- CONTINUOUS

Women in the toilet look on.

DENNY  
(to Blonde)  
What are you doing here?

BLONDE  
I could ask the same question.

DENNY  
The men's was full.

BLONDE  
Right.  
(a beat)  
He's gone.

DENNY  
Who?

BLONDE  
The guy who looks like you.

She turns and exits the toilet. DENNY follows.

EXT. TRAFFIC JAM -- NIGHT

JOHN walks towards his car. As he approaches the back he sees it rocking slightly. He gets to the drivers side and looks through the open window.

P.O.V. JOHN INTO FORD

A small scruffy man at the wheel intent on getting the car into gear.

FULL SHOT JOHN AND FORD

JOHN draws a gun and points it at the man. The man is oblivious. JOHN taps him with the barrel. The man turns his head sharply. The barrel points directly between his eyes.

JOHN  
 What the fuck are you doing?  
 (a beat)  
 Where are you going to go?

JOHN opens the car door and drags the man out of the Ford. The man falls and scrambles away. JOHN takes a step to boot him, misses and overbalances.

JOHN (CONT'D)  
 Get out of here.

JOHN enters the Ford and slams the door.

INT. OLD FORD -- CONTINUOUS

JOHN settles himself in the seat. He composes himself. He puts the seat back, tidies around him, leans back with the gun on his lap and closes his eyes.

EXT. HOTROD -- NIGHT

Front windows open slightly. Thin trails of smoke visible. LAUGHTER.

INT. HOTROD -- MOMENTS LATER

TOM and PAUL in animated conversation. TOM drags on a joint mid speech.

TOM  
 (passes joint to  
 Paul)  
 And then we took the Hemi carbie,  
 installed it, it fit perfectly.  
 (a beat)  
 (snorts with laughter)  
 We customised our custom car with a  
 customised car.

(CONTINUED)

PAUL  
You should have just taken his car.

TOM  
(a beat)  
Then he wouldn't have anything to  
chase us in.

LAUGHTER.

PAUL  
I paid for coke with recycled paper.

TOM  
(a beat)  
Aren't you scared?

PAUL  
..Aah what are they going to do..  
kill me?

LAUGHING. COUGHING. TOM wipes away tears.

The rear door is jerked open and DENNY's head appears. TOM and PAUL's heads jerk around. DENNY's head disappears and his arm appears in its place ushering the BLONDE into the back bench seat.

PAUL is transfixed. He keeps looking at the spot where DENNY appeared. DENNY gets into the back seat. TOM offers him the joint.

DENNY  
What's going on?

TOM is still laughing. PAUL shifts in his seat.

TOM  
This is a friend of mine, Paul.

DENNY passes the joint to the BLONDE.

DENNY  
(to Tom)  
You don't have friends.  
(to Paul)  
Go away.

PAUL is already moving.

PAUL  
Sure Sure. Better be getting back.

He exits.

(CONTINUED)

TOM  
What did you do that for?

DENNY  
You can't invite anybody into the car.

TOM  
(gestures)  
And this is?

DENNY  
This is..

TINA  
Tina.

DENNY  
Tina. We're giving her a lift.

TOM  
A what!

He gestures outside.

TOM (CONT'D)  
How?

TINA  
Should I go?

DENNY  
No stay stay.  
(to Tom)  
Sorry man I'm a bit edgy because I saw John.

TOM  
What! Where?

DENNY  
In the truck stop.

TOM  
What'll we do?

DENNY  
He didn't see me. I think we should stop here for a while and let more traffic go past. At least he's ahead of us. Lets keep it that way.

SILENCE.

(CONTINUED)

TINA

He's a real scary guy.

DENNY

(to Tina)

Nah I can handle him.

(to Tom)

Why don't you get out and check its clear?

TOM

I'm not going out there!

DENNY looks at TOM. TOM puts the end of the joint in his mouth, gets out and slams the door.

EXT. FULL SHOT TRAFFIC JAM -- MORNING

Beautiful morning an hour or so after sunrise. Traffic jam still as far as the eye can see. Still edging forward. Cars here and there have pulled to the side of the road.

Some people have pieces of camping equipment; folding chairs and stools, gas burners. Some make coffee. Some have rolled out sleeping bags beside their cars. The peplemover is somewhere mid-shot.

INT. PEOPLEMOVER -- CONTINUOUS

GEORGE is at the wheel. His eyes are red-rimmed. JULIA sleeps in the passenger seat her bag clutched in her lap. The car jerks forward again and she wakes up. She looks around, dazed. GEORGE looks at her.

GEORGE

Good morning. Did you sleep well?

JULIA

Did you drive all night?

GEORGE

I wouldn't call it driving. Look behind us.

P.O.V. JULIA

The jam trailing behind them. The truck stop sign is still visible in the distance.

INT. PEOPLEMOVER -- CONTINUOUS

GEORGE

Biggest jam I've ever seen in my life.

(CONTINUED)

JULIA

Is there anything on the radio about it?

GEORGE

Only about how long it might last, not about why its here. Last thing was that it should be cleared soon.

JULIA

Shall I turn it on again?

She reaches to the radio. Sleepy song plays. She sits back. SILENCE.

FULL SHOT JULIA'S FACE

She looks out the window humming the song. She looks over at GEORGE.

INT. PEOPLE MOVER -- CONTINUOUS

GEORGE sleeps on the steering wheel. His body drops to the right and starts to slide down the wheel. The car veers.

JULIA

George!

GEORGE jumps and corrects the wheel. JULIA turns off the radio. GEORGE looks around. He points out the window.

GEORGE

Hey look. That's the moron from the truck stop.

JULIA turns to look.

P.O.V. GEORGE AND JULIA

DANIEL and RACHAEL in the Saab convertible a few lanes over and forward. The roof is down, they wear caps and sunglasses. He has one arm on the wheel, other arm around her.

FULL SHOT GEORGE

GEORGE

Still stuck together.

DOOR SLAM.



INT. PEOPLEMOVER -- CONTINUOUS

JULIA is not in her seat. GEORGE turns to look out the window.

P.O.V. GEORGE THROUGH WINDOW

JULIA is walking towards the Saab with her bag held in front of her. When she reaches the car she taps DANIEL on the shoulder. There is a short exchange of words.

RACHAEL sits upright. She slides over to her door and gets out facing JULIA. DANIEL starts to move the car over. JULIA and RACHAEL follow the Saab with their backs to the peplemover.

At the side of the road DANIEL suddenly guns the engine trying to get his outside wheel over the concrete curb. The car spins on the gravel. JULIA picks up the pace with RACHAEL in front of her. RACHAEL picks up the pace.

When they reach the Saab RACHAEL leaps forward and belts DANIEL across the head knocking off his cap and sunglasses. She swings her arm back for another blow but JULIA stops her. There is another short exchange of words.

DANIEL gets out of the car. He and RACHAEL walk back to the peplemover followed by JULIA.

INT. PEOPLEMOVER -- CONTINUOUS

The side door opens. DANIEL and RACHAEL get in and the door closes behind them. The passenger door opens and JULIA enters. She closes the door behind her and swivels the chair to face DANIEL and RACHAEL.

GEORGE

(to Julia)

I didn't want you to do that.

JULIA

I didn't do it for you.

DANIEL tries to put his arm around RACHAEL. RACHAEL elbows him in the ribs.

RACHAEL

Don't touch me. You were going to leave me with a lunatic with a gun.

GEORGE

What gun?

(CONTINUED)

JULIA  
 (takes her hand out  
 of her bag)  
 This gun.

GEORGE  
 Holy shit.

His foot slips on the brake. They're shunted from the side rear. Everyone jolts to the front. JULIA recovers first. FOOTSTEPS.

The side door is yanked open and JOHN stands there. His face is red with anger. He sees JULIA's gun swing towards him and pulls out his gun, crouching. A beat.

JULIA  
 Go away.

P.O.V. JOHN

The scene inside the peplemover. All faces looking back at him.

INT. PEOPLEMOVER -- CONTINUOUS

JOHN takes back his arm and returns the gun to the holster.

JOHN  
 (to Julia)  
 Your safety catch is on.

He turns to go then stops. He turns again.

JOHN (CONT'D)  
 And I wouldn't wear those stockings  
 with that dress.

FOOTSTEPS WALKING AWAY. A CAR STARTS. At the same time JULIA looks quickly at the gun and switches off the safety catch.

DANIEL  
 Shit!

JULIA  
 Daniel close the door.

GEORGE  
 What are you going to do now?

JULIA  
 (a beat)  
 Take off the stockings.

INT. HOTROD CLOSE UP OF TOM -- EARLIER

TOM is sleeping with his head against the seat and side window of the Hotrod. Feet in red socks are resting on his face. His nose twitches and he wipes a hand over his cheek.

INT. HOTROD -- CONTINUOUS

DENNY is on the back seat with both legs over the front seat. TINA lies stretched out leaning her head against him.

TOM opens his eyes and sees DENNY's feet. He pushes them off violently and sits upright.

TOM

Get your bloody feet off my face.

TOM reaches up, un-clips the soft top and pushes it back. DENNY moves, stretches, and stands up in the car in his boxer shorts revealing the stirring of an enviable hard on.

DENNY

Whats wrong bro?

He jumps exuberantly to the front seat and tries to hug TOM. TOM escapes to the back seat where TINA is waking up.

TOM

Keep that thing away from me.

TINA throws DENNY his trousers. He puts them on, looking around.

DENNY

What a great day. Lets get the hell out of here.

TOM

(waves an arm over  
the traffic jam)  
Where to?

DENNY

Get into the front, get your seat belt on, and I'll show you.

DENNY slides behind the wheel and starts the car.

(CONTINUED)

DENNY (CONT'D)

Yahoo.

FULL SHOT HOTROD IN TRAFFIC JAM

The freeway is on a rise, running beside cleared crop fields. The hotrod powers down the slope next to it, breaks down the fence and drives down the dry field.

EXT. OLD FORD -- MORNING

JOHN is standing on the roof of the old Ford. He gazes over the jam trying to locate PAUL's car. He hears the sound of the Ford V8. He turns around.

P.O.V. JOHN

The hotrod barrelling down the field.

EXT. OLD FORD -- CONTINUOUS

JOHN

Denny.

He jumps off the roof and gets in the driver's seat.

FULL SHOT OLD FORD IN TRAFFIC JAM

The grade is too steep for the old Ford so JOHN drives on the side of the road. In front of him the peplemover swerves slightly.

JOHN tries to brake but the old car slides and bumps the peplemover. JOHN jumps out and runs to the peplemover. He jerks open the side door.

INT. PAUL'S CAR -- MORNING

PAUL sits behind the wheel rolling a joint. His hair sticks up, his clothes are rumped. He hears the Ford V8. He jumps out of the car.

EXT. PAUL'S CAR -- CONTINUOUS

PAUL jumps up on the bonnet. He looks to the sound of the engine. He hears a few scattered cheers from cars in the jam. He bounces on the bonnet and waves and cheers.

EXT. PEOPLEMOVER -- CONTINUOUS

JOHN returns to the old Ford.

INT. OLD FORD -- CONTINUOUS

JOHN tries to manoeuvre between cars to find a place he can go down the hill. He looks to the right. Suddenly he brakes. He gets out of the car.

EXT. OLD FORD -- CONTINUOUS

JOHN stands in the road. He looks right, looks left. Steps left, steps right.

P.O.V. JOHN

The hotrod moving further away. A few other cars follow.

EXT. OLD FORD -- CONTINUOUS

JOHN looks to the right.

P.O.V. JOHN

PAUL still standing on the bonnet of his car.

FULL SHOT TRAFFIC JAM AND PAUL'S CAR

JOHN, crouching, sneaks between cars. He reaches PAUL's car and enters the open driver's door.

FULL SHOT PAUL'S CAR

PAUL jumps off the bonnet and gets in the driver's seat.

INT. PAUL'S CAR -- CONTINUOUS

PAUL sits back and smiles. He takes the joint from a top pocket and brings a lighter up to it. JOHN's forearm appears around PAUL's neck.

JOHN

I have a gun. Don't even squeak.

He slowly removes his arm. His gun is against the back of the seat.

JOHN (CONT'D)

I'm going to move to the front now.  
I'm keeping the gun on you don't  
move.

INT. PEOPLEMOVER -- MORNING

GEORGE continues to move the van forward as the jam allows. He sneaks glances at JULIA who still sits facing the back with her gun trained on DANIEL and RACHAEL.

(CONTINUED)

DANIEL and RACHAEL sit apart.

JULIA  
(to George)  
What do you want?

GEORGE  
You're in my car with a gun and  
hostages. I think I deserve an  
explanation.

JULIA  
(uses gun as pointer)  
Boyfriend. Best friend.

RACHAEL  
I thought you would have realised  
before yesterday. It's been six  
weeks.

JULIA  
Why would I realise it?

RACHAEL  
I was going to end it after this  
weekend anyway.

DANIEL  
What?

GEORGE  
Shut up.

JULIA  
So really its all about me.

RACHAEL  
What d'you mean.

JULIA  
Well listen to you.  
(a beat)  
Obviously it wasn't about him.  
(to Daniel)  
I should have listened to my parents.  
(to Rachael)  
You should have listened to me.

RACHAEL  
I wouldn't have said Dud fuck.

DANIEL  
Hey!

(CONTINUED)

GEORGE's mouth twists.

RACHAEL  
What's happening next?

GEORGE  
(a beat)  
What is happening next?

DANIEL  
I need to pee.

JULIA pauses.

GEORGE  
(to Julia)  
I need to as well. I'll go with  
him.

JULIA glances at GEORGE.

GEORGE (CONT'D)  
I just need to pee.

JULIA  
(to Daniel)  
Leave your wallet and keys here.  
(to Rachael)  
Move up to the driver's seat.

DANIEL takes out his wallet and keys and puts them on the seat. GEORGE gets out, RACHAEL moves up, the side door is opened and GEORGE appears. He waits for DANIEL to get out.

INT. HOTROD -- CONTINUOUS

It drives on a road away from the jam. TINA sits up on the back of the back seat. DENNY is driving. TOM sits in the front. DENNY's eyes flick to the rear view mirror.

P.O.V. DENNY

TINA up on back seat. Hair blowing.

INT. HOTROD -- CONTINUOUS

DENNY looks at TOM. TOM is smiling. He's in a coke ad.

DENNY  
(to Tom)  
What d'you reckon bro, d'you want  
to drive?

(CONTINUED)

TOM  
You're sure?

DENNY  
Yeah yeah, who's going to worry  
here.

TOM  
All right.

DENNY humps forward on the seat. He holds his chest against the wheel and nods to TOM.

DENNY  
(a beat)  
Come on then.

TOM  
What?

DENNY  
Stand behind me, slide down, I'll  
slide out and you take over.

TOM hesitates.

DENNY (CONT'D)  
Come on.

They do it.

TOM  
Let's go!

He picks up speed.

DENNY  
Hold it steady.

DENNY vaults over the seat and bounces up to sit next to TINA. TOM looks in the rear view mirror.

P.O.V. TOM

DENNY puts his arm around TINA and pulls her over. He nuzzles her neck, pulls her down with him onto the seat, and slides his other hand under her top.

When they get to the seat TINA keeps on sliding down, ignores his hand on her breast, pushes herself back up to sitting where she was before. She grins unconcernedly at DENNY and reaches to her bag for a packet of cigarettes.

(CONTINUED)



DENNY reaches for her again. She evades him and vaults smoothly to the front seat.

INT. HOTROD -- CONTINUOUS

TINA positions herself comfortably. She smiles at TOM. A beat. He smiles back. DENNY scowls.

INT. JAPANESE CAR -- CONTINUOUS

JOHN sits in the passenger seat, his gun held in his lap pointing at PAUL. PAUL's eyes shift nervously from the road to the gun.

JOHN

Keep your eyes on the road.

PAUL

What are you going to do?

JOHN

What do you think?

SILENCE. JOHN shifts uncomfortably in the seat. The various stains his clothing has picked up are now dried or drying.

He plays with the different seat levers to find an easier position. He shoots looks of distaste around the interior of the car.

JOHN (CONT'D)

I don't like these cars.

PAUL

(a beat)

They're very reliable.

SILENCE.

JOHN

Where's that joint you had?

PAUL's face lightens. He reaches down in his lap searching for the joint. He hands the joint and the lighter to JOHN.

With two fingers JOHN drops the plastic disposable lighter into his jacket pocket and opens his window to throw out the joint.

PAUL

Hey!

JOHN smiles.

(CONTINUED)

PAUL (CONT'D)

(a beat)  
We don't have to do this.

JOHN

Do what?

PAUL

(a beat)  
We can work it out.

JOHN

It is worked out.

PAUL

But the money is nothing to them.

JOHN

You made me look bad.

(a beat)  
You cheated me.

PAUL

They'll kill me.

JOHN

It's their call.

PAUL

We can share the money.

JOHN

I don't think so.

SILENCE. JOHN starts eyeing PAUL. Up and down.

PAUL

What?

JOHN

What's with the pins?

PAUL

My face?

JOHN

(gestures)  
No. The t shirt. The safety pins.

PAUL

I always have them.  
(a beat)  
They're very useful.

(CONTINUED)

JOHN takes a travel packet of thread and needles from his inside jacket pocket. He holds it up.

JOHN  
This is useful. Those mean you  
need a new shirt.

SILENCE. JOHN continues eyeing PAUL. He looks around the car. There is a kitbag on the back seat.

PAUL  
What!

JOHN stretches an arm back over the seat, pulls the bag open and rummages through it still looking at PAUL.

JOHN  
Pull over up here when you can.

PAUL  
(a beat)  
Why?

JOHN  
Just pull over.

INT. HOTROD -- MORNING

TINA smokes in the passenger seat. TOM drives. DENNY in the back seat.

DENNY  
(to Tom)  
Pull over. I need to pee.

TOM glances in the mirror and slows down. The hotrod stops and DENNY jumps out. TINA leans over and places her hand on his accelerator leg. She smiles at TOM.

TINA  
Go.

She pushes her hand down on his leg.

TINA (CONT'D)  
Go.

TOM hits the accelerator.

FULL SHOT HOTROD AND SURROUNDS

The hotrod roars off. Urinating on the side of the road DENNY swings around and starts to chase it, fly unbuttoned.

(CONTINUED)

DENNY

HEY!

INT. JAPANESE CAR -- MORNING

JOHN still has the gun in his lap. PAUL now wears clean clothes. While the clothes are still old he now looks like a street model from a funky street label catalogue. Even his dreadlocks are styled perfectly.

JOHN

(to himself)

That's better.

PAUL

(under his breath)

If you're a fucking Barbie doll.

JOHN

Don't you feel better? Don't you feel a little bit more self respect?

PAUL

Hhn.

(a beat)

How does this help me now?

JOHN

(a beat)

Who knows?

(looks ahead)

Get out of this jam.

PAUL

Where? Down there?

(a beat)

In this?

JOHN

Yep.

PAUL

(a beat)

Why?

JOHN

I've got something else to do.

FULL SHOT TRAFFIC JAM

The Japanese car haltingly moves to the side of the road and rolls down the slope. It ploughs through the fence and onto the fields.

EXT. BUSHES NEXT TO ROAD -- MORNING

GEORGE and DANIEL behind bushes.

GEORGE  
(to Daniel)  
Go on.

DANIEL  
Don't you think we should call the  
police?

GEORGE  
I used to envy boys like you.  
(a beat)  
Go on.

DANIEL  
(a beat)  
What?

GEORGE  
Get lost. Go.

DANIEL backs away a few steps then starts to walk quickly  
back towards the jam.

GEORGE (CONT'D)  
No no walk away from it, down the  
hill, I'll wait before I go back.

DANIEL changes direction and fast walks away from the jam  
down the hill.

INT. PEOPLEMOVER -- CONTINUOUS

RACHAEL drives slowly forward. JULIA is swiveled facing  
the driver's seat and holds the gun on RACHAEL.

RACHAEL  
How long are you going to keep this  
up?

JULIA  
As long as I feel like.

RACHAEL  
Do you know how to use a gun?

JULIA  
I had a lesson this morning.

The car stops in the jam again. The side door opens and  
GEORGE appears.

(CONTINUED)

GEORGE  
He ran away. He went down the hill.

RACHAEL  
(all her weight  
swinging the wheel)  
Son of a bitch!

GEORGE scrambles inside as the car veers off the road.  
JULIA drops the gun.

FULL SHOT TRAFFIC JAM AND SURROUNDS

DANIEL runs over the field. The peplemover follows him.

INT. PEOPLEMOVER -- CONTINUOUS

RACHAEL stares intently through the windscreen. GEORGE  
picks up the gun. JULIA looks at him. He hands the gun  
back to her. JULIA points the gun back at RACHAEL.

JULIA  
Stop the car.

RACHAEL  
He's getting away.

JULIA  
None of us want him. Stop the car.

RACHAEL brakes.

JULIA (CONT'D)  
Turn around.

GEORGE  
Why don't we keep going this way.  
At least we're moving.

A beat. JULIA nods.

INT. POLICE STATION -- DAY

An agitated FARID, BAHIA and JOE ABOUDI walk in through  
the doors.

SERGEANT  
How can I help you?

FARID  
I want to report a missing person.

JOE  
He probably killed her the bastard.

(CONTINUED)

SERGEANT  
 (to Joe)  
 What?

BAHIA  
 My daughter my daughter.

SERGEANT  
 Can I have some information please?

FARID pushes a photo forward. The SERGEANT takes the photo and pulls a form towards him.

SERGEANT (CONT'D)  
 Name of the missing person?

FARID is interrupted by MELINDA walking through the doors, holding MELANIE by the hand and followed by MARK. She walks to the counter and pushes through the Aboudis.

MELINDA  
 My husband is missing. I want to file a report.

SERGEANT  
 Maam please wait a moment.

BAHIA  
 (to Melinda)  
 You poor woman.

SERGEANT  
 Excuse me. Can we get through this one at a time.

MELINDA  
 His name is George Taylor.

SERGEANT  
 Maam I'll finish with these people first.

FARID  
 (gestures)  
 Please, she can be first.

SERGEANT  
 Fine.

He takes a second form.

SERGEANT (CONT'D)  
 How long has your husband been missing?

(CONTINUED)

MELINDA  
Since last night.

SERGEANT stops writing.

SERGEANT  
What were the circumstances?

MELINDA  
He came home from work, said he was going to play squash, left about seven o'clock, and he hasn't come back.

SERGEANT  
Maam you can only file a missing persons report after 48 hours.  
(a beat)  
Look, I can take the details and keep the forms here until tomorrow. If he's still missing, come back. Do you have a photo?

MELINDA hands over a photo. SERGEANT takes it, writes on the form and staples the photo to it. He turns to the Aboudis.

FARID  
Jamila Aboudi.

SERGEANT looks at the photo. He turns it back to FARID.

SERGEANT  
Whose this?

JOE  
The murderer.

FARID  
Her boyfriend, Daniel Harcross. They had an argument last night, she left the house after him and she hasn't come back.

SERGEANT  
As I explained you can only file a report after 48 hours.

BAHIA is nudging FARID.

SERGEANT (CONT'D)  
What?

(CONTINUED)



BAHIA  
(to Farid)  
Tell him.

SERGEANT  
Tell me what?

FARID  
She took my gun.

SERGEANT  
That's different.  
(a beat)  
Why do you have a gun?

FARID  
It wasn't loaded.

SERGEANT  
Its not hard to buy bullets. Please  
wait here.

He walks into the offices with both forms.

INT. POLICE STATION OFFICES -- CONTINUOUS

The SERGEANT walks to a desk. The detective sitting there  
looks up. The SERGEANT hands over the Aboudi form.

SERGEANT  
The family's saying she followed  
her boyfriend after an argument  
last night and took a gun with her.

DETECTIVE  
What's the other one?

SERGEANT  
Some guy only missing from last  
night as well.

The DETECTIVE holds out his hand for the form. He looks  
at it and frowns.

DETECTIVE  
Leave this one with me too.

SERGEANT  
The girl's family are outside.

DETECTIVE  
I'll be there in a minute.

EXT. AERIAL SHOT LANDSCAPE -- DAY

DANIEL running.

INT. JAPANESE CAR -- DAY

PAUL drives, he's twitchy and edgy.

JOHN

What's wrong?

PAUL

You know.

JOHN

Oh stop. You've got a whole kilo back there. Have you touched it?

PAUL

No.

JOHN

Exactly.

PAUL

(a beat)

Can I smoke a cigarette?

JOHN

No.

(a beat)

Why did you do it?

PAUL

I needed a way out.

JOHN

How was it a way out?

PAUL

I was going to sell it to put myself through rehab.

JOHN

(a beat)

What?

(a beat)

So that's one clean for a thousand more users. And what good does rehab do if there's a bullet in the back of your head?

PAUL

I didn't think that far ahead.

(CONTINUED)

JOHN  
You didn't think.

PAUL  
Is there a way out now?

JOHN  
I doubt it.

PAUL  
You can just take the drugs and  
tell them I got away.

JOHN  
I don't think so.

SILENCE.

JOHN (CONT'D)  
What the hell is that?

They both look.

JOHN (CONT'D)  
Denny?

P.O.V. JOHN AND PAUL

When DENNY hears the car he turns and waves.

INT. JAPANESE CAR -- CONTINUOUS

JOHN  
Stop the car.

The car pulls up next to DENNY. He walks over and looks  
through the dust.

DENNY  
(a beat)  
Shit.

INT. PEOPLEMOVER -- DAY

GEORGE drives on the dirt road. JULIA sits in the front.  
The gun is nowhere. RACHAEL sits in the back.

JULIA  
(to George)  
So what's your story?

GEORGE  
I don't really have one.  
(MORE)

(CONTINUED)

GEORGE (CONT'D)

(a beat)  
Well I do but its boring.

RACHAEL

What a surprise.

JULIA

Shut up.  
(to George)  
I have the time.

GEORGE

Married young, pregnant girlfriend,  
boring job.  
(a beat)  
One day I knew I had to get away.

RACHAEL

And you had to pick yesterday.

JULIA

(to Rachael)  
You know you can leave whenever you  
want.

RACHAEL

And go where?

JULIA

So shut up.  
(to George)  
Any plans?

GEORGE

I trust spontaneity.

JULIA

Me too.

RACHAEL

And here we are.

JULIA

(to George)  
What about your kids?

GEORGE

(a beat)  
They're more her kids.

JULIA

I'm sure you matter more than you  
think you do.

(CONTINUED)

GEORGE

What about you? How come you were  
with someone like that?

JULIA

Material girl.  
(a beat)  
Oh I thought his family were  
everything my family weren't.

GEORGE

And now?

JULIA

Now I'm sorry.

RACHAEL

Can we eat and drink now?

EXT. GEORGE'S HOUSE -- DAY

MELINDA exits car with the two children. As she goes to  
open the front door it swings open freely.

P.O.V. MELINDA AND CHILDREN

The house is ransacked. MELINDA checks all the rooms.  
She picks up the phone and calls the police.

INT. ROOM -- DAY

A well furnished room with bookshelves on three walls.  
Man#1 and Man#2 stand facing an unseen third person.

MAN#1

He was gone when we got there.

SILENCE.

MAN#1 (CONT'D)

We left immediately.

SILENCE.

MAN#1 (CONT'D)

We'll find him.

INT. JAPANESE CAR -- DAY

PAUL drives. JOHN sits in the front, DENNY is in the back.  
The resemblance between the brothers is marked.

(CONTINUED)

JOHN  
 (to Denny)  
 Are you an idiot? Did you think I  
 wouldn't notice?

DENNY  
 I thought..

JOHN  
 You didn't think. I'm surrounded  
 by it.  
 (a beat)  
 And now Tom and some girl stole it?

PAUL  
 The Blonde?  
 (a beat)  
 And such a nice girl to meet at a  
 truck stop.

JOHN  
 How the fuck do you know?

DENNY gestures furiously.

PAUL  
 (ignoring Denny)  
 I smoked a couple of joints in the  
 hotrod after I first saw you.

JOHN  
 I don't believe it.

DENNY  
 Fucking hell.

JOHN  
 What?

DENNY  
 (points)  
 Look!

P.O.V. FROM JAPANESE CAR

TOM stands on the roadside waving.

INT. JAPANESE CAR -- CONTINUOUS

PAUL  
 Hey look its Tom.

JOHN  
 Stop the car.

(CONTINUED)

DENNY  
I'm going to kill him.

JOHN  
I'm going to kill both of you.

The car pulls over. TOM hurries over. He stops.

TOM  
Shit.

INT. PEOPLEMOVER -- DAY

GEORGE, JULIA and RACHAEL drive silently.

GEORGE  
Thank God.

JULIA  
What?

GEORGE  
Look ahead.

P.O.V. PEOPLEMOVER

Ratty old fuel station. Fading signs.

EXT. LANDSCAPE -- DAY

DANIEL walks along the dirt road in the heat. Dust cloud in the distance. The hotrod approaches. TINA stops next to DANIEL, smiles, leans over and opens the passenger door. He smiles back, gets in.

EXT. JAPANESE CAR -- DAY

The car is stopped. The passenger door is open. JOHN is outside. He kicks the car. Kicks the dirt.

INT. JAPANESE CAR -- CONTINUOUS

PAUL waits behind the wheel. TOM and DENNY are cramped in the back.

PAUL  
He's truly pissed off isn't he.

TOM  
Maybe we should drive off.

DENNY  
I don't think so.  
(MORE)

(CONTINUED)

DENNY (CONT'D)

(a beat)  
He'll just get angrier.

JOHN enters the car and slams the door.

JOHN

Drive.

TOM

She had a gun.

JOHN pulls his gun out.

JOHN

See this gun?  
(points it)  
If you don't shut up I'm going to  
use it.

EXT. FUEL STATION -- DAY

The peplemover stops next to a pump. GEORGE exits followed by JULIA and RACHAEL. RACHAEL walks straight to the shop. GEORGE stands next to the pump waiting for service. No-one comes. He starts to pump the fuel himself.

JULIA

What do you want from the shop?

GEORGE

A drink and something to eat.

JULIA walks into the shop.

INT. FUEL STATION SHOP -- CONTINUOUS

Old interior. There are a few tables. A woman in her fifties behind the counter. RACHAEL already sits with a bottle of drink, eating a chocolate bar. JULIA goes to the counter.

JULIA

Can I have a couple of burgers and  
two bottles of coke?

The woman nods, points to the drink fridge and walks to the kitchen.

RACHAEL

I'd think twice before eating here.

JULIA takes two bottles of coke and sits at the next table looking outside.



P.O.V. JULIA

The Japanese car approaches the fuel station and stops next to the other pump. JOHN steps out of the car.

FULL SHOT JAPANESE CAR

JOHN walks to the driver's side.

JOHN  
Paul, fill the car up.  
(to Denny and Tom)  
You two stay here and don't move.

DENNY  
Can you get some drinks?

JOHN walks away from the car. GEORGE fills the peplemover at the pump. JOHN glances at the peplemover as he passes.

INT. FUEL STATION SHOP -- CONTINUOUS

JOHN enters the shop. He sees RACHAEL first and stops. He looks at JULIA at the other table. He walks into the shop. He nods at Julia's legs as he passes.

JOHN  
See. Great improvement.

JULIA  
(a beat)  
It was good advice.

JOHN  
Obviously. I see one person is missing.

JOHN walks to the fridge, takes drinks, goes and sits down next to JULIA. He offers his hand.

JOHN (CONT'D)  
John.

JULIA shakes his hand.

JULIA  
(a beat)  
Julia.

JOHN  
Everything sorted now?

JULIA  
Pretty much.  
(MORE)

(CONTINUED)

JULIA (CONT'D)

(a beat)  
Is your car OK?

JOHN

I left it behind.

JULIA

Oh..I'm sorry.

JOHN

I'm not.

RACHAEL

Someone else is coming.

JOHN stands and walks to the window.

P.O.V. JOHN

A cloud of dust approaches. In the middle of the cloud is a big black 4 wheel drive.

EXT. FUEL STATION SHOP -- CONTINUOUS

JOHN walks out of the door. PAUL looks behind, drops the pump, jumps into the Japanese car and drives away. As the 4 wheel drive approaches shots are fired from inside. JOHN shoots back. He runs to GEORGE shouting.

JOHN

Get in the car get in the car.

They both enter the peplemover. JULIA comes running out, dodging the fire. JOHN opens the door again and pulls her in.

The peplemover pulls away after the Japanese car followed by the 4 wheel drive. RACHAEL comes out of the doorway and looks after them.

RACHAEL

Fuck.

She walks back inside.

INT. FUEL STATION SHOP -- CONTINUOUS

The food is on the counter. RACHAEL lifts up the top of a burger, views it, shrugs. She takes the plate and sits back down with it.

EXT. LANDSCAPE -- CONTINUOUS

The cars string along the dirt road with the Japanese car in front. GUNSHOTS.

INT. PEOPLEMOVER -- CONTINUOUS

George drives skillfully. Julia bounces in the back. John hangs out the side door shooting.

JULIA  
What's going on?

A bullet hits the rear window. JOHN swings back inside and changes the clip on his gun.

JOHN  
(to George)  
When you reach that fork swing away from the car in front.

JULIA  
Hey! What's going on?

EXT. LANDSCAPE -- CONTINUOUS

The Japanese car takes the right fork, the peplemover takes the left fork, the 4 wheel drive follows the Japanese car.

INT. PEOPLEMOVER -- MOMENTS LATER

JOHN looks back through the dust.

JOHN  
(a beat)  
Fuck.  
(to George)  
Turn back.

GEORGE  
What, are you crazy?

JOHN points the gun at GEORGE.

JOHN  
My brother's in that car.

GEORGE slams on the brakes, pulls the handbrake, swings the wheel.

EXT. PEOPLEMOVER -- CONTINUOUS

The car does a 360 degree turn and starts back towards the fork. At the fork the peplemover turns and follows the other vehicles full speed.

INT. PEOPLEMOVER -- CONTINUOUS

JOHN is in the front.

JULIA  
I still want to know what's  
happening.

JOHN  
I thought they'd follow me. Now I  
don't know what's happening.

JULIA  
Who they?  
(a beat)  
What's that smell?

Smoke becomes visible at the back of the car. JULIA looks out the window.

P.O.V. JULIA

The rear tire is on fire.

INT. PEOPLEMOVER -- CONTINUOUS

JULIA  
The wheel's on fire!

GEORGE stops the car. They get out.

EXT. PEOPLEMOVER -- CONTINUOUS

Both back tires are on fire. JOHN searches inside and brings out a fire extinguisher. He turns it on one of the wheels. Its empty. He beats at the flames with his jacket. GEORGE and JULIA help.

The fire goes out but the tires are finished. JOHN stands back. He looks down at his jacket. He holds it at arms length, drops it on the ground, takes out his gun and fires one shot into the fabric.

JULIA  
What are you doing?

JOHN  
Mercy killing.

(CONTINUED)

He picks the jacket up and puts it back on.

JOHN (CONT'D)  
 (to George)  
 You left the handbrake on.

GEORGE  
 Sorry. What d'you expect under  
 these conditions?

JOHN  
 You drove pretty well for someone  
 unused to these conditions.  
 (a beat)  
 What's going on?

GEORGE  
 I don't know what you're talking  
 about.

JULIA  
 Now what?

JOHN  
 (a beat)  
 We leave the car and head back to  
 the freeway.

GEORGE  
 (a beat)  
 Wait a minute.

GEORGE goes inside the peplemover. He comes out with a  
 sports bag.

GEORGE (CONT'D)  
 OK.

EXT. LANDSCAPE -- DAY

JULIA and JOHN walk together. GEORGE is behind with the  
 sports bag.

INT. BEDROOM -- DAY

DR HARCROSS is dressing. HELEN HARCROSS helps him with  
 his tie.

HELEN  
 There you are dear. Ready.

DR HARCROSS  
 Thank you. I want to go now.

(CONTINUED)

HELEN  
 Certainly. I'll call the Driver.

EXT. LANDSCAPE -- LATER

JOHN  
 I don't know why they've bypassed  
 me in the equation.  
 (a beat)  
 I do know I'm missing a big piece  
 of the puzzle.

He turns to look at GEORGE sweating along with his bag.

JOHN (CONT'D)  
 (a beat)  
 Why don't you lose the bag?

GEORGE  
 My life's in this bag.

JOHN  
 (to Julia)  
 What's his story?

JULIA  
 Nothing much. Just a nice guy down  
 on his luck.  
 (a beat)  
 Look.

P.O.V. JULIA AND JOHN

The Japanese car sits on the side of the road. JOHN starts to run towards it followed by JULIA and GEORGE.

INT. JAPANESE CAR -- CONTINUOUS

The car is empty. JOHN opens the door and leans inside. He checks the empty ignition, looks in the back. PAUL's bag is untouched under the seat, JOHN takes it out.

EXT. JAPANESE CAR -- CONTINUOUS

JOHN opens the bag and upturns it on the bonnet. Amongst the contents is the package. He picks it up.

JOHN  
 (a beat)  
 What is going on.

He takes out a mobile phone and punches numbers. He waits.

(CONTINUED)

JOHN (CONT'D)

What do you want?

(a beat)

I'll be there.

He ends the call.

JULIA

Well?

JOHN

They said to call when I'm back at  
the freeway.

INT. POLICE STATION -- AFTERNOON

The DETECTIVE stands next to an older DETECTIVE. The older  
DETECTIVE holds JULIA and GEORGE's paperwork.

OLDER DETECTIVE

Do you think there's a connection  
between these two?

DETECTIVE

(a beat)

Don't know. But the boyfriend of  
the missing girl was just picked  
up. And we found the girl's car in  
the truck stop.

OLDER DETECTIVE

(a beat)

So lets ask him.

EXT. POLICE CAR -- AFTERNOON

DANIEL, now wearing only boxers, leans on the car, cuffed.  
A policeman puts him into the car.

INT. POLICE CAR -- CONTINUOUS

A piece of paper is put in front of DANIEL's face.

P.O.V. DANIEL

A report showing an image of GEORGE.

INT. 4 WHEEL DRIVE -- AFTERNOON

DENNY and TOM sit on either side of PAUL in the back.  
Man#2 drives. Man#1 holds a gun.

DENNY

What do you want?

(CONTINUED)

PAUL

Me.

TOM

So we can leave?

PAUL

(to Man#1)

Let them go. Its me you want.

MAN#1

(to Denny)

So you're John's little brother.

DENNY

So?

MAN#1

I hope you're close.

He holds up a mobile phone.

MAN#1 (CONT'D)

He knows the number.

PAUL

Like I said, its me you want.

MAN#1

Be quiet.

TOM

So I can leave?

DENNY

Typical.

TOM

What?

DENNY

The car isn't enough?

MAN#1

Shut up.

TOM

Your dick started it.

MAN#1

Shut up.

PAUL

Such a nice girl.

(CONTINUED)



DENNY  
 (to Tom)  
 Idiot.

TOM lunges at DENNY and starts choking him. Man#1 reaches into the back and whacks his hand between the three heads.

MAN#1  
 Don't make me stop the car.

They subside.

MAN#1 (CONT'D)  
 Sit there and be quiet.

SILENCE. He turns.

MAN#1 (CONT'D)  
 He'd better call or I'll shoot them one by one.

EXT. LANDSCAPE -- EVENING

JOHN, JULIA and GEORGE arrive back at the traffic jam.

JOHN  
 Its like we never left.

GEORGE  
 Well, I'm off.  
 (to Julia)  
 What about you?

JULIA looks at JOHN.

JOHN  
 You'd better go with him.

JULIA  
 Yeah.  
 (to George)  
 Shall we walk back to that truck stop?  
 (to John)  
 Well, nice to meet to you.

JOHN  
 Indeed.

GEORGE and JULIA walk away. John walks in the opposite direction.

INT. POLICE STATION -- EVENING

DANIEL sits at a table opposite a policeman. He's talking and waving his arms but there is no sound.

VIEWING ROOM

DETECTIVE and OLDER DETECTIVE stand looking through the one way mirror.

OLDER DETECTIVE  
That's Daniel Harcross?

DETECTIVE  
Not a pretty sight.

OLDER DETECTIVE  
Nothing like his parents.

DETECTIVE  
He's asking for his phone call.

OLDER DETECTIVE  
Any sign of the girl?

DETECTIVE  
Not yet.

INT. SEDAN -- EVENING

DR HARCROSS sits in the back.

DR HARCROSS  
(to Driver)  
Can we go any faster?

DRIVER  
Sorry sir its still a bit congested.

A phone rings. DR HARCROSS takes out a mobile phone.

DR HARCROSS  
Yes.

POLICE STATION -- CONTINUOUS

DANIEL is on the phone.

DANIEL  
Dad? Its Daniel.

DR HARCROSS (O.S.)  
Where are you?

(CONTINUED)

DANIEL  
I'm in a police station.

DR HARCROSS (O.S.)  
Why?

DANIEL  
I've had a terrible time. I need  
you to come and get me.

DR HARCROSS (O.S.)  
I'm not in the city.

DANIEL  
Can't you come back?

SEDAN -- CONTINUOUS

DR HARCROSS  
No.

DANIEL (O.S.)  
I'll call Mum.

DR HARCROSS  
You just used your call. I'll speak  
to you later.

He ends the call.

INT. POLICE STATION -- CONTINUOUS

DANIEL  
Hello? Hello?

DANIEL puts the phone down.

DANIEL (CONT'D)  
I want another phone call.

POLICEMAN  
You only get one.

POLICEMAN starts to lead DANIEL away. OLDER DETECTIVE  
interrupts.

OLDER DETECTIVE  
Let him have another one.

FULL SHOT OLDER DETECTIVE WALKING AWAY

OLDER DETECTIVE  
(to Policeman)  
See who he calls.

EXT. TRAFFIC JAM -- EVENING

JOHN walks between the cars. He takes out his mobile phone and punches numbers. He waits.

JOHN

I'm on the road.  
 (a beat)  
 I don't have a car  
 (a beat)  
 I can get one.  
 (a beat)  
 I know the place.  
 (a beat)  
 I'm not with them.  
 (a beat)  
 I'll find them. They'll be with me.

He closes the phone.

INT. 4 WHEEL DRIVE -- EVENING

The back seat is quiet.

MAN#1

Go right here and follow that road to the end. Then we'll go left.

PAUL

How depressing.

FULL SHOT 4 WHEEL DRIVE

The 4 wheel drive is on a ring road around an industrial town. The town is in the distance. The fields on the side of the road are dotted with ugly industrial compounds.

INT. 4 WHEEL DRIVE -- CONTINUOUS

MAN#1

You ain't seen nothing yet.

SILENCE.

MAN#1 (CONT'D)

Left here.

SILENCE.

MAN#1 (CONT'D)

Here we are.

P.O.V. 4 WHEEL DRIVE

Gates. Long driveway. Sign over arch "Vale Psychiatric Hospital". Open land rises to a large well proportioned building. Well lit. A contrast to the previous landscape. The car drives through the gates. The gates close behind it.

EXT. FRONT STEPS TO HOSPITAL -- NIGHT

The 4 wheel drive stops. Man#1 and Man#2 get out and take DENNY, PAUL and TOM out of the back. Two orderlies come out with straight jackets. They tie the three up.

MAN#1

Take them to the east wing.

INT. SEDAN -- NIGHT

Front seat. PHONE RINGS. The DRIVER answers.

DRIVER

(a beat)

Yes.

(a beat)

I understand.

He ends the call.

EXT. TRAFFIC JAM -- NIGHT

Traffic is moving more freely. JULIA and GEORGE walk against the traffic. The sedan passes them. It pulls over abruptly and stops. The driver gets out. JULIA stops and turns. GEORGE keeps walking.

DRIVER

Ms Aboudi.

JULIA

(a beat)

Yes?

DRIVER opens the back door.

DRIVER

Dr Harcross would like to speak to you.

JULIA

Oh.

JULIA calls after GEORGE.

(CONTINUED)

JULIA (CONT'D)  
George come here.

GEORGE stops and walks back to her.

JULIA (CONT'D)  
(to George)  
Come with me.

GEORGE  
What?

JULIA  
Just come with me.

They both walk to the car. JULIA gets in the back. GEORGE leans down to look. JULIA sticks her hand out to motion him in. As he stands behind GEORGE the DRIVER sticks his hand in his jacket.

EXT. JOHN IN TRAFFIC JAM -- NIGHT

JOHN walks up to a motorbike drink vendor from behind. The man stands beside the bike counting his money. The engine is still running.

JOHN pulls out his wallet. When he reaches the rider he flicks the wallet open and closed.

JOHN  
Police business. I need your vehicle.

RIDER  
I didn't see anything.

JOHN flicks the wallet again.

RIDER (CONT'D)  
That wasn't a police badge.

JOHN shows his gun.

JOHN  
Is this a police gun?

RIDER  
OK OK.

JOHN gets on the bike and rides off.

FULL SHOT JOHN ON BIKE

JOHN passes the sedan in traffic.

FULL SHOT JOHN

JOHN looks around.

P.O.V. JOHN

GEORGE enters the sedan.

INT. SEDAN -- NIGHT

The interior is huge.

JULIA

Robert! What are you doing here?

DR HARCROSS

Do you need a lift?

JULIA

Thanks but we're going the other way.

DR HARCROSS

Sit for a moment anyway.

JULIA

(to George)  
Meet Daniel's Dad.

The DRIVER closes the back door.

DR HARCROSS

We missed you last night.

JULIA

Sorry about that.

DR HARCROSS

What happened?

JULIA

We got stuck. I'm so sorry.

(a beat)

George, meet Dr Harcross.

GEORGE's eyes widen. He moves towards the door. The DRIVER activates the automatic lock and turns holding a gun.

JULIA (CONT'D)

What's going on?

DR HARCROSS

I'm sorry. This is unexpected.

(CONTINUED)

GEORGE  
How did you find me?

DR HARCROSS  
How did you find me?  
(a beat)  
We'll go home now.

JULIA  
What's going on?

GEORGE  
He's a crook.

JULIA  
Robert?  
(to George)  
And who are you?

DR HARCROSS  
He's a crook.

The DRIVER reaches back to take the sports bag from GEORGE, puts it in the front and starts driving.

JULIA  
Robert?

DR HARCROSS is silent.

EXT. FULL SHOT TRAFFIC JAM -- CONTINUOUS

The jam is diluted. The sedan travels at reasonable speed mid shot.

EXT. HOSPITAL GROUNDS -- NIGHT

The bike lies on its side in the bushes next to the wall. JOHN covers it with foliage. He climbs the wall. TEARING SOUND. He stops on the top. He looks down.

JOHN  
I'm sorry. I'm so so sorry.

He hides in the bushes on the other side. He pulls out his gun.

INT. SEDAN -- NIGHT

DRIVER is on the phone. GEORGE tries to listen to the DRIVER. GEORGE and JULIA speak quietly.

JULIA  
Its a front?

(CONTINUED)



GEORGE  
 No it is a hospital.  
 (a beat)  
 Here we are.

EXT. HOSPITAL GATES -- CONTINUOUS

The gates open and the sedan drives in.

P.O.V. FROM BUSHES -- CONTINUOUS

JOHN sees the sedan. He is about to leave the bushes when he hears another vehicle approaching. He crouches again. A truck drives through after the sedan. JOHN runs behind it.

EXT. LOADING DOCK -- CONTINUOUS

The truck pulls up to the loading dock. JOHN rolls under the deck and watches.

P.O.V. JOHN -- CONTINUOUS

Kitchen staff come out and unload with the DRIVER.

INT. LOADING DOCK -- CONTINUOUS

The kitchen staff move away with boxes. JOHN comes out from under the deck, takes one box from the automatically unloading DRIVER, puts it on his shoulder and walks into the building.

INT. HOSPITAL KITCHEN -- CONTINUOUS

JOHN enters the busy kitchen and drops the box with the others. He slips to one side behind equipment. He checks the room.

He picks up a tray, lifts it shoulder height and walks swiftly across the kitchen and out the door. A KITCHENHAND looks after him.

KITCHENHAND  
 (to chef)  
 Chef...

CHEF  
 Get me a tray of chops from the  
 fridge.

KITCHENHAND  
 But Chef..

(CONTINUED)

CHEF

Chops!

KITCHENHAND walks away.

INT. HOSPITAL DINING ROOM -- CONTINUOUS

JOHN enters the dark room and leans against the wall. He puts down the tray and exhales. He walks across the room stumbling against the furniture in the dark.

INT. HOSPITAL CORRIDOR -- CONTINUOUS

The corridor is lit but empty. Clean, new, painted. JOHN walks carefully down the corridor. He hears voices and sees shadows. He stops and looks around.

He moves into a doorway on his left. The door is open. He enters. Two hospital staff walk down the corridor. One of them sees the door move.

STAFF MEMBER

Why is this open?

He pulls the door shut and locks it.

INT. ROOM IN HOSPITAL -- CONTINUOUS

JOHN feels in his pockets. He pulls out PAUL's disposable lighter and lights it. Along the side of the room are laundry bags on wheels.

JOHN looks inside, pulls backwards and covers his nose. He walks to the door, listens, tests the handle. Its locked. He investigates into the room further and finds a large laundry chute.

He looks down at his spoiled clothes. He takes out his gun and eases himself into the chute.

EXT. HOSPITAL STEPS -- NIGHT

The sedan draws up to the entrance. The DRIVER steps out and leads JULIA and GEORGE out of the sedan. DR HARCROSS follows.

INT. HOSPITAL RECEPTION -- NIGHT

The DRIVER moves JULIA and GEORGE past the front desk.

ORDERLY

Good evening Dr Harcross.

(CONTINUED)

JULIA  
 (to Driver)  
 Why are we here?

The DRIVER keeps moving them forward.

INT. HOSPITAL BASEMENT -- NIGHT

Man#1 and Man#2 stand guard over DENNY, PAUL and TOM.

MAN#1  
 (to Denny)  
 Do you think your brother will show  
 up?

DENNY  
 I'm positive.

MAN#2  
 I hope so.

DENNY  
 And he's going to kick your arse.

PAUL  
 (a beat)  
 It's clear that I'm not needed  
 anymore.

TOM  
 Me either.

MAN#1  
 I don't like loose ends.

Man#1 looks at his watch. He takes out his phone. He punches numbers. He holds the phone to his ear.

HOLLOW RUMBLING NOISE.

MAN#2  
 What's that?

INT. LAUNDRY CHUTE -- CONTINUOUS

PHONE RINGING. JOHN rolls in the laundry chute fumbling with his pockets. He loses hold of the gun.

INT. HOSPITAL BASEMENT -- CONTINUOUS

Noise growing louder. Phone noise becomes clearer. Man#2 starts to walk to the wall. JOHN flies out of the laundry chute feet first hitting Man#2 in the head. They roll on the floor. JOHN scrambles up, Man#2 is knocked out cold.

(CONTINUED)

DENNY

Told ya.

JOHN

(to Denny)

You OK?

They look at JOHN. He looks around behind him. Man#1 stands there holding his gun.

MAN#1

You should have called.

JOHN

I've got what you want. I don't know how you missed it.

JOHN takes out the packet and holds it up. He throws it across to Man#1. Man#1 catches it.

JOHN (CONT'D)

Now let me leave with them.

Man#1 holds up the package.

MAN#1

This?

(a beat)

Baby powder.

JOHN looks at Man#1.

MAN#1 (CONT'D)

(throws package down)

I mean it really is baby powder.

PAUL

Fuck.

MAN#1

Yes Mr Monopoly Money.

(to John)

Where're your friends?

JOHN

Who?

MAN#1

You know very well.

JOHN

(a beat)

The sedan picked them up. They've just got here.

(CONTINUED)

MAN#1

(a beat)  
And?

JOHN

(a beat)  
I don't think the Doctor will be  
impressed by the situation.

MAN#1

(a beat)  
How's he going to hear about it?

JOHN

(a beat)  
I told George.

MAN#1

You're bluffing.

JOHN

Am I?

MAN#1

(a beat)  
Right. They stay here. You come  
with me.

He walks over to Man#2 and shakes him awake. He gives  
Man#2 the mobile phone.

MAN#1 (CONT'D)

Stay here. If I don't call in 30  
minutes get rid of them.

He pushes JOHN across the room and out through the doorway  
holding his gun.

INT. HOSPITAL OFFICE -- NIGHT

The door to the room opens. JULIA and GEORGE enter followed  
by the DRIVER and DR HARCROSS. The DRIVER carries GEORGE's  
bag.

DR HARCROSS

(to Julia)  
You'd better stay here now.

JULIA

Robert, you didn't have to do this.

DR HARCROSS

You didn't have to do this.

(CONTINUED)

DR HARCROSS and the DRIVER exit. The DRIVER locks GEORGE and JULIA in the room.

GEORGE  
This is bad.  
(a beat)  
And he's weird.

JULIA  
I don't remember him being like that.

GEORGE  
What now?

JULIA  
I still have this.

She pulls out the gun from her bag.

GEORGE  
Can you use it?

JULIA  
You take off the safety switch and pull the trigger.

GEORGE starts to walk to the door. He hears a noise outside. He backs away. The door opens. JOHN is pushed in by Man#1. JULIA points her gun.

JULIA (CONT'D)  
Drop the gun.

MAN#1  
You drop the gun.

JOHN  
Shoot him.

MAN#1  
She won't shoot.

JULIA pulls the trigger. CLICK.

MAN#1 (CONT'D)  
Back to finishing school.

JOHN moves. Man#1 shifts the gun to JOHN. JULIA throws her gun at Man#1. It whacks him in the head. He staggers. JOHN leaps in and grabs the gun.

JULIA  
Little athletics.

(CONTINUED)

JOHN holds the gun on Man#1.

JOHN  
What's going on here.

JULIA  
Daniel's father steals from his  
patients.

JOHN  
(to George)  
And where do you fit?

JULIA  
He steals from Dr Harcross and gives  
to the poor.  
(a beat)  
The thing is though that he didn't  
give it all to the poor.

JOHN  
You stay here. I have to go and  
get the others.

JOHN lifts Man#1. The DRIVER moves in through the door  
shooting. DR HARCROSS follows. JOHN shoots back. JULIA  
and GEORGE get out of the way.

The DRIVER and Man#1 are hit. JOHN straightens up and  
grabs DR HARCROSS.

JOHN (CONT'D)  
(to Julia)  
Its OK.

JULIA looks at the two men on the floor.

JULIA  
You call that OK?

JOHN  
Stay here. I'll go and get the  
others.

He pushes DR HARCROSS to the doorway.

JOHN (CONT'D)  
Dr Harcross, you come with me.

JOHN takes the mobile phone from Man#1 and exits. Man#1  
stirs.

(CONTINUED)

MAN#1  
That's not Dr Harcross.

INT. HOSPITAL BASEMENT -- NIGHT

Man#2 looks at his watch.

MAN#2  
Almost there.

DENNY  
Having fun?

MAN#2  
Starting to.

DENNY  
If it wasn't for my idiot friend we  
wouldn't be in this mess.  
(a beat)  
Kill him first.

TOM  
You son of a bitch.

TOM rolls onto his side and stands up. He jumps on DENNY. They struggle. Man#2 has his attention on them. He is laughing.

MAN#2  
At least I'll have one good laugh  
out of you guys.

PAUL stands up slowly and with his shoulder hits Man#2 as hard as he can. Man#2 loses his balance and falls on TOM and DENNY.

PAUL and DENNY roll over Man#2 trying to pin him to the ground while PAUL tries to kick the gun out of his hands. Man#2 struggles and manages to roll out from under TOM and DENNY.

He stands up and backs away pointing his gun on the three.

MAN#2 (CONT'D)  
On your knees, all of you.

DENNY  
If you're going to shoot us, do it  
now.

PAUL  
You don't really have to hurry.

(CONTINUED)



TOM

Remember what your friend told you.  
Wait for the call.

MAN#2

I am doing it now and I am going to  
enjoy it.

(a beat)

Who first?

DENNY

(to Tom)

I am sorry. I behaved like an  
asshole.

TOM

Not more than usual.

Man#2 points the gun at PAUL.

MAN#2

I'll start with you.

He aims the gun. PAUL shuts his eyes. The mobile phone  
rings. Man#2 swaps hands with phone and gun to answer.  
He is hit from behind. JOHN steps forward holding a phone.

JOHN

You all OK?

DENNY

You couldn't have come at a better  
time.

PAUL

I can't feel my arms.

TOM

I think I had a heart attack.

JOHN helps the three to stand up. He starts to release  
them from the straight jackets.

WOMAN (O.S.)

Drop your gun.

JOHN

And what now.

JOHN turns.

P.O.V. JOHN -- CONTINUOUS

MRS HARCROSS stands behind JULIA and GEORGE. GEORGE carries his bag. JOHN grabs DR HARCROSS and points the gun on him.

JOHN

No, you drop your gun or your husband gets it.

MRS HARCROSS shakes her head.

MRS HARCROSS

He's a rambling fool. He lost his mind a while ago and frankly I can do better without him.

JOHN pauses.

MRS HARCROSS (CONT'D)

Now, drop your gun or Julia gets it.

JOHN drops his gun.

MRS HARCROSS (CONT'D)

Now all of you stand over here.  
(to Robert)  
Pick it up and come over to me.

JULIA

(to John)  
They're both Psychiatrists. Meet Dr Harcross.  
(to Helen Harcross)  
Does Daniel know what you've been doing all these years?

HELEN

Not a clue.  
(a beat)  
We perform a service.

Dr Harcross rouses himself.

ROBERT

I want to go now.

HELEN

Wait a minute.

JULIA

What are you going to do with us?

(CONTINUED)

MRS HARCROSS

I haven't decided yet, but I am sure that something will come to me.

DETECTIVE (O.S.)

Drop your weapons.

MRS HARCROSS turns to see the DETECTIVE and 3 policemen walk out from behind a dividing wall. ROBERT turns, still holding the gun.

ROBERT

Drop your weapons.

HELEN

Robert, put the gun down.

DETECTIVE

Put your weapon down.

DR HARCROSS

Put your weapon down.

A CLATTER FROM THE CHUTE. JOHN's gun flies out of the chute and hits the DETECTIVE in the back of the head. His gun goes off as he falls and ricochets off a pipe in the ceiling to hit ROBERT in the shoulder. ROBERT falls down.

MRS HARCROSS

Robert.

She kneels beside ROBERT putting her gun on the floor. JOHN picks up the gun. Two policemen pick up the groggy DETECTIVE.

DETECTIVE

Put down your weapons.

MRS HARCROSS

Robert why, why, I told you it wasn't right.

(to Detective)

I couldn't persuade him how wrong it was. Before he was ill he forced me to do this.

(a beat)

He thought he was helping them.

JULIA

Nice try.

DETECTIVE

You're all under arrest.

(CONTINUED)

JOHN

For what?

DETECTIVE

I don't know.

(a beat)

George Taylor, you're under arrest  
for embezzlement. Doctor and Doctor  
Harcross likewise. The rest of  
you, give me your details.

The policeman cuffs the three of them and they take them  
away with the bag.

JOHN

So sad.

JULIA

Yes. A sad story

JOHN

No I meant all the money.

PAUL

Can somebody please take this crap  
off us.

JOHN looks at JULIA. They both walk out.

DENNY

Very funny John.

TOM

What, do you think they're actually  
going to leave us here?

PAUL

John...

DENNY

John...

EXT. HOSPITAL STEPS -- MOMENTS LATER

Police cars are parked at the front with policemen taking  
away boxes of files and arrested staff. Ambulances pick  
up the patients to transfer them to different hospitals.

ROBERT and HELEN HARCROSS sit in the back of a police car.  
ROBERT plays with a police officer's cap. GEORGE is in  
the back of another police car.

(CONTINUED)

When he sees JULIA and JOHN walking out he signals to JULIA. He turns to the policeman next to the car and speaks to him.

FULL SHOT JULIA AND GEORGE

JULIA leans down into the window. JOHN waits a small distance away.

GEORGE

I am sorry for all this.

JULIA

Don't be. I chose you and your car.

(a beat)

I still think you are more important to your family than you think.

GEORGE

Can I speak to John as well?

JULIA

Sure.

She beckons JOHN over. John kneels at the window.

GEORGE

I am sorry for all this.

He says something else very quietly. John leans closer.

JOHN

What?

GEORGE kisses JOHN fully on the mouth. JOHN struggles. The policeman hears and pulls JOHN away from the car. John coughs. GEORGE smiles. JULIA looks on in amazement.

GEORGE

Please say hello to my family.

JOHN

Like hell we will.

(a beat)

What a bastard.

The police cars with GEORGE and the HARCROSSES inside leave.

JULIA

Thank god for that.

JOHN coughs again and takes out of his mouth a small key.

FULL SHOT HOSPITAL STAIRS

DENNY, TOM and PAUL hop out of the hospital chased by police.

INT. GEORGE'S HOUSE -- DAY

KNOCK. MELINDA walks to the door and opens it. No-one is there. She looks down.

P.O.V. MELINDA

Basket of flowers in front of the door.

FULL SHOT MELINDA

MELINDA lifts the basket and goes inside closing the door.

INT. GEORGE'S HOUSE -- CONTINUOUS

MARK

Who was that Mum?

MELINDA

No-one.

MELINDA takes the basket and puts it on a table. There is a card on top. She opens it.

P.O.V. MELINDA

The card reads "don't put all your flowers in one basket"

FULL SHOT MELINDA

She smiles. She takes up the flowers.

P.O.V. MELINDA

The basket is lined with money.

INT. SEATING -- AFTERNOON

FARID, immaculate in pin striped suit, sits between JOE, dressed completely in black, and BAHIA, also in a tailored suit. BAHIA looks uncomfortable.

JOE

You look good Dad.

FARID fingers his lapel and nods.

FARID

Ah?

(CONTINUED)

BAHIA  
Its a bit strange.

FARID  
Ah, you get used to it.

BAHIA  
You're not wearing the g string.

JOE  
Way too much information.

JULIA comes up to their seats.

JULIA  
Everything OK? Can you see?

BAHIA  
I'm so proud of you.

FARID  
I love him like a son.

JOE  
You sure he's not gay?

JULIA  
So you're all fine then.

The lights dim. Music starts. JULIA hurries away.

FULL SHOT CATWALK

Spotlights play over the catwalk. Music louder. The crowd quietsens. Suddenly all the lights go out and the music stops. A hush. The crowd murmurs.

Then just as abruptly a song starts to play. Loud. The Jam's "That's Entertainment". Through the darkness a single car headlight appears, then another, moving along the catwalk.

As the lights behind the scrim brighten slowly we can see that the models are holding headlights in front of them and shining them over the audience.

The first model, male, wears trousers without shirt or shoes. Trousers of durable fabric yet light and elegant.

INT. PRISON WARDEN'S OFFICE -- AFTERNOON

George sits in a comfortable chair on the other side of the warden's desk. The desk has two cups of coffee on it. The two men converse pleasantly.

INT. FASHION SHOW -- AFTERNOON

Its the end of the show. JOHN and JULIA come onto the catwalk surrounded by male and female models. Two models call out a name each.

MODEL#1

John Xenides!

MODEL#2

Jamila Aboudi!

Everyone's clapping. The three male models who are bare chested without shoes are DENNY, PAUL and TOM. They're arguing.

FADE TO BLACK.

DENNY (V.O.)

Why stop at headlights? We should have had the engines. I told you.

PAUL (V.O.)

He should have used my ideas.

TOM (V.O.)

Yeah, both of you, designers in embryo.

PAUL (V.O.)

I wonder where Tina is?

THE END