

A P O L O G I E S

A Screenplay by [REDACTED] Shoat

FADE IN :

EXT. BUSY CITY STREET - DAY

The scene has a dreamlike quality with blurry images and slow moving action.

We open on the face of YOUNG JACK AUSTEN, a boy looking with wonder at his surroundings.

A hand comes into the frame and we pull back to see JACK'S MOTHER grab him by the shoulder of his sweater and drag him behind her.

JACK'S MOTHER

Come on, Jack - you do want the sweets I promised you, don't you?

YOUNG JACK

Yeah.

The pair disappear into the dense crowd, and we're forced to switch to a high CRANE SHOT to locate them once more.

A longer shot reveals to us that YOUNG JACK is holding a pale yellow balloon in his tightly clenched fist.

In close-up, we see how intently he looks upon his treasure.

The crane shot moves across the city landscape, and the view is obscured by a tall building, a window of which we track into.

CUT TO :

INT. HIGH ROOM - DAY

A pair of black-clad figures move ominously about the room, following through a carefully pre-thought plan.

FIGURE #1 moves to the window and peeks out onto the street below.

His POV : a suspicious looking MAN carrying a sports bag, which he holds to his side like Jack his balloon.

FIGURE #1 moves back to the centre of the room, and looks to FIGURE #2, who is assembling the weapon.

FIGURE #1

(a panic)

Come on, man, we'll miss him. This is our only chance.

FIGURE #2

I've never had to work like this,
OK? Just bear with me. We'll get
him.

FIGURE #1 goes back to the window, and looks back below.

We go back to Jack and his mother.

CUT TO:

INT. WOOL STORE - DAY

YOUNG JACK, still held by his MOTHER, looks with contempt at the jumpers and scarves.

His MOTHER, excited, holds a patterned pullover to JACK's unimpressed figure.

MOTHER
How about this? For Mona's party -
huh? How about it?

YOUNG JACK
(unconvincingly)
Yeah - it's good. Mona will like it.

MOTHER
And I'll make you a brooch to give
her.

YOUNG JACK checks for the potentially embarrassing presence of anybody he knows.

CUT TO:

EXT. WOOL STORE - DAY

The MAN targeted by our killers, getting more security conscious, comes to a stop outside the little shop and lifts the briefcase - holding it to his heart.

He looks up at the sky and the buildings around him.

His watch tells him 10:28.

CUT TO:

INT. WOOL STORE - DAY

YOUNG JACK and his MOTHER go to the counter with the pullover.

His MOTHER places it on the counter.

A young SALES ASSISTANT, behind the counter, comes forward.

She picks up the pullover and looks at JACK.

SALES ASSISTANT
It'll look good on you. My little
brother has one like this.
(to MOTHER)
Do you want it on the hanger?

CUT TO:

INT. HIGH ROOM - DAY

FIGURE #2 has managed to put the rifle together, and is positioning himself at the window.

FIGURE #1
You see him?

POV : FIGURE #2, through the sights of the rifle.
We see the MAN, all right.

FIGURE #2
(raising eyebrows)
Hel - lo.

FIGURE #1 starts pacing.

FIGURE #1
God - damn it DO YOU SEE HIM?

FIGURE #2
Yeah! Chill, babe.

FIGURE #1
Just get the hell on with it!

FIGURE #2 turns and stares to his underling.

FIGURE #2
(matter-of-fact)
I'm not working with you again.

FIGURE #1 summons the courage and stamps his way to the monster at the window.

FIGURE #1
(deadly serious,

but unconvincingly so)
Neither of us will work with anyone
again if you stay laid back and miss,
so FOR GOD'S SAKE WOULD YOU PANIC
WITH ME?

He backs off a little.

FIGURE #1
I mean - hell - it's not natural
to be so calm.

CUT TO:

EXT. WOOL STORE - DAY

JACK and his MOTHER come out of the shop, JACK carrying the bag with the sweater in, and the balloon wrapped safely around his other hand.

They pass the MAN with the briefcase, who looks at his watch.

10:30.

He sighs.

He looks down the street, and instantly sees his SAVIOUR, dressed in a flowing black jacket, his arms outstretched for an embrace.

We switch to SLO-MO, as the MAN's face cracks into a smile, and he moves for his friend.

The SAVIOUR opens his arms wider.

YOUNG JACK sees this cool looking pair, but is dragged into a clearing by his MOTHER.

MOTHER
Where's your duck?

JACK stares intently at the briefcase.

MOTHER
WHERE'S YOUR DUCK?

JACK pulls a ragged looking fluffy duck from under his coat.

MOTHER
Keep it safe, don't you EVER lose
that, understand?

YOUNG JACK

Yeah!

MOTHER

Come on, Jack.

CUT TO:

INT. HIGH ROOM - DAY

CU : on FIGURE #2's eye.

: through sights on the MAN with the briefcase.

: on hammer of rifle, being cocked back by #2

: the trigger is pulled.

IN SLO-MO : THE BULLET SHOOTS OUT OF THE BARREL WITH AN EXPLOSION OF WHITE POWDER, LEAVING A TRAIL OF DUST BEHIND IT.

CUT TO:

EXT. WOOL STORE - DAY

JACK takes the duck off his mother, and holds it.

The world literally turns upside down as his MOTHER falls away from him.

BLOOD SPRAYS onto his face, and he looks in confusion at the image before him.

The MAN with the briefcase is long gone - we catch a glimpse of him dashing down the street with his "SAVIOUR".

JACK remains silent, looking around at the gathering crowd (a few running away) around his mother's dead body.

He looks down, at the duck, and sees that the string has gone from his hand.

He looks up to see the yellow balloon drifting skywards.

His gaze looks down from the sky, and a man - FIGURE #2 - towers over him.

YOUNG JACK sees the rifle beneath his jacket, and for a moment his mother is forgotten.

FIGURE #2 looks horrified as he sees MOTHER's body in closer detail.

He looks back at JACK, a look of pity on his face.

FIGURE #2

(knowing how worthless
it is)
I'm sorry, kid.

#2 takes one last sorrowful look at the situation, and walks away.

We CRANE UP to the high shot of a crowd gathering around a dead woman's body - and a lonely boy staring at a crazy world.

DISSOLVE TO :

INT. CHURCH - DAY

JACK's fluffy duck is clenched, tight as before.

A tear drips onto its face, and we pan up to OLDER JACK's face.

His eyes are closed tight, refusing to wake up to the pain.

He opens his eyes, and puts his head in his hands.

CUT TO:

INT. BUS - DAY

TALLULAH EDISON sits alone in the middle of the coach.

She has a sad look on her face, verging on despair.

She looks out of the rain-streaked window at a desolate bus depot.

At the front of the bus, another girl - EMMA SIMMS - gets on.

She looks at the empty vessel, and laughs.

EMMA approaches TALLULAH.

EMMA
You mind if I sit here?

TALLULAH picks her loosely packed bag off the seat and nods.

TALLULAH
Sure.

EMMA
There's no point in us sitting,
separate, hah?

TALLULAH
I guess not.

EMMA safely stows her bags in the overhead compartment, and sits.

She holds out her hand.

EMMA
Emma Simms, pleased to meet you.

TALLULAH holds out hers and shakes EMMA's.

TALLULAH
Tallulah Edison.

EMMA
(impressed)
Tallulah! Great name. Where are you headed?

TALLULAH
I don't know.

EMMA
Oh.

TALLULAH straightens herself up, and rubs her face.

TALLULAH
I'm sorry. I'm having a bad year.
Call me Lu, Emma. I'm headed north,
to see my mum in hospital.

EMMA
Is it bad?

LU
She's going to die. I'm going to watch
her die.

EMMA
Oh. I'm sorry.

LU
But it's okay -

EMMA's stunned.

LU
Because I've only just seen my
best friend die in my arms.

EMMA
Shit.

LU
My dog.

She pulls a locket out from under her paling T-shirt, and opens it.
Inside is a picture of a dog on one side; and, on the other, her mother.

LU
There.

EMMA
Oh right. And that's your mother?

LU
Yeah.

She closes the locket and puts it away.

LU
It was awful.

EMMA
You had him long?

LU
Over ten years. I hated my human friends, and now I've left them. Where are you going?

EMMA
Just north, full stop. There's nothing left for me here. I've heard -

She hesitates, and smiles at the irony.

EMMA
-I've heard life can be good to people up there.

LU
May the gods smile down upon us;
may your ears have not deceived you,
Emma Simms.

CUT TO:

INT. CHURCH - DAY

JACK stands and looks towards the confessional, taking a deep breath.

He crosses the front of the altar and goes to the booth.

CUT TO:

INT. CONFSSIONAL - DAY

The door slides across.

JACK
Forgive me, Father - I haven't
killed anybody for quite a long
time.

There is a silence emerges from behind the gauze.

FATHER
Oh, that is a tragedy my son.

JACK
I know. I'm running out of money,
too.

FATHER
Well, that's no problem, Jack -
take a look under your seat.

JACK hesitates, confused, then stands.

He tries to lift the seat, but it at first seems to be stuck.

JACK
What do you mean?

FATHER
Oh, for -

He stops short.

FATHER
-for heaven's sake give it some
of the old confidence, Jack!

JACK gives it an immense pull.

It opens much more easily having been loosened, and the surprise almost
knocks JACK off his feet.

As he regains his balance, he focuses his gaze.

The seat is full of money.

JACK

This what I invested my savings in?

FATHER

Well, what's better to invest a hard-earned ten grand in . . . than a hard-earned ten grand? You wanted a horse or something?

JACK

You have a point -

He takes out a pile and flicks through it.

JACK

(stunned)

There's ten grand here?

FATHER

More or less.

JACK

It's not enough though.

FATHER

Nothing's enough. And so, it's good I've found something for you.

JACK

Really? A target?

FATHER

Possibly.

JACK

Well, what do you mean possibly?
Hey - I'm not being a waiter again.
I'll settle for ten -

FATHER raps hard on the wooden barricade.

FATHER

Hey, hey, hey, SHUT UP.

JACK

Please. Explain to me.

FATHER

How many people do you think you've

killed?

JACK
I don't know - I'd say, ah, maybe...

He thinks, then lies.

JACK
Fifty, sixty - don't you know?

FATHER
(sarcastic)
I pay attention, honest.

JACK
Why do you want to know?

FATHER
One million big ones.

JACK
Who's the target? Why the competition?

FATHER
No target. The money goes to the
hitman who can lay claim to the
most hits.

JACK
Do you think I'm in with a chance?

FATHER
More importantly - do you think you're
in with a chance?

JACK
I guess I am, yeah.

FATHER
Because they're watching you, Jack,
they're watching all the time.

JACK looks around nervously for CC cameras.

JACK
(whispers)
How?

FATHER
And if they're watching, they can
hear. Don't bother whispering. The
money is awarded on Sunday.

JACK

This Sunday? Jesus.

FATHER
Don't blaspheme.

JACK
I guess - no, wait - where do I
have to go?

FATHER
It's a little town called North.
I'll give you the details.

JACK
So - I get there, find out how many
more kills I have to make to get the
money - that is, if I need to make
any more kills. It can only be a few.

FATHER
Business is bad, Jack.

JACK
Come on, Father - travelling salesmen.
They're assholes, but they always
find one sucker. Who doesn't need
a person killed? And with this much
money on offer, I can charge them
dick, do it for free.

FATHER
You'd do it for free?

JACK
Yeah - why?

FATHER
Ah - nothing, nothing, my son.

JACK pulls a couple of wads of cash from the casket.

JACK
I'm taking some of my cash.

FATHER
Good luck. God's speed - Mr. Austen.
And return - with a gift for me.

JACK
Seeya, Father.

CUT TO:

EXT. OPEN ROAD - DAY

A dust cloud fills the screen, and from a swirling sandy background emerges FLOYD BURNER.

His eyes are looking down at a book.

It is the Bible, leather bound, with an old compass set in its cover.

FLOYD looks up and to the north.

He gazes into an empty distance and scans the landscape before him.

He smiles revealing a perfect set of dentures buried beneath the stubble and dirt.

He has seen a truck approaching.

CUT TO:

INT. TRUCK - DAY

"Perfect Day", or a song of that style, plays from the state-of-the-art CD player next to the driver's knee.

The outer appearance of the truck has been created by the cruel desert sands. Inside it is a different story.

This GUY is rich.

He sees FLOYD with his hand held to the sky, and slows down as he approaches the young man.

He winds down his window.

GUY

Hello, sir - can I help you or something?

FLOYD

A lift would be nice.

GUY

Hop in - please excuse the mess. You headed my way, I hope.

FLOYD

If you're going north, take me as far as you go.

FLOYD gets in, and is confused at the lack of the aforementioned 'mess'.

He puts his book on his knee.

The GUY restarts the car.

GUY
So - you walked all this way? It's
a long way from the last town.

FLOYD
I didn't walk far.

GUY eyes the Bible on FLOYD's lap.

GUY
You're religious, huh?

FLOYD
Nah.

GUY
What's with the compass on the
cover? I haven't ever seen that
before.

FLOYD
Well - I assume it's to show me
the way. I mean - that's what
compasses are for, yeah?

GUY
Yeah -

FLOYD
I don't know, it was there when
I got it.

GUY fidgets, trying to get comfortable in his seat.

GUY
My son got his first Bible last
month. Just turned two. It's a
little one, you know? With the
pictures. He's not that interested.

FLOYD
He wouldn't be.

GUY
Yeah - but, it's his first Bible,
you know?
(dictates)
Everybody's gotta have a first Bible.
We're not religious. My wife's
a doctor. She thinks with her
science she can prove God doesn't
exist. Maybe she's right.

FLOYD

Maybe. So, you're a doctor's wife?

GUY
(proud)
Uh-huh.

FLOYD
You gotta be doing well for
yourself, then.

GUY
I can't complain.

FLOYD looks down at his book.

He looks up ahead.

There's a sign for a diner.

FLOYD
You can drop me at the next stop.

GUY
Hah?

FLOYD
Stop at the diner.

GUY
But we're just getting to know each
other. I was preparing my stories
about my investments.

FLOYD
Stop the truck.

GUY
What's the rush?

FLOYD
I can't help you.

GUY pulls the truck up outside the diner.

FLOYD opens the door, almost tearful.

GUY's really confused.

FLOYD
I'm sorry, okay - I just can't
help you.

GUY
What? I don't need any help!

FLOYD
Exactly.

He slams the door, and disappears into the diner.

GUY sits alone for a couple of moments, then, uncaring, puts his foot down and drives away.

CUT TO:

EXT. DINER - DAY

We linger for a while on the outside of the building.

It's a very old place, but there's a few cars outside.

A coach - TALLULAH's coach - pulls up outside the diner.

CUT TO:

INT. COACH - DAY

LU stands up.

LU
Thank God he stopped. I've gotta go. You're coming?

EMMA
No. I'm fine.

LU
Okay. Seeya in a bit.

She gets out of her seat and walks to the front of the coach.

She passes the DRIVER.

DRIVER
We leave in FIVE MINUTES.

He holds up his fingers to highlight his point.

She looks at the clock above her head, 14:55.

She gets off the bus.

CUT TO:

EXT. DINER - DAY

LU approaches the door, and passes an OLD-TIMER sitting outside.

He looks like he's been there for centuries - he has cobwebs.

LU tries desperately to ignore him, and she goes through the door.

CUT TO:

INT. DINER - DAY

JACK looks up from his coffee at the beautiful girl who walks through the door.

LU whispers something to a member of staff, who directs her to the facilities she seeks.

Across the room, FLOYD buys himself a coffee, and sits down at the counter on a high stool.

JACK gets out of his seat and, coffee in hand, starts the journey to LU's location.

FLOYD watches the strange man pass, a look of hope on his face.

CUT TO:

INT. TOILETS - DAY

LU looks at herself in the mirror, and prods her face which is red from exhaustion, sadness, endless problems.

She looks at her watch, 14:58.

CUT TO:

INT. DINER - DAY

JACK stops near the counter, watching for the beautiful girl's graceful exit with a glazed expression.

Instead, the door of the ladies' flies open, and LU makes a mad dash past him for the door.

He watches her, extremely upset, his hope having been shattered, and turns back to the counter.

He sits on a stool near FLOYD.

FLOYD looks at JACK's coffee, then at JACK.

FLOYD
Excuse me?

JACK
Yeah.

FLOYD
You have a car?

JACK

Yeah.

FLOYD

See, I have a problem. I've got myself stuck here. You look like you need company. Would you please give me a lift?

JACK

No.

FLOYD

Oh.

He downs the rest of his coffee.

FLOYD

I'm sorry.

He gets up, and slowly leaves the diner.

CUT TO:

EXT. DINER - DAY

FLOYD walks out of the door, and looks at the book in his hand.

The OLD-TIMER sees it.

OLD-TIMER

A good read.

FLOYD

(oblivious)

Yeah?

FLOYD walks across the car park, once more confronted by the empty landscape.

He looks back at the diner, knowing it's hopeless to hope.

He passes LU.

LU is weeping uncontrollably. The bus is gone.

FLOYD

You okay?

LU

No. My life couldn't get any worse.
Do you have a gun on you?

FLOYD
No. Sorry. What happened?

LU
My dog died, my mother is dying,
and my bus just left without me!
I mean, why? There was one person
on there - she wasn't in any
rush! Why?

She looks pleadingly at FLOYD.

LU
Why?

He almost feels he can't leave her like this, but he's in a dilemma
himself so he turns to go.

FLOYD
I'm sorry. I -

He closes his mouth, and walks slowly back onto the road.

CUT TO:

INT. DINER - DAY

JACK mourns over his coffee.

The door opens behind him, and LU walks in.

JACK doesn't turn.

He looks up at the WAITER.

JACK
More coffee.

WAITER
Sure.

The WAITER pours coffee into JACK's cup.

LU seats herself next to JACK.

WAITER
Can I help you?

LU
Just a coke, please.

WAITER
Coming right up.

JACK looks directly to the voice.

JACK
You were just in here.

LU
Yeah.

JACK
What was the rush?

LU
My bus. But it left.

JACK
So . . . you're stranded.

LU
I guess so.

The WAITER puts the coke in front of LU, and she passes a note across the counter.

LU
Thank you.

JACK
Do you need a lift?

LU
(aside)
I need a life.

JACK looks away.

JACK
I'm headed north - are you going that way?

LU
Yeah. Look, I'm not the kind of girl who just takes rides like that. And I'm not in the mood for you hitting on me.

JACK sees the truth.

JACK
(defeated)
Nor I.

JACK and LU both simultaneously take a sip of their beverages, and put their cups down.

LU puts her hand to her locket, while JACK places his hand inside his jacket.

JACK
I'm sensing that you really are in a bad way.

LU
People keeping saying that. I know it's the truth, but it's - they just keep rubbing it in.

JACK
What's your name, by the way? I'm Jack Austen.

LU
Tallulah Edison. Pleased to meet you, Jack.

JACK
The pleasure is mine, Ta - Lu - Lah.

LU
Just use the Lu, okay?

JACK
Sure.

LU
My mother's dying. I would like to be at the hospital at the crucial moment. If you would, I'd be grateful for a lift.

JACK
I'm fine with that.

LU
But I warn you - if you in any way deviate from my definition of the norm, I'll kill you.

JACK actually feels threatened by this.

JACK
Okay!

They get up.

CUT TO:

EXT. DINER - DAY

JACK opens the door for LU.

JACK
Excuse the mess.

JACK's car is messy.

LU
It stinks.

JACK
You want me to leave you now?

LU
I'm just kidding.

JACK
Then get in.

LU gets in.

CUT TO:

INT. CAR - DAY

LU struggles to get comfortable.

LU
Mmmm . . . tasteful. You know what
you really need in this thing?

JACK
A furry dice. I know. I'm forever
on the look out for something to
hang there. But I hate furry dice.

They both sit and stare silently at the mirror.

After a while, LU looks in anticipation at JACK.

LU

So, are you gonna start this thing
or what?

JACK
Yeah!

He turns the key, and the engine starts up.

CUT TO:

EXT. DINER - DAY

The OLD-TIMER watches JACK's car as it drives away.

CUT TO:

INT. CAR (MOVING) - DAY

LU watches the road move towards her.

JACK
So - Lu - what exactly is your story?

LU
Must you know?

JACK
It'd be nice.

LU
Believe me, nothing about my life
is 'nice', as you say.

JACK
Well, tell me anyway.

LU
O - kay.

She puts her hand on her locket and starts toying with it.

LU
A few days ago, my dog died. It
was probably - so far - the single
worst moment in my life. I'm
definitely not over it yet.

JACK
You liked him.

LU
I loved him.
(beat)
We lived in a busy household.

Friends. We shared the cost of living which was the only benefit I got from them. That morning - the morning it happened - we were all in a rush. I'd say it was my fault as much as theirs but - well.

JACK looks in the rear-view mirror at the empty road behind them.

He looks to LU.

JACK

Go on.

LU

Well, we were all rushing around. He got caught up in the crush, I guess. Before I knew it, everybody had gone. He wasn't moving. I suppose somebody kicked or stood on the little guy.

She wipes a carefully controlled tear from her face.

LU

And there was blood. Lots of it. I carried him, and we sat down on the living room rug. The little guy died in my arms. He just stopped moving.

She pauses.

LU

I left the mess for my "friends".

JACK

That'll be fun for them.

LU

So - I'm now here with you, a complete and total stranger - going to watch my mother die, having missed my other transportation.

JACK

Life. You can't have live with it, and you can't exactly die - can you?

LU

What about you?

JACK looks at LU.

JACK
Ooh. Me. You don't wanna know about
little old me, Lu.

LU
Oh, yes I do. I've opened up to you,
you're not going to sit there silent
now. What do you do, and where are
you headed?

JACK
My mother's dead.

LU
Oh? How do you feel about it?

JACK
Fine, I think.

LU
What happened?

JACK
God knows. We were shopping, and
she got shot. The whole thing was
strange. I was only young. All I
could think was
(adopts a child's
excited tone)
"It's like a Hong Kong action movie".

He looks ahead at the empty road.

JACK
The crowd was big, but nobody cared.
I was lost without my mother. She
just fell away from me. But I
didn't understand death. That was
it - she fell away from me.

LU
It must have been terrible.

JACK
No. But that's not the weird part.

LU
Oh?

JACK looks ahead, and in the distance sees a young man with his hand
waving in the air.

It's FLOYD.

LU
Hitchhiker.

JACK
You're asking me to stop for him?

LU
Well -

JACK
No. I don't give people lifts.

He looks at LU.

LU
You're asking me to get out?

JACK
It's a different situation. You're -

He looks again at FLOYD.

JACK
No. NO.

CUT TO:

EXT. ROADSIDE - DAY

FLOYD watches the car fly by.

FLOYD
Damn!

CUT TO:

INT. CAR - DAY

LU, not impressed, stares straight ahead.

LU
You asshole.

JACK
I know. But I get cramped in this
car at the best of times.
(beat)
Where was I?

LU
Your story. Ah . . .

(ominous storytelling)
The "weird" part.

JACK
The killer. Yeah. He came to me.
I was amazed by the crowd. Then this
one guy came right up to me. I
saw his gun, and I knew it.

He starts to laugh.

JACK
He apologised to me!

LU
What? Why are you laughing?

JACK
The killer apologised to me for
killing my mother. Then he just
walked away. Now - the words alone
would never have been enough. Sorry's
never enough. But the look on his
face . . .

He slows the car.

JACK
. . . and knowing what I know now,
I look back and I see his expression.
I know how he felt. He meant that
apology. He didn't want the bullet to
hit my mother. I hope that never
happens to me.

LU's getting uneasy.

LU
What do you mean?

JACK
I'm a killer. I get paid to kill people.

CUT TO:

EXT. ROAD - DAY

The car screeches to a halt, and the doors on both the passenger side
and the driver side fly open.

LU is in such a hurry she almost falls out.

She starts marching away from the car.

JACK gets out of the car.

JACK
Lu! LU!

LU doesn't stop.

JACK
Lu, look, I stopped the car. Give
me the credit of letting me explain.
Come on.

LU stops.

LU
(aside)
I must be crazy.

She turns.

LU
You kill people? Shit!

JACK
Lu - Lu, you liked me. Why can
this turn you around so much?

LU
People turn like that, Jack. I
DID like you, you - why did you
have to say anything?

A figure starts to emerge in the background.

LU
You're driving me back to the diner.
I'll wait for the next bus.

JACK
We're not turning back! You got in
my car, you go all the way - at least
to the next town.

LU
No!

JACK
Then you stay here. Your choice.

LU
My choice. I choose to go back
to the diner. There.

The figure in the distance is FLOYD.

JACK
Fuck this.

He gets into the car, and tries to start the car.

It splutters and dies.

LU starts to laugh.

JACK hits the steering wheel.

FLOYD runs the last few feet and stands with LU.

FLOYD
(to LU)
Thanks, you guys! You know, I thought
you were gonna leave me back there.

He realises who he is speaking to.

FLOYD
Oh, it's you. Are you okay now?

LU is still laughing.

FLOYD
(to JACK)
You, ah, having a bit of engine
trouble there?

CUT TO:

INT. CAR - DAY

JACK groans, gives in and slumps over the steering wheel.

He closes his eyes tight, visualising CLOUDS.

CUT TO:

EXT. CAR - DAY

When he opens his eyes, JACK looks up.

FLOYD is hard at work inside the front of the car.

He twists some wires and gives a tube a hard rap.

FLOYD
Try that.

JACK, by now unable to be surprised by anything, turns the key in the ignition, knowing it is going to work.

The car starts up.

JACK gets out of the car.

CUT TO:

EXT. ROADSIDE - DAY

JACK goes to FLOYD, holds out his hand.

JACK
Congratulations -

FLOYD shakes JACK's hand with his greasy palm.

FLOYD
Floyd. You are - ?

JACK
Jack Austen.

FLOYD looks from JACK to LU and back again.

FLOYD
You too are together.

LU
No.

FLOYD
Oh. You look like a couple.

The threesome stand around the car, looking at each other.

LU gets into her seat.

LU
I'll go with you to the next
town. But I'm warning you, Jack.
You kill anybody, and I'll kill
you.

JACK smiles, and gets into his seat.

They both look out at FLOYD, who is looking at them, wondering who exactly these people are.

LU smiles at him sweetly.

LU
Well come on, Floyd.
(looks at JACK)
His bang is worse than my bite.

FLOYD uneasily edges towards the car.

JACK
(more urgently)
Come on! Let's go!

FLOYD slips into the back of the car, and before he is settled, JACK puts his foot down.

FLOYD falls into his seat, and the car speeds off into the distance, disappearing into the sand.

CUT TO:

INT. CAR (MOVING) - DAY

FLOYD finally sets himself straight in his seat.

FLOYD
Don't you have any music to play?

JACK
I don't feel like music.

LU
Oh, come on, Jack, let's put the
radio on.

JACK
It doesn't work.

FLOYD

Oh.

He looks around him.

FLOYD
So . . . where's both of you
headed?

LU
I'm going to see my mother, and
Jack here's going to kill some
people. But not while I'm around.

She turns to FLOYD.

LU
He's a hitman. Can you believe that?

FLOYD
Okay.

JACK
If you ever get the urge to use
my services, Floyd, please feel
free to ask. My rates at present
are low.

FLOYD
No, I don't know anybody.

LU
Where are you going?

FLOYD
North. Anywhere. I just go from A
to B.

LU
Doing what?

FLOYD
Helping out.

LU
Oh. You have a . . . a backstory?

FLOYD
Not that I'd like to tell.

JACK
I saw you had a Bible with you.
What's that all about?

FLOYD
Well, I got given it. It's the
only thing I own. I never read it.

LU turns again.

LU
You never read the Bible?

FLOYD
It never interested me. I just use
the cover.

He holds up the book so she can see the compass.

LU
That's great!

JACK
Oh, come on, Lu - it's pathetic.
I mean - Christ - his story's worse
than your crap about Rex there.

LU listens, silenced with shock at what JACK says.

She starts frantically twirling her locket.

LU
His name was Toby.

JACK
Whatever.

JACK doesn't care how much he's affected LU.

He stares directly ahead at the road, into the distance.

FLOYD looks at LU with pity, trying to think of a suitable thing to
say.

JACK
Now, listen, you guys. I'm in a
really bad way. I'm hitman - let's
get past that. It's just an
occupation, okay? And if you do
as I tell you . . . I'll be
able to reform. There's a lot
of money up for grabs, if I can
go to this town called North and
say I've killed more people than
any other hitman. The only rules
are that a price has to have been

paid - it can be as low as shit -
and I have to be seen doing it. And
being seen is no problem. They
have people out there watching.
I don't know how, satellites or
something.

LU's not impressed at all.

FLOYD
So . . . have you killed more
people than anybody else?

JACK
I don't know. But I figure if I
kill, I don't know, say, five or
six more, then I won't need to
worry. When I get there, I can
see who's highest, and in North
I will beat them. I'm the best,
and I will win this money. I have
to.

LU sits forward.

LU
Stop the car.

JACK
What?

LU
Could you stop the car? I feel
really off.

JACK turns the steering wheel and slows the car down to a stop.

CUT TO:

EXT. ROADSIDE - DAY

They pull over by the dusty roadside.

LU opens her door slowly, and FLOYD and JACK watch as she gets out, and
walks away into the distance.

She stops a way off.

FLOYD
Are you gonna go after her?

JACK
Why? She'll come back.

FLOYD
Do you want me to go after her?

JACK
No.

FLOYD gets out of the car.

JACK
Where are you going?

FLOYD
I'm going to see if she's okay. You're
an idiot, you know that?

JACK
Get back in, Floyd, and chill the
fuck out.

FLOYD starts to walk away from the car.

JACK
FLOYD!

FLOYD turns, and paces back to the car.

JACK
I'll go, all right.

FLOYD
Good. You'll do better than I
will.

FLOYD gets back in the car and watches JACK walk to LU's side.

CUT TO:

EXT. ROADSIDE (FURTHER OUT) - DAY

JACK stands next to LU.

JACK
Hey.

LU
What do you want?

JACK

Well - I'd like you to get back
in the car. Could you do that?

LU

Why did you say that? Do you
think that I'm lying to you?

JACK thinks, but LU's starts up again.

LU

I mean - why do you think I
would lie about a thing like that?
Are you lying, about your mother?

She takes the locket from her T-shirt and opens it, holding it so JACK
can see.

LU

That is my dog. Dead. That is
my mother. Dying. They exist,
Jack. Don't you dare laugh at
me.

JACK

I didn't laugh at you.

LU

You joked. And Floyd too - because
he's strange, you belittle his
story. So he's a wanderer. I
admire that. That book, his clothes,
they are proof of his story.
Where's your proof?

JACK hesitates, reaching inside his pocket.

JACK

You're going to love this . . .

He takes out the fluffy duck.

LU

What's that?

JACK

It's my duck. My proof. I've not
put this thing down since my
mother gave it to me and fell
away. Is that proof enough?

LU smiles.

LU
Wow.

She's speechless.

JACK
Yeah. That's my duck. My little
duck.

LU turns.

LU
Let's go back to the car.

JACK
Yeah.

They walk back to the car.

CUT TO:

INT. CAR - DAY

FLOYD turns the radio switch and music blares out of the speakers.

JACK gets in next to LU.

FLOYD, smug, sits back in his seat.

JACK
Congratulations, Floyd.

FLOYD
Thank you.

JACK turns the key in the ignition and the car drives away.

CUT TO:

TO THE MUSIC PLAYING ON THE RADIO:

MONTAGE SEQUENCE

1. Jack's car speeds past a sign, "Central"
2. It pulls up outside a row of houses.
3. An elderly lady slams the door in Jack's face.

4. A young smiling couple shake their heads.
5. Jack goes up a footpath, sees a big dog through the window, and turns away.
6. He gets into the car, and head-butts the steering wheel.
7. A new row of houses. Jack knocks on the door.
8. A toothy young girl opens the door. Jack raises his hands and turns away.

CUT TO:

INT. CAR (STILL) - DAY

JACK leaps into the driver's seat and slumps to one side.

JACK
This is difficult.

LU
(sarcastic)
Yeah, people are just too PC
nowadays.

JACK
This is a shit town. It's full of
nice people. It's too strange for
me, we're leaving.

FLOYD
Wait, maybe you're using the wrong
approach. Take Lu with you.

JACK
What?

LU
(to FLOYD)
I'm not going with him. I'm not
having anything to do with this.

FLOYD
Come on - you're in the car, you're
involved. The sooner we help this
guy, the sooner he might turn nice.

JACK
Yeah, listen to him, Lu. It might
work.

LU sits and thinks whether to go.

CUT TO:

EXT. SMALL HOUSE - EVENING

LU and JACK go up the footpath to the front door.

JACK
You knock.

LU
Fine!

They get to the door, and she knocks.

After a moment, they hear footsteps in the hallway on the other side of the door.

The door opens wide, and a young STUDIOUS man stands in the frame.

STUDIOUS
(grinning)
Good evening.

He looks at them in anticipation.

JACK
Good morning, we've been going around the neighbourhood this afternoon, not having a lot of luck . . . do you mind if we come in, have a chat?

The STUDIOUS type grins again.

STUDIOUS
Certainly . . . I just boiled the kettle.

He holds the door.

STUDIOUS
It's just through there, make yourself at home.

JACK and LU, amazed, cross the threshold and go through the hallway.

CUT TO:

INT. STUDIOUS LIVING ROOM - EVENING

LU and JACK are seated on the edge of the sofa, looking around at the walls adorned with books.

LU
(whispers)
What the hell are we doing?

JACK
(whispers)
Praying.

STUDIOUS enters, with a tray of tea and biscuits which he sets down on the table.

STUDIOUS
Now . . .

He gives LU and JACK a cup of tea each.

JACK
Cheers.

LU
Thank you.

He extends the plate of biscuits to them.

STUDIOUS
Biscuit?

They each reluctantly take a biscuit.

STUDIOUS takes one himself and sits down.

STUDIOUS
Now - first of all, do you have
a catalogue? I like to have a
catalogue to look at.

LU smiles.

JACK
Er, no. I'm afraid we don't. We
couldn't really.

STUDIOUS

What are you selling?

JACK
Well, it's complicated. You look like you're - well, what do you do?

STUDIOUS
I work at the railway.

JACK
You have many enemies?

STUDIOUS
Countless. Why?

JACK feels he's succeeding here.

JACK
Okay, now, we're doing a survey -

STUDIOUS
Oh, right - a survey, even better!

JACK
It's about how people feel about current issues, like crime. One of the main questions -

STUDIOUS
-Go on.

LU is getting impressed by JACK's scheming.

JACK
We want to know that, if a person offered to kill one of your enemies, would you accept the offer?

STUDIOUS takes a sip of his tea.

STUDIOUS
(to himself)
If a person offered to kill . . .

Both JACK and LU sit forward in anticipation.

CUT TO:

INT. CAR (MOVING) - NIGHT

JACK is hitting the steering wheel frantically.

JACK
Shit, and we were so close. What a shit!

LU
I have to admit, Jack - you were very good, there.

She turns to FLOYD, who is happy to see her so excited.

LU
He was very good. He made up this survey.

JACK
I should have seen it - he didn't look like he knew anybody. He was just like you, Floyd.

He pauses.

JACK
'Cept . . . he had a house.

LU
There you go again!

JACK
What?

LU
You can't sustain a conversation without insulting people, can you?

JACK
Lu, what are you talking about now.

FLOYD leans forward.

FLOYD
It's okay Lu, I can live with it.

LU
I wish I was you, then.

JACK
We've got to find a better place.

I need to make some kills.

FLOYD
You don't know that.

LU
Yeah - what if you've already won?
You'd be killing people for no
reason.

JACK
Reason?! How's this for reason - I
won't kill anybody - ANYBODY - unless
somebody wants them dead. I act
out revenge for people.

LU
Where are we going, then?

JACK
The next town.

He hesitantly slows the car, looking ahead.

JACK
Ah . . . shit.

LU looks where JACK is looking and sees nothing.
She looks back at him.

LU
What?

JACK
You know where we are?

LU
No. Why?

JACK
No, neither do I.

LU
You've got us lost?

JACK
Yeah.

He stops the car.

JACK
Floyd?

FLOYD is sleeping loudly in the back seat.

JACK
Floyd!

LU
Leave him. Look, we can't have come
far. Just turn around and we're
bound to see something familiar.

JACK shakes his head.

JACK
No.
(shakes finger)
Ah-ah. I'm not turning this thing
around.

LU
But we're not where we should be!

JACK
Hand me the map.

LU looks around not understanding.

JACK
It's in the glove compartment.

LU
Where?

The glove compartment needs a hard tug before it gives and opens.

A dirty creased map is the only content.

LU pulls it out and looks at it.

JACK snatches it off her and opens it out.

LU
That thing looks old. It can't help.
It probably has that diner down
as new.

JACK
(desperate)
Shut up, okay?

LU gets out of the car.

CUT TO:

EXT. ROADSIDE CLIFF - NIGHT

The only light is a bright shimmer from the moon.

LU looks out, standing perilously close to the edge.

LU
It's late. Do you have the time?

JACK
(in car)
No. Like you said, it's late.

LU
I sure hope mum's okay.

She feels her locket.

LU
I hope she remembers me.

JACK gets out of the car.

JACK
Shit! Shit! This is some crappy
day! That map is useless. We'll
never get out of here. I'm fucked.

LU calmly goes to the car.

LU
Give me the map, Jack.

JACK
Why?

LU
I have a good sense of direction.

JACK
It's old, like you said -

LU
Just give it to me.

JACK, giving in, hands the map to LU.

LU's arm doesn't lose momento, her hand releasing it over the edge.

JACK watches his map fall into the darkness.

JACK
(can't believe this)
Why the hell did you do that?

LU
It's useless. Now get in the car,
y'idiot.

JACK goes to the driver side and puts his hand on the door.

LU
My side. I'm driving.

JACK
You're not touching my car.

LU
Yes I am. Now get seated.

LU barges past JACK and sits herself behind the wheel.

JACK, by now thinking the world has gone mad, goes to the other side,
and slumps into the seat.

LU turns the key, looking back at sleeping FLOYD, and revs the engine.

The car, once more, drives into the distance.

FADE OUT:

CUT TO:

INT. COFFEE SHOP - MORNING

JACK and LU are sitting opposite each other at a table for four.

Behind them is the street of a small town, JACK's car parked on the
pavement.

FLOYD is still asleep in the back seat.

LU
New day, new town. How's your
luck feeling?

JACK

You're chirpier than yesterday.

LU
Yeah. It takes a while for anything
to get to me. So, you're a killer -
who should care, huh?

JACK smiles.

JACK
Exactly.

LU
But I'm not touching a gun, a dead
body, or you if you don't wash after
killing.

JACK
I guess I'd better start showering
then.

LU
You're trying it again, aren't you?

JACK
Well, why the hell not - my luck
feels good.

FLOYD sits down next to JACK.

LU
You're up.

FLOYD
Yeah - well, I've been sleeping
outside for five years.

JACK
Wait - you found my car ...
(he smiles)
...comfortable?

FLOYD
Yeah!

JACK laughs out loud.

JACK
Oh, that's great.

FLOYD
So - what's next?

JACK

What's next? We follow through from yesterday. We're not far from North now. In this town, I am sure, fate will smile upon us.

LU

And if it doesn't?

JACK

And if it doesn't -
(wicked smile)
Well, if I'm not lucky here, I have two fine people sitting right here at my table, who I will be more than happy to put out of their misery. Of course, I would have to charge somebody. And I have a little change in my pocket.

LU

You're kidding.

She looks at FLOYD.

LU

He's kidding.

FLOYD

Yeah.

There's an uncomfortable silence.

JACK looks out at his car.

JACK

Now. I have to find some poor saps, and conjure up an enemy for them. I have to convince these people they need somebody killed.

LU

You're on your own.

JACK

How hard can it be?

LU

Well -

She puts her hands on FLOYD's, on the table.

LU
I'm staying here with Floyd.

FLOYD
Huh?

LU
We can stay right here until Jack's
finished. Right?

FLOYD's not good about this.

FLOYD
No - you should go with Jack.
Remember how helpful you were
last time?

LU
I'm not going with a killer. I'd
rather be with you.

FLOYD
But I'm a lazy bum, what do you
want with me?

JACK
Chill out, Floyd. I'll only
be a few hours. Have some pancakes,
play the jukebox. Seeya later.

JACK gets up and walks out.

Both LU and FLOYD watch as he gets into his car and drives away.

CUT TO:

EXT. ROW OF HOUSES - DAY

JACK's car pulls up in front of a house.

JACK gets out and goes up the driveway.

He knocks on the door.

MAN'S VOICE
(inside)
Get out of here!

JACK hesitates and knocks again.

MAN'S VOICE

Shit...

The door opens and a very LARGE man stands in the doorway in a loose fitting dressing gown.

LARGE

What do you want? I'm not up yet.

JACK

Hi. Ah, do you mind if I come in? I may be able to help you with a problem.

LARGE

I don't have a problem.

JACK

I'm sure you do.

CAMERA moves in as JACK's face takes on a profound gaze.

POV: LARGE, as JACK speaks.

JACK

Anybody pissed you off?

LARGE reaches into his dressing gown pocket and pulls out a pair of glasses, which he puts on.

He takes a good look at JACK.

He looks around for people watching.

LARGE

Who are you?

JACK

Your saviour. I kill people.

LARGE

You'd better come inside.

CUT TO:

INT. COFFEE SHOP - DAY

CU: on a spinning coin.

FLOYD and LU are staring intently at it.

It lands heads up.

LU
Shit. Okay. But you promise to
tell me your story after.

FLOYD puts his hand up.

FLOYD
Floyd's honour.

He puts his hand on his book on the table.

FLOYD
I swear on my sense of direction.

LU, not sure what to make of this, goes on.

LU
Okay. I'm on my way to see my
mother in hospital. We have spoken
for a very long time. We had
a row over - of all things - my
dog.

FLOYD
Toby.

LU
That's right. He was only really
little then, and my mother despised
him. I took him with me when I
left - and as Toby got bigger, the
possibility of my returning home
got less. Well, now he's dead. And
she's dying. I think that counts
as irony.

FLOYD
I think so. Is there any chance of
her getting better?

LU
No.

FLOYD
Well, you know -

FLOYD winces, unsure whether to go on with what he's trying to say.

LU
What?

FLOYD
I know something that would really impress Jack.

LU
Why would I want to do something like that?

FLOYD
Come on ... you like him, don't you?

LU
No. But go on.

FLOYD
Okay - I'm assuming here that you're "okay" about your mother dying.

LU
If you mean - I've accepted the inevitability of it - yeah. But I'm not saying I won't be upset.

FLOYD
Sure.

LU
So, what's your big idea?

FLOYD
Jack needs bodies. Got me?

LU realises what FLOYD means.

LU
No. That's sick. And, anyway - I don't hate my mother. I haven't and wouldn't pay that asshole to knock her off.

FLOYD
But she's dying anyway! He wouldn't need to do anything - just claim her as a kill.

LU
Still wouldn't work. People are watching, remember?

Reality smacks FLOYD round the face.

FLOYD
Shit.

LU drinks some coffee.

LU
We'll forget that. Now tell me
about you.

FLOYD
I'm a wanderer - that's it. I can't
remember my mother, I can't remember
my father, I don't know if I'm
an only child or not. I think
my memory was wiped or something.
I was given this at some point.

FLOYD holds up his book.

LU
Your book, yeah. It's strange.
Why the compass.

FLOYD
I don't know. But today, or
soon, I think I'm going to have
to die.

LU
Why?

FLOYD
Well - I can't go north forever.
We're nearing the end of the line.

LU
Don't be stupid.

FLOYD
I'm not being.

LU
You've made your point right there:
you can't go north forever. If your
past is so confused, why do you
hold on to the only thing left as
if it holds the answer?

FLOYD
It's the only thing I own.

LU

Yeah - but if you don't know how best to use it, you'll only end up mis-using it.

FLOYD puts the book down.

FLOYD

Perhaps your right. Or perhaps none of us have a purpose on this earth but to die. Then, Jack's a good man, I'm a good man, you're a good woman. The rapist on the corner, the pusher in the alley, all of them are fine. 'Cos what are good and evil but two opposites? Is big better than small, is man better than woman?

LU

Is Floyd better than Jack?

FLOYD

No.

CUT TO:

INT. LARGE'S KITCHEN - DAY

Coffee is brewing in the corner.

LARGE

You've gotta be shittin' me. You'd do that for small change?

JACK

I'm in a rut, my friend. I do this and I'm out. My goal is not to make money. It's to kill. My money is taken care of, as long as I kill enough people.

LARGE

You've got yourself a client.

JACK

(seriously relieved)
Yesss!

LARGE

But, listen - I feel bad about not paying what it's worth. I don't want you catching up with me when I'm telling this story to my grandkids, then demanding the money you want.

JACK
Don't worry. I swear, I will never
worry about money again in a few
days time.

LARGE
Okay.

JACK
Okay, now - give me the details.

CUT TO:

EXT. PARK - DAY

Children are playing on the swings and slides, with their parents watching.

We focus in on a MOTHER and her SON.

Across the park, JACK watches them.

JACK
Shit!

At the entrance, a man dressed SMART walks in.

He has no idea he is being watched.

JACK is hidden by some trees, and we see him holding his gun.

The MOTHER helps her SON onto a swing, and starts pushing him.

POV: through JACK's sights. He can see the SMART man.

Children keep running between JACK and SMART, blocking the line of fire.

JACK tries to follow SMART with the gun, getting closer and closer to the MOTHER and SON.

JACK
Come on, kids. Get out of the
way.

He tightens his grip on the weapon.

A bead of sweat rolls down from his forehead and lands on:

CU : his duck, which he has in his other hands. The shot is identical to that we saw in the church.

SMART stops, directly in front of the swing where MOTHER pushes SON, and looks around, a little lost.

JACK
Oh, you asshole. You dead, fucking
asshole.

JACK sets the sights over SMART's face.

BANG!

CUT TO:

INT. COFFEE SHOP - DAY

FLOYD and LU are getting bored.

LU
He'll be back soon.

FLOYD
Yeah. You think he killed anybody?

LU
Who can say? I wouldn't be surprised
if he didn't even have a gun.

FLOYD
Surely that would please you?

LU
No. Yes. I don't know. That would
make him a coward.

FLOYD
So you like what he does?

LU
Let's say it's appealing. Like
when you see - I don't know - oh,
okay. I remember when I was fifteen
I saw somebody sniffing coke on
TV. I'd seen it before, but it'd
always looked disgusting. But
this - this one, I can't remember
what film it was, or TV show - but
I wanted to be with them, sniffing
that coke. But you could have come
into my room at that moment, and
offered me some, and I'd have been
petrified. Evil is beautiful, that's
what's so bad about it.

FLOYD

If you're attracted, why not
succumb?

LU

I probably would - but now it's
been built up like Babylon. If
I gave in now, Jack would be smug
for life. Every five minutes, every
kiss and embrace, he'd be, "I
told you so." and BANG.

CUT TO:

EXT. PARK - DAY

The SON's swinging has slowed down.

He looks off camera, at SMART, who is lying on the ground in his blood-
stained shirt.

The SOUND OF SCREAMING FADES IN over this image, and we pull back to
see parents scrambling for their children.

CUT TO:

EXT. PARK (TREES) - DAY

In his spot, JACK looks upon the madness, looking at what he has done.

He looks at the SON, swinging alone on his swing.

CUT TO:

EXT. PARK - DAY

We PAN DOWN off the SON's confused face, past his little feet.

Beneath him, the shadow of the swing passes over the motionless body of
his MOTHER.

A bullet wound has been made in her stomach.

She breathes with difficulty, tears on her face.

JACK emerges from the trees amidst the chaos, his gun hidden.

He approaches the swings, and the crowd forming around the MOTHER.

He looks at the son.

JACK

Be brave, kid. Be brave.

He turns with urgency to the people around the MOTHER.

JACK
Is she breathing?

WOMAN
I think so - somebody's called an ambulance.

JACK
But is she breathing?

WOMAN
Yes. Yes, I think she's going to be fine.

JACK
(to SON)
You don't panic, all right?

He reaches into his pocket and pulls out the duck.

He gives it to the SON, who takes it.

JACK
Don't you ever lose it.

He pushes the swing and turns to go.

JACK
Never ever lose it.

He walks away.

At the entrance to the park, he turns and looks upon it from a distance.

JACK
(weak)
I'm so sorry, kid.

CUT TO:

INT. COFFEE SHOP - DAY

JACK's car pulls up outside the door, and he gets out.

He pushes open the door, and scans the place for FLOYD and LU.

They're not there anymore.

JACK
Shit!

He dashes for the door and out.

CUT TO:

INT. CAR (MOVING FAST) - DAY

JACK is scanning the streets for the backstabbing pair.

He watches the world go by, extremely pissed off.

JACK
(loud)
When I get to you Lu, I'm
gonna strangle you with that
chain of yours. And Floyd!
Floyd, you'd better expect
something awful. I swear to
you, when I -

He double takes towards the pavement, where he sees LU walking towards him, carefree.

JACK
Bitch! LU!

LU looks up, surprised.

She smiles, and waves maniacally.

JACK pulls the car into the side of the road next toe her.

JACK
Where the fuck is Floyd?

LU
Floyd's gone.

JACK
No - he can't go.

LU
Why not? It's his choice.

JACK
Okay. Okay. Just get in, please.

LU gets in and gets comfortable.

LU
So, did you have any luck?

JACK
Yes and no. I don't want to talk
about it.

LU
Okay. Are we going to North now?

JACK
Next stop.

His foot slams down on the accelerator, and we FADE OUT:

[over black screen]

A slow piece of classical music plays and a man hums along to it.

FADE IN:

It's JACK, in perhaps his most peaceful moment, happily driving in the
night.

INT. CAR (CRUISING) - NIGHT

LU is sleeping calmly next to him, and the road ahead is clear and
open.

JACK reaches forward and switches off the music.

JACK
Lu -

He looks again at the radio.

JACK
God-damn Floyd, you did a good
job with that.

He looks at LU, who is stirring.

JACK
Lu, wake up.

LU rubs her face and sits up.

She looks ahead at the road.

LU
Are we nearly there?

JACK
No. I was just thinking, Lu.

LU
Yeah?

JACK
I -

LU
What is it? I'm trying to sleep.

JACK
Nothing. It's just I wanted to talk. The night's lonely.

LU
Talk to me then.

JACK
I'm changing my mind, Lu.

LU perks up more.

LU
I didn't get you. Say again.

JACK
I don't want to kill anymore.
Something happened today -

He looks at the car's clock, 00:32

JACK
-yesterday. I did kill somebody.

LU
(worried)
Who?

JACK
I don't know - but it wasn't him that bothered me. There was this kid.

LU
Oh, God - no, Jack.

JACK
No! No, I didn't kill anybody

except the guy I was asked to.
But I wounded this kid's mother.
Thank God she's going to live.
It was an exact replay of my
mother's death.

(beat)

I gave the kid my duck. It's
over for me.

LU

But what if you've lost the
thing?

JACK

If I've lost, then I've lost. But
with luck ... I don't know. I realised
something. I got inside my head
today.

LU

How do you mean?

JACK

Why I do what I do. I've said
it before, but...

LU watches as they pass a dead rabbit.

JACK

... I'm trying to get back at the
guys who killed my mum. I never
saw that guy's face, only the
expression.

FLASH-FRAME : FIGURE#2 from the first scene leering at YOUNG JACK.

JACK

I can never hope to find him, so
I do the dirty work for others
instead.

LU

Blurry past. Hazy. You're just
like Floyd, trying to find the
future with an old creased map.
But I'm not going to let you
lose your hope.

JACK

What hope, what -

LU

You're going to this gathering,
and you're going to win.

She sighs.

LU
And I'm going to see my mother.
I'm going to say farewell to
my past, once and for all.

LU looks into the distance, and sees the lights of North.

LU
We're nearly there.

JACK
Did Floyd say where he was
headed?

LU
He said he had one last thing
to do. I don't know what.

JACK
Maybe we'll see him again.

LU
(smiles)
Oh yeah.

She pulls her jacket around her body to warm herself, and looks up to the moon.

LU
It's such a clear night. I wish
I had a camera. This is how I
want to remember you, Jack.

CRANE SHOT of JACK and LU in the car under the stars and the brilliant moon, headed towards the hazy greens and purple hued city of North.

CUT TO:

TITLE CARD :

"SUNDAY"

FADE IN:

EXT. NORTH. CAR PARK - MORNING

JACK and LU get out of the car and breathe in the morning air.

JACK
Can you make your way to the
hospital?

LU
I think so.

JACK
'Cos I'd like to get to this
thing early.

LU
Where is it?

JACK
I'd rather not tell you - somebody
might try getting it out of you.

LU
That's okay.

LU takes off her locket and hands it to JACK.

LU
We'll meet back here when we're
done.

JACK
You're giving me your locket?

LU
Oh, I want it back.

JACK
Sure. Well, wish me luck, Lu.

LU
Good luck, Jack. May God be with
you.

JACK
You say hi to your mother for me.
Tell her all about the last few
days.

LU laughs.

LU
She'll like that!

She pushes JACK, playfully.

LU
Win. Or I'll kill you.

She turns and walks away.

JACK smiles, and on that smile:

FADE OUT:

FADE IN:

EXT. LARGE PLAIN-LOOKING BUILDING - DAY

JACK approaches the entrance.

FLOYD steps out from the shadows.

JACK
Floyd?

FLOYD
Hey, Jack. I have to say, I'm
surprised to see you here.

JACK
Yeah, well. Yesterday I made my
first kill in months. It couldn't
be for nothing. I have to know
if I've won.

FLOYD
You've seen Lu?

JACK
No, why?

FLOYD panics.

FLOYD
You mean she's still in the
last town?

JACK
Well ... I thought she was with
you.

FLOYD
Oh shit.

JACK cracks into laughter.

JACK
Calm, Floyd. She's gone to her
mum in hospital.

FLOYD
Oh. Are you two ... together then?

JACK
I don't know.

FLOYD
Don't say that - do not say that.
I've tried hard! Tell me she
likes you.

JACK
Well it's difficult, Floyd. Yes,
I like her and she likes me. But
Lu likes me, not what I do. But,
God-willing, I won't have to do
"what I do" ever again.
(beat)
After today.

FLOYD
You're not gonna win, Jack. I know.
You needn't bother going in. I've
checked all the figures.

JACK
What - how??

FLOYD
I'm the guy who watches you. I can
get to the stats. You've lost by
one.

JACK can't believe what he's hearing.

He puts his hand to his forehead in confusion.

JACK
Shit. I'm going in.

He tries to break past FLOYD.

FLOYD
Don't bother, Jack.

JACK knocks him out of the way, and goes in.

CUT TO:

INT. HOSPITAL - DAY

LU approaches the front desk.

NURSE
Good morning.

LU
Hi, my name's Tallulah Edison. I'm
here to see my mother. She's in
a private ward.

NURSE
Just a minute.

The NURSE taps a few keys on the computer in front of her.

She waits.

LU looks on, anxious.

The NURSE looks at the screen, and presses a few more keys.

NURSE
What's your mother's name?

LU
It's Pauline.

NURSE
Her maiden name?

LU
Foster.

The NURSE taps some more keys, breathing heavily.

LU wonders what the problem is.

CUT TO:

EXT. HOSPITAL - DAY

LU stumbles across the car park, and finally collapses by the parking
meter, grasping for any support.

She cries with sheer pain.

FADE OUT:

CUT TO:

EXT. NORTH. CAR PARK - DAY

At JACK's car, LU waits, shakily smoking a cigarette.

JACK appears in the distance, and pads across the car park to his car.

LU

Hey.

JACK

Hey. How did it go?

LU

She's dead.

JACK

Then you should be there. You can't be in a state to -

LU

She's not there anymore. She died a couple of days ago. When it was expected. I would have been there if I'd stayed on the coach.

JACK lowers his head.

JACK

Then it's my fault again. What a pair we make. Are you okay?

LU

I've had a cry. I'll cry some more. I've told you - it takes a long time for things to really hit me.

JACK

Yeah.

LU

So how did you do? Did you win?

JACK

Well, there's been no winner announced yet. I have a while yet. But, I'm behind by one. I've lost. I told you, I'm not going to kill anybody else.

JACK takes LU's locket out and gives it back to her.

JACK
Do you have somewhere to go?

LU
My mother's house is free for
a while, but -

She puts her arms around JACK.

LU
Jack, I want to go with you.
Wherever you go.

JACK
I'm not going anywhere. My
life is over.

LU
Wait -

JACK
What?

LU
Floyd - Floyd's idea. Yes! Now
I see... You're even. You're not
behind by one.

JACK
What are you talking about?

LU
My mother. In a way, you killed
her. Had I been there - although
it's unlikely - my love and caring
may have made her better. But
you stopped me from getting
to her.

JACK
So I'm even - that doesn't mean shit.

LU
Isn't half a million enough?

CUT TO:

INT. LARGE'S HOUSE - DAY

The LARGE man who employed Jack before now sits, as before, in his dressing gown, looking at the newspaper headline detailing the injury of the mother and the death of the SMART MAN.

There is a knock at the door.

LARGE
Get the fuck out of here!

The knock is repeated, ten times louder.

LARGE
Pig-fucker.

We follow him with a shaky HANDHELD shot to the door.

He unlocks it, and pulls it open.

LARGE
What the fuck do you want?

It's FLOYD.

FLOYD
You're going to pay your dues to
my friend Jack.

FLOYD moves in and slams the door behind him.

CUT TO:

EXT. PLAIN BUILDING - DAY

JACK stands at the entrance, as before, takes a deep breath, and goes inside.

The camera PULLS BACK to frame the whole building, with people passing by, oblivious to what is going on inside.

We TRACK BACK in towards the entrance door, and JACK comes back out.

He walks out into the centre of the square and looks across the street, fumbling in his pocket.

JACK's POV: A toy shop.

He crosses the street.

The CAMERA STAYS focused on the street as a taxi pulls up at the curb, and FLOYD gets out, looking about.

FLOYD spots JACK.

CUT TO:

INT. TOY SHOP - DAY

JACK goes to the counter.

We don't see what he places on the counter, and the STORE CLERK rings it up on the till.

STORE CLERK
For a relative?

JACK
Yeah.

STORE CLERK
Would you like it wrapped?

JACK
Nah . . . he'll be using it
right away.

JACK looks out of the window, and sees FLOYD waiting.

They both smile at each other.

DISSOLVE TO:

EXT. HOSPITAL - DAY

LU is waiting for JACK's return.

She takes out her locket, and opens it.

She looks at her dog, Toby, and her mother, and rubs her eyes.

LU
I'm sorry, guys. I'm sorry I'm
not like you. I have to change.

She thrusts her finger first into Toby's frame, pushing the tiny photograph out onto the floor.

She does the same with her mother's photo, starting to weep a little as she does so.

JACK's car pulls up.

She lightens up a little, wiping the tears off her face.

JACK
Hi!

LU
Did you get it?

JACK
We got it.

LU sees FLOYD getting out of the car.

LU
Floyd!
(to JACK)
I told you we'd see him again.

JACK gestures to LU's passenger seat.

JACK
Are you getting in?

LU
You kidding? I'm driving!

She gets in, then looks to FLOYD.

FLOYD
Seeya some time.

LU
Wait, aren't you coming?

FLOYD
No, I'm done with you. You guys
are gonna be fine.

JACK
Come on, Lu. Start it up.

LU
Okay.

She pauses.

LU
No, wait -
(to JACK)
Just a second.

She gets out of the car, and goes to FLOYD.

EXT. CAR - DAY

FLOYD embraces LU.

LU
I'll see you again.

FLOYD
Of course you will. We're
inseparable.

LU
Floyd, whatever you said to
him -

FLOYD
I know. You're welcome.

LU
I know the truth. You are a great
person. But you need to be what
you feel you are. Don't go any
further north. There's more in
that book, in all books.

FLOYD
I'm reading it, Lu.

LU's eyes widen with joy and surprise, and she tightens her grip around
FLOYD.

FLOYD
Go on, Lu. Jack's waiting.

LU lets him go, and retreats to the car.

She gets inside.

FLOYD
Bye, Lu. Seeya soon, Jack.

CUT TO:

INT. CAR - DAY

JACK looks to LU.

JACK
Are you ready?

LU
Yeah.

JACK
One last thing to be done.

He picks up a paper bag off the floor and takes out what is inside.

It's a brand new fluffy duck, with a hook on its back.

LU watches as JACK hangs it on the mirror.

She takes off her locket, and adds it also to the mirror.

FLOYD
Where are you two going?

LU
Forward. You?

FLOYD
Anywhere but North, wherever needs
my help.

LU
Good bye, Floyd.

XCU : LU's foot bangs down on the accelerator harder than we've seen it yet.

CRANE SHOT : as the car speeds out of the car park, FLOYD waving behind him.

And as the end credits roll, the sun sets and FLOYD BURNER walks slowly out of the shot to his future.

THE END