

The Night Crew

a screenplay

by

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THE NIGHT CREW

1) INT. STAIRCASE. DAY.

A BLACKWOMAN IN HER MID TWENTIES IS WALKING UP ENCLOSED STAIRS, HER NAME IS CHERRYB. SHE IS WEARING A RED LYCRO MINIDRESS, WITH A BLUE ARTIFICIAL FUR CAPE DRAPED ACROSS HER SHOULDERS. SHE GETS TO THE TOP, AND KICKS THE DOOR OPEN.

CUT TO

2) INT. RADIO BROADCAST STUDIO. DAY.

IN SIDE THE STUDIO THERE IS LOUD MUSIC WITH TWO BLACK GUYS SHOUTING OBSCENITIES AT EACH OTHER. THE DOOR FLIES OPEN AND CHERRYB STRIDES IN, IGNORES HER WORK MATES, THROWS HER CAPE ONTO A CHAIR, GRABS A HANDFUL OF DISCS, AND GOES INTO A GLASS SIDED BROADCAST STUDIO. SHE ARRANGES HER MATERIAL, PUTS ON A HEADSET, THROWS ONE OF HER SHOES AT THE GLASS TO ATTRACT THE ATTENTION OF HER PRODUCERS. THEY IMMEDIATELY STOP ARGUING, SIT DOWN AT THEIR CONSOLS, COUNTDOWN WITH EXAGGERATED MOVEMENTS OF THEIR ARMS AND FINGERS, AND THEN POINT TO CHERRY; SHE IS ON THE AIR.

CHERRYB

(deep seductive voice)

Goodevening London, your in tune to

SUCK F.M. My name is CherryB and for
the next few hours we`re on a voyage!
here we goooww! Fat Harry, Thin
and Head Zoo laa launch us out

So

Skin

WE HEAR THE MUSIC, CHERRYB IS DANCING, AND THE PRODUCERS ARE PHYSICALLY FIGHTING.

3) EXT. STREET. DAY.

WE HEAR THE CONTINUATION OF THE MUSIC FROM THE PREVIOUS SCENE, WITH CHERRYB RAPPING.

TITLE SEQUENCE

TWO BLACK GUYS ARE WALKING DOWN A STREET IN CENTRAL LONDON. H., IN HIS EARLY TWENTIES, RAGGAMUFFIN, EXUBERANT, DANCING IN HIS WALK, AND HIS BROTHER LEROY, LATE TWENTIES, QUIET AND CONVENTIONAL. H. IS TRYING TO CHAT UP TWO GIRLS, LEROY IS LOOKING BORED, LEROY STOPS NEXT TO THE OFFICE OF BERTZRENTACAR, A SIDE STREET RUNS DOWN BY THE SIDE OF THE OFFICE, LEADING TO BERTZ CAR PARK. H. HAVING PASSED THIS ENTRANCE, RUNS BACKWARDS STILL TRYING TO CHATUP THE GIRLS, HE FOLLOWS HIS BROTHER INTO THE BERTZ ENTRANCE.

4) EXT. STREET, DAY.

SAME STREET AS IN LAST SCENE.

JOE A WHITE GUY EARLY THIRTIES, IS ARROGANTLY STUDYING HIS REFLECTION IN A SHOP WINDOW, CHECKING OUT HIS RUDEBOY IMAGE. SATISFIED WITH WHAT HE SEES, HE WALKS, ALMOST SWAGGERING, INTO THE BERTZ ENTRANCE.

5) EXT. STREET. DAY.

SAME STREET.

SEAN A YOUNG IRISH GIRL IN HER EARLY TWENTIES, HAS SHORT CROPPED HAIR, AND IS DRESSED IN MEN`S CLOTHING; A COMPLETE CROSS DRESSER. SHE SEES GOVIN A WELL BUILT SIKH EXPOLICEMAN WITH A PRONOUNCED LIMP, AND IN HIS MIDTHIRTIES, ON THE OTHER SIDE OF THE STREET. SHE WAVES AND SMILES, OBVIOUSLY HAPPY TO SEE HIM, AND WAITS FOR HIM TO CROSS. THEY CHAT AS THEY WALK, SEAN STOPPING NOW AND THEN TO EXPRESS HERSELF IN A MORE EFFECTIVE MANNER. GOVIN OCCASIONALLY SWINGING ACROSS IN FRONT OF HER AS SHE DOES SO, IT LOOKS LIKE A FORM OF MEDIEVAL DANCING. THEY ALSO TURN INTO THE BERTZ ENTRANCE.

6) EXT. STREET. EVENING.

SAME STREET.

A SMALL, BUT POWERFULLY BUILT SOUTH AMERICAN, DRESSED IN JEANS, CHECKSHIRT, AND BOMBER JACKET. HE HURRIES ALONG, STUFFING A BIG MAC IN HIS MOUTH, WHILE THROWING THE WRAPPINGS ONTO THE PAVEMENT AS HE GOES. THIS IS DINO, HE'S IN HIS EARLY 40's.

7) EXTE. STREET. DAY.

SAME STREET.

SAM IS LATE, HE'S RUNNING AT SPEED, WEAVING IN AND OUT OF THE OTHER PEDESTRIANS. AN AFRICAN, HE IS TALL AND SLIM AND ENERGETIC. HE IS ALSO THE LAST OF THE NIGHTCREW.

TITLE SEQUENCE ENDS

8) INTERIOR, CREWROOM, EVENING.

CREDITS FINISH,
MUSIC FADES TO THE POINT WHERE IT IS THE SOUND OF THE RADIO IN THE CREW ROOM.

THE NIGHTCREW ARE SITTING AROUND DRINKING COFFEE IN A GRUBBY ROOM. SOME ARE SMALL TALKING, THE REST ARE LISTENING TO THE RADIO. THE MUSIC COMES TO AN END, AND CHERRYB'S VOICE CAN BE HEARD.

CHERRYB (V.O.)

I've got lots of messages here for
some of you lucky people out there
tonight. But first, here's one from
myself. This is for you H., out there
with the NightCrew.

H.

Hey sh!sh!, listen it's for me.

H. TURNS THE RADIO UP. CHERRY-B SOUNDS SEDUCTIVE.

CHERRYB

When your out there tonight with
your rubbers caressing the hot
tarmac..

THE NIGHTCREW PAY ATTENTION AND THEIR VERBAL REACTION IS BOTH UNIFORM AND MODULATED.

NIGHT CREW

Woooah

CHERRYB

... the leather steeringwheel,
slipping and sliding through your
fingers...

NIGHTCREW

Wooooow

CHERRYB

...Clutching that cool, hard, erect
gear stick and ramming it through
the gears...

THE NIGHTCREW, BREAKOUT INTO ANIMAL NOISES.

CHERRYB

... Let the redhot lips of SUCK
F.M. nibble your.... ears__

H. IS IN ECSTASY, HE THEATRICALY SLIPS OFF HIS SEAT ONTO HIS
KNEES, MAKING SEXUAL PHYSICAL GESTURES.

H.

Oooh, yes, give- it- to- me.

CHERRYB`S SEDUCTIVE TONE SUDDENLY CHANGES INTO ONE OF BARELY
CONTROLLED ANGER.

CHERRY-B

And H., my little moronic muffin, I
hope the f--in` road swallows you
up, and the wheels of hell burn
your big-fat-two-timing-butt!!

HOWLS OF DERISION FROM THE NIGHTCREW, WHILE H. IS REDUCED TO A
FEIGNED CATATONIC STATE.

CHERRYB

So here's one for all you sisters
out there who have wasted their
precious time on a twotiming man.

SAM REACHES ACROSS AND SWITCHES THE RADIO OFF

SAM

That's done it this time, you'll never get her back man. Now she's said it on the air. That's it.

SAM LAUGHS, THE NIGHTCREW LAUGH, ALL EXCEPT H., WHO SLUMPS BACK IN HIS CHAIR, IN MOCK COLLAPSE. A MAN, DRESSED IN A BERTZ UNIFORM ENTERS FROM THE ADJACENT OFFICE. HIS NAME IS LAURIE.

LAURIE

Sean, show the new man here... Leroy is it ... how to check the cars over.

BEFORE SEAN CAN REACT, H. RECOVERS FROM HIS TORPOR AND JUMPS UP.

H.

I'll show him Laurie, he's my brother.

LAURIE

Precisely, Sean, you show him. But as your so keen to help H., I've a little job for you.

H.

Ahhh, no man.

LAURIE TAKES SOME KEYS FROM HIS POCKET, DANGLES THEM IN FRONT OF HIS FACE.

LAURIE

You want to drive to night? It's on the High St.

H. GRABS THE KEYS AND LEAVES, SEAN MOTIONS TO LEROY, AND THEY LEAVE.

9) EXT. BERTZ CAR PARK. DAY.

SEAN AND LEROY ARE APPRAISING A CAR.

SEAN
So, is he really your brother?

LEROY
'fraid so.

SEAN
And was he like this as a child?

LEROY
'fraid so.

SEAN
You poor boy.

LEROY
What with him and his twin.

SEAN
What! Your joking!_Ahh, away
with you.

LEROY SUPPRESSES A SMILE, SEAN GIVES HIM A FRIENDLY DIG.

SEAN
So that's how you survived.

SEAN MOVES AROUND THE CAR EXAMINING IT FOR DAMAGE, FINALLY
ENDING UP AT THE BOOT

SEAN
First thing you do is check the
tyres. 1,2,3, and 4, aaii,
they're all there, but don't
forget to check the spare.

SEAN OPENS THE BOOT TO CHECK THE SPARE.

SEAN
This has the added advantage of
occasionally containing wee
gifts from our happy customers,
not that I've had much luck.

Although I once found a pair of
crutches, very useful if your
legless.

LEROY SMILES POLITELY, SEAN SMILES POLITELY BACK, WHICH BRINGS
A SUDDEN REALISATION TO LEROY, AND BEFORE HE CAN STOP HIMSELF.

LEROY

Your a girl.

SEAN TURNS AWAY QUICKLY, AND IS SAVED FROM FURTHER
EMBARRASSMENT BY A SCREECH OF TYRES. SEAN AND LEROY HAVE TO
JUMP TO ONE SIDE AS H. FLIES PAST AND DOES A 4WHEEL DRIFT INTO
A PARKING SPACE. LAURIE COMES OUT OF THE OFFICE AND SHOUTS.

LAURIE

Come in for the draw.

CUT TO

10) INTERIOR, CREWROOM, EVENING.

LAURIE IS SHAKING A BOX.

SEAN

I don't know why I bother, I'll be
last as usual.

Joe

It's god's punishment, cos your a
miserable Irish papist bastard.
Who hasn't been to confession since

the miniskirt was invented.

SEAN IS EMBARRASSED, BUT IS USED TO JOE'S BANTER AND COVERS IT WELL.

SEAN

Now we'll not start tonight Joe, no indeed, tonight we'll have peace, harmony, and tranquillizers all round.

SEAN OFFERS AROUND A BAG OF SWEETS, WHICH THEY GRATEFULLY ACCEPT. H. ARRIVES JUST IN TIME TO HEAR SEAN'S LAST FEW WORDS.

H.

Dino hasn't brought in those star spangled slug pellets again?

DINO WALKS OVER TO THE DOOR, PRETENDING THAT HE DIDN'T HEAR THIS LAST COMMENT, THE REST OF THE CREW TITTER. LAURIE IGNORES H.'S COMMENT, BUT GIVES DINO A SIDEWAYS GLANCE, HE STARTS TAKING RAFFLE TICKETS OUT OF THE BOX.

LAURIE

All alone and feeling blue, H., two sides to the coin, Dino, the holy trinity, Govin, quadraphobia, Joe, quintessential, Sam, sexy Leroy, and last, least, and with the luck of the Irish, seventh heaven...

SEAN

Oh! Fucking hell!

AT THIS THERE'S LOTS OF CLAPPING AND CHEERING. LAURIE RAISES HIS HANDS, FOR SILENCE.

LAURIE

H., take Sam and your brother to Stanstead Airport and give me a ring from there. Dino, take Joe to Heathrow and bring back a couple of Estates, Govin, you and Sean go to Enfield and get what ever you can for Gatwick.

THE NIGHT CREW HEAD OUT OF THE CREW ROOM.

CUT TO

11) EXTERIOR, BERTZ CAR PARK, EVENING.

THE THREE NIGHT CREWS LEAVE THE CREW ROOM. WE FOLLOW H., LEROY AND SAM INTO THE CAR PARK, THEY'RE LOOKING FOR A FAST CAR TO USE AS THE CREW CAR.

SAM

Listen H., I've got to get to Brixton at some point tonight, I've got to move Sonia's stuff into my place.

H.

That bitch moving in with you?

SAM

I've got to get her away from that crazy brother of hers.

H. LAUGHS, THEN TAKES UP THE STANCE OF A SOUTHERN PREACHER.

H.

Praise d'lord, you dun bin committed a sin lustin' a fore pleasures o the flesh.

SAM

Hey H., this ain't no laughing matter, this guy's doing my head in, he should be put within the confines of an institution, I'm telling you, the guy's crazy!

H. DROPS HIS ACT.

H.

I know man, I know. We'll probably be moving cars from Stanstead to Gatwick, so you can do it then.

H. SPOTS A 2.9 FORD AND MAKES A DASH FOR IT, BUT HE'S TOO LATE, DINO SLIDES INTO THE DRIVERS SEAT, GIVING H. A WRY SMILE. H. WAGS A FINGER AT HIM.

CUT TO

12) EXTERIOR, BERTZ CAR PARK EXIT, EVENING.

LAURIE IS OPERATING THE BARRIER ARM TO THE EXIT OF THE CAR PARK. DINO AND JOE LEAVE FIRST, THERE'S A LOT OF ARGUMENT IN

THE CAR ABOUT WHICH RADIO STATION TO HAVE ON, THEY SIMPLY IGNORE LAURIE. NEXT OUT IS GOVIN AND SEAN, SEAN GIVES LAURIE THE ROYAL WAVE, LAURIE CURTSIES. AND FINALLY H. AND HIS CREW, SUCH F.M. AT 70db, LAURIE BOOGIES TO THE MUSIC AND GIVES SAM FIVE AS HE GOES PAST. H. SPRINGS THE CLUTCH AND THE CAR LEAPS FORWARD, LAURIE SHAKES HIS HEAD AND WALKS BACK INTO THE OFFICE.

CUT TO

13) EXTERIOR, STREET, EVENING.

ALL THREE CREWCARS IN LINE AT TRAFFIC LIGHTS. H. AND DINO ARE DANCING THEIR CARS, EITHER SIDE OF GOVIN'S CAR, TO THE MUSIC OF SUCK F.M., TWO ATTRACTIVE GIRLS CROSS IN FRONT OF THE NIGHTCREW, H. LEANS HALF OUT THE CAR, AND STARTS PANTING LIKE A DOG. AN OLD LADY IS ALSO CROSSING WITH A YORKSHIRE TERRIER, AND ON SEEING H.'S THEATRICALS, THE DOG BREAKS AWAY FROM THE OLD LADY, AND JUMPS UP AT H. TRYING TO BITE HIM. H. HAS TO DUCK BACK IN, MUCH TO THE AMUSEMENT OF THE REST OF THE NIGHTCREW.

JOE

You on heat H.

THE LADY RETRIEVES HER DOG, BUT NOT BEFORE IT TAKES A LEAK AGAINST THE WHEEL OF H,'S CAR. MORE MERRIMENT.

SEAN

I didn't know you provided a mobile
urinal service for our canine
friends. Tell me H., is this a
special calling?

THE LIGHTS CHANGE, THERE'S A SCREECH OF TYRES AND ALL THREE CARS HURTLE DOWN THE ROAD.

CUT TO

14) EXTERIOR, STANSTEAD AIRPORT, NIGHT.

H., LEROY, AND SAM ARE CROSSING THE ROAD FROM THE CAR PARK TO THE TERMINAL BUILDING, AS THEY ARE ENTERING THE BUILDING, A FORD 2.9, 4x4, PULLS INTO A BERTZ PARKING SPOT. TWO WELL DRESSED, WHITE, MIDDLEAGED MEN ARE IN THE CAR. THE DRIVER, ERNIE, GETS OUT AND LEANS QUICKLY BACK INTO THE CAR.

ERNIE

Arthur Stay here, and I'll go and book it in.

JUST AS QUICKLY HE`S ACROSS THE ROAD. THE OTHER MAN LOOKS FLUMMOXED, AND STRUGGLES WITH HIS SAFETY BELT.

ARTHUR

But Ernie_____

TOO LATE, BY THE TIME ARTHUR HAS GOT OUT, ERNIE HAS ALREADY GONE.

CUT TO

15) INTERIOR, AIRPORT, NIGHT.

BERTZ DESK, WITH THREE FEMALE RECEPTIONISTS. ONE OF THEM IS TALKING TO SAM AND LEROY, ONE IS DEALING WITH A CUSTOMER, AND THE THIRD STEPS UP TO THE COUNTER AS ERNIE APPROACHES. H. IS ON THE TELEPHONE BEHIND THE DESK.

RECEPTIONIST 3

Can I help you sir?

ERNIE

I'd like to book my car in.

HE HANDS HER THE PAPER WORK, AND INADVERTENTLY PUTS THE CAR KEYS DOWN AS WELL. WHILE THE RECEPTIONIST IS PROCESSING THE PAPER WORK, HE TURNS AROUND TO LOOK AT THE DEPARTURE BOARD, AND THEN WANDERS ACROSS TO THE AIRLINE DESK. MEANWHILE H., ATTRACTS SAM'S ATTENTION.

H.

They want a 4x4 for Gatwick, so that's you sorted Sam, just as long as they've got one here.

RECEPTIONIST 3

One's just come in.

SHE HANDS SAM, ERNIE'S KEYS. SAM BEAMS A BIG SMILE.

SAM

Do the paper work for me H. It'll save time.

H.

Yo.

SAM

Tray love and I'm out of here.

SAM LEAVES IN HURRY.

CUT TO

16) EXTERIOR, STANSTEAD AIR PORT, NIGHT.
ARTHUR, IS OBVIOUSLY IN SOME DISTRESS, HE'S 'DYING' FOR A PISS.
HE LEANS AGAINST THE CAR MUTTERING.

ARTHUR

For God's sake Ernie, hurry up!

ARTHUR IS SQUIRMING, HE CANT HOLD OUT ANY LONGER, HE SLAMS THE DOOR, LOOKS AROUND, SPOTS A PLACE CLOSE BY, WHERE HE CAN PISS IN PRIVATE. NO SOONER HAS HE DONE THIS WHEN SAM SPRINTS ACROSS THE ROAD, JUMPS INTO THE CAR, AND SPEEDS OFF. ARTHUR'S HEAD APPEARS FROM AROUND THE SIDE OF A VAN, AT THE SOUND OF SCREECHING TYRES. HE CANT BELIEVE IT, IN DESPERATION HE GIVES CHASE, WHILST TRYING TO DO HIS FLY UP, HE COMES TO AN IMMEDIATE HALT, AS HIS FORESKIN GETS STUCK IN THE ZIP OF HIS FLY. AGONY!

CUT TO

17) EXTERIOR, STANSTEAD AIRPORT, NIGHT.

H. AND LEROY ARE WALKING OUT OF THE TERMINAL BUILDING. H. JUMPS WITH EXAGGERATION TO ONE SIDE, AS ARTHUR, GRASPING HIS PENIS THROUGH HIS TROUSERS, RUNS THROUGH INTO THE TERMINAL.

CUT TO

18) INTERIOR, STANSTEAD AIRPORT, NIGHT.

ERNIE IS APPROACHING THE BERTZ DESK AS ARTHUR RUNS UP.

ARTHUR

Ernie, someone just stole the motor!

ERNIE

What?!

ARTHUR

It looked like a black bloke.

ERNIE

Where the fuck were you?!

ARTHUR

I had to have a 'jimmy riddle', I_____

ERNIE CUTS HIM OFF.

ERNIE

You fucking wanker!! You moronic
cretin!!

THE RECEPTIONIST 3, WHO HAS BEEN LISTENING, INTERCEDES

RECEPTIONIST 3

Excuse me sir, excuse me! Don't worry

about the car, it was one of our drivers.

ERNIE WALKS RIGHT UP TO THE DESK, AGGRESSIVELY

ERNIE

What was that?!

THE RECEPTIONIST IS INTIMIDATED

RECEPTIONIST 3

It was one of our drivers, he's taken the car to Gatwick Airport_____

ERNIE

He's done what?!

RECEPTIONIST 3

I'm terribly sorry, but I can't see why your so upset, you did book the car in.

ERNIE LEANS ACROSS THE DESK, AND SPEAKS AS IF HE'S IMPARTING A SECRET.

ERNIE

Because, our fucking bags, are in the fucking boot, of the fucking car.

REC 2 COMES TO THE RESCUE OF REC 3

REC 2

It's not a problem sir, we
can have your bags collected and sent
on to you.

ERNIE EXPLODES

ERNIE

Get that car back. Now!!!

PEOPLE START TO LOOK, ARTHUR TRIES TO CALM ERNIE DOWN, AND
LEADS HIM AWAY FROM THE DESK.

ARTHUR

Ernie Ernie, remember where we're at.
The place is crawling with 'buzzies'

ERNIE IS ABSTRACT WITH RAGE, TO THE DEGREE THAT HE`S HOLDING
HIS BREATH. WITH DIFFICULTY, ARTHUR TAKES HIM OUTSIDE.

CUT TO

19) EXTERIOR, STANSTEAD AIRPORT, NIGHT.

ARTHUR

Ernie, snap out of it, for God's
sake! Oh Jesus I hate to have to do
this, but_____

ARTHUR PUNCHES ERNIE IN THE STOMACH, WHICH MAKES ERNIE EXPEL THE AIR, HE TAKES A DEEP BREATH THEN SMILES.

ERNIE

Thank you Arthur.

HE TURNS AND NUTS ARTHUR, FULL ON THE FOREHEAD, ARTHUR DROPS TO THE GROUND. ERNIE, QUIET CALM NOW, LOOKS UP INTO THE NIGHT SKY, AND STARTS TALKING IN A 'MATTER OF FACT' MANNER.

ERNIE

I'll go and hire another car, we'll drive to Gatwick, we'll pickup our gear, and we can flyout from there. And if anything else goes wrong Arthur, I'm going to feed you to the dogs.

CUT TO

20) INTERIOR, CAR, NIGHT.

GOVIN IS DRIVING, WHILE SEAN IS LOOKING OUT OF THE OPEN WINDOW. THEY COME UP TO A SET OF TRAFFIC LIGHTS AND STOP. A PRETTY YOUNG GIRL WALKS ACROSS, WEARING A BEAUTIFUL DRESS. SEAN DOESN'T TAKE HER EYES OF HER. GOVIN IS OBSERVING SEAN, AS MUCH AS THE GIRL.

GOVIN

She`s pretty isn`t she?

SEAN BLUSHES, AND DOESN'T KNOW WHERE TO LOOK. THE LIGHTS CHANGE AND THEY DRIVE ON.

CUT TO

21) INTERIOR, CAR, NIGHT.

DINO IS DRIVING AND TALKING, JOE IS GAZING OUT THE OPEN WINDOW,
AS THE CITY LIGHTS FLASH BY.

DINO

_____ so that's a how I got into this
a life, I a end up in bloody fucking
London, an then my wife, she ran a
off with an a Peruvian, an him, with
a beautiful a skin disease, like I
can't believe, an I can't go back to
Columbia, they shoot me _____ an
a you Joe, you think you got
problems, ay!

JOE

It's relative man, I just feel I'm
banging my head against a brick
wall_____

DINO

Hey hey, what a relative? Your uncle
or aunt or what? They try to kill
you?

JOE

No no, you dumb dago....
You know, when you compare things.
Say, like, compare your intelligence
with mine. Compared to me your as
thick as dogshit, that's relativity.

DINO

Who is adog shit? Rel-a-tivi-ty is
adog shit?

JOE

Relatively speaking

DINO

Relativity is aspeaking adog shit?

JOE

Listen, you poor excuse for an Aztec,
you just told me about how bad your
life is. Now compare that with my
life.

DINO

A`right.

JOE

I'm signing on the dole, I got a day
job which is on the black, I D.J.
three nights a week, and I work here
three nights a week, and can I get on
and do what I want with my life, can
I? No matter how much money I get, by
the time I get it, it's not enough.
So last week I went to the Bank, to
see if I can borrow enough money to
set up my own club, and the first

thing they ask me is, 'do you have any collateral', money to you Dino. So I said of course not, if I had money, why would I need to borrow any. So naturally, I didn't get any, and I'm left banging my head against the same old brick wall. What's the point in living if you can't do what you want. See, for me, my life is worse than yours is for you. And that's relativity.

DINO

It a sounds all right to me, you making plenty a money and no one a try to kill you, I alike it a better than this a speaking dog shit.

JOE GROANS AS DINO PULLS UP AT SOME TRAFFIC LIGHTS NEXT TO A BIG LIMO WITH TINTS, JOE WINDS DOWN HIS WINDOW, AND SHOUTS ACROSS.

JOE

You rich bastards! Just because the Ruskkies have thrown in the towel, don't mean your safe yet!

THE SMOKED GLASS WINDOW IN THE BACK OF THE LIMO COMES DOWN, AND A BEAUTIFUL BLONDE LEANS OUT, AND SPEAKS WITH A THICK COCKNEY ACCENT.

BLONDE

What's the matter darlin', 'ain't yer got wha' it takes.

JOE AND DINO ARE SHOCKED INTO IMMOBILITY, THE LIGHTS CHANGE,

THE LIMO ROARS OFF, AND AS THE WINDOW BEGINS TO CLOSE, SHE BLOWS JOE A KISS. DINO DROPS IT INTO GEAR, AND THE CAR SNAKES DOWN THE ROAD IN PURSUIT.

CUT TO

22) EXTERIOR, STREET IN BRIXTON, NIGHT.

THE 4X4 MONDEO PULLS UP SHARP, SAM GETS OUT, AND GOES INTO A TENEMENT BLOCK.

CUT TO

23) INTERIOR, TENEMENT BLOCK, NIGHT.

SAM IS RINGING THE DOOR BELL TO AN APARTMENT FROM WHICH SHOUTING CAN BE HEARD. THE DOOR IS OPENED ON THE CHAIN BY FELIX, A TALL BESPECTACLED WEST INDIAN, IMMACULATELY DRESSED.

FELIX

Disciple of the devil, be gone, your
not going to turn my sister into a
harlot, she's staying here with her
family.

SAM

What family Felix? Your parents left
home years ago. So that only leaves
you, and you don't count, cause your
never here, cause your permanently
out to lunch. Now open the door!

A PRETTY YOUNG BLACK WOMAN, SONIA, COMES UP BEHIND FELIX AND TRIES TO UNDO THE CHAIN. FELIX GRABS HER, AND PUSHES HER BACK AWAY FROM THE DOOR.

SAM

Let her be Felix!

FELIX

Behind me satan.

SAM CAN TAKE NO MORE, HE KICKS THE DOOR, THE CHAIN SNAPS, AND HE ENTERS.

CUT TO

24) INTERIOR, KITCHEN, NIGHT

SAM PUSHES FELIX OUT THE WAY AS HE ENTERS.

FELIX

You broke my door.

FELIX EXAMINES THE CHAIN, LIKE A CHILD LOOKING AT A BROKEN TOY.

SAM

I didn't break your poxy door, I only
broke your poxy chain, and your lucky
I don't break your poxy neck. You
ready Sonia? Where are you?

SAM IS ABOUT TO WALK THROUGH TO THE BEDROOM, WHEN SONIA JUMPS OUT AT HIM, THROWS HER ARMS AROUND HIS NECK AND KISSES HIM ON THE MOUTH. SAM SQUEEZES HER TO HIM, FORGETTING HE HAS THE CAR KEYS IN HIS HAND.

SONIA

Oooow

SONIA TAKES THE KEYS AND THROWS THEM ON THE KITCHEN TABLE,
RETURNING TO SAM'S EMBRACE.

SONIA

Sure you don't want to change your
mind?

SAM

Well now that you mention it____Oooow

SONIA BITES HIS EAR.

SONIA

Come and help me finish packing.

SONIA TAKES SAM BY THE HAND AND LEADS HIM THROUGH TO THE
BEDROOM AS SAM HOLDS HIS EAR.

CUT TO

25) INTERIOR, BEDROOM, NIGHT

FELIX IS ALREADY IN THE BEDROOM TAKING SONIA'S THINGS OUT OF
HER CASE.

SONIA

What are you doing Felix?

SAM

Ooh no.

FELIX

I'm not going to standby and let you
ruin your reputation.

SONIA

Reputation? What reputation? What
are you talking about?

SONIA GOES UP TO HIM AND GRABS HIM.

SONIA

Look at me Felix, look at me. It's
1994. I'm 23 years old. I can do what
I want. And there's nothing you can
do to stop me.

HE GOES TO PULL AWAY, BUT SHE FORCES HIM TO LISTEN.

SONIA

You just want me here to look after

you, wash your clothes, clean for
you, cook for you, what you want is a
fucking wife. Don't you meet women at
those Bible classes? Or maybe it's not a
wife that you want, that would include
fornication.

SAM AND SONIA START LAUGHING, FELIX BACKS OFF, RAISES HIS EYES
TO THE CEILING, AND THEN RAISES HIS ARMS.

FELIX

Lord close your ears, for she knows
not what she saith.

SONIA

Oh yes I do, and I saith I'm going.

AT THIS SONIA RESUMES PACKING, BUT JUST AS FAST AS SONIA PUTS
THINGS IN HER CASE, FELIX TAKES THEM OUT.

SAM

This has gone far enough, leave it
out Felix or I'll smack you one.

FELIX

You see what sort of maddog your
going to live with.

FELIX SLAPS SAM ON THE TOP OF HIS HEAD, AND IMMEDIATELY JUMPS
BACK AND COWERS. SAM IS SHOCKED AND CANT BELIEVE FELIX'S
AUDACITY, HE GOES TO GRAB FELIX, BUT SONIA INTERCEDES.

SONIA

Don't you dare lay a hand on my
brother.

SAM

He just hit me!

SONIA

But you know that he can't help it.

SAM

He knows perfectly well what he's
doing.

AS SAM AND SONIA ARGUE, FELIX SLIPS OUT OF THE BEDROOM.

CUT TO

26) INTERIOR, KITCHEN, NIGHT.

HE GOES INTO THE KITCHEN PICKS UP THE CAR KEYS, AND SLIPS OUT
OF THE HOUSE.

CUT TO

27) INTERIOR, BEDROOM, NIGHT.

SAM

That guy needs his head examined, I'm serious, he needs a holiday in a snake pit.

SONIA

Sssh, he'll hear you.

SAM SPEAKS LOUDLY.

SAM

I don't care Sonia, he's mad, and it's time that you, and him, faced up to the fact that he needs help.

SONIA

He's not mad, it's just that he hasn't grown up yet.

SAM

He's thirtyone!!

THERE'S A LOUD THROATY ROAR FROM A CAR OUTSIDE. SAM FREEZES. ANOTHER ROAR, A SCREECH OF BRAKES, ANOTHER ROAR. SAM AND SONIA LOOK AT EACH OTHER, SAM RUSHES OUT OF THE BEDROOM.

CUT TO

28) INTERIOR, KITCHEN, NIGHT

SAM SEES THAT THERE ARE NO CAR KEYS ON THE TABLE. HE RUSHES TO THE WINDOW, AND LOOKS OUT.

CUT TO

29) EXTERIOR, STREET, NIGHT

THE 4x4, WITH FELIX DRIVING, HEADS OFF DOWN THE STREET.

CUT TO

30) INTERIOR. BERTZ DESK, GATWICK AIRPORT, NIGHT.

H. AND LEROY ARE CHATTING UP THE TWO BERTZ RECEPTIONISTS, WHILE WAITING FOR SAM TO ARRIVE.

REC 1)

_____ but I told you before, I'm
married.

H.

What's the difference, tell him
you've gone to the races. It won't
be so far from the truth.

REC 1) SUPPRESSES A LAUGH, BUT THEN HER FACE CHANGES.

REC 1)

Look out, it's the Manageress.

A WOMAN APPROACHES ACCOMPANIED WITH ERNIE AND ARTHUR. H. STEPS AWAY FROM THE DESK TAKING HIS BROTHER WITH HIM. THE MANAGERESS GIVES H. A DISAPPROVING LOOK, BUT TURNS TO REC 1).

MANAGERESS

Has the 4x4 come in from Stanstead
yet?

ON HEARING THIS H., HEADS FOR THE DOOR, LEROY FOLLOWS. BOTH
ARTHUR AND ERNIE OBSERVE THEIR REACTION.

REC 1)

No not yet, the rest of the crew are
still waiting for him.

SHE NODS ACROSS TO THE DOOR, AS H., AND LEROY LEAVE.

ERNIE

How come he's not here yet? We left
way after him... Never mind. That was
the rest of his crew that just walked
out?

MANAGERESS

Unfortunately.

ERNIE

Come along Arthur, lets
have a quiet word with our young
friends.

CUT TO

31) EXTERIOR, GATWICK AIRPORT, NIGHT.

H, AND LEROY ARE SITTING IN THE CREW CAR. THE CAR DOORS ARE OPEN, AND THEY ARE SITTING WITH THEIR BACKS TO EACH OTHER, WITH THEIR LEGS RESTING ON THE TARMAC. SUCK F.M. IS ON THE RADIO. ARTHUR AND ERNIE SNEAK UP BEHIND THE CAR, AND BEFORE THE BOYS CAN REACT, ERNIE IS LEANING OVER H. WITH HIS HAND ON THE TOP OF THE CAR DOOR. ERNIE HAS POSITIONED HIMSELF OVER LEROY.

H.

What the___?!

ERNIE SOUNDS CALM AND REASONABLE.

ERNIE

Where's your friend?

H.

What friend?

ERNIE

The friend that's got our bags.

H. TRIES TO BE FRIENDLY.

H.

Ahh, your the guy with the bags.

ERNIE

Where is he?

H.

He'll be here soon, he probably got
caught in traffic.

ERNIE SNAPS THE DOOR SHUT, TRAPPING H,'S LEGS. ARTHUR DOES THE
SAME TO LEROY. THEY BOTH HOWL WITH PAIN.

ERNIE

Where is he?

H.

I dunno man!

ARTHUR APPLIES MORE PRESSURE.

ARTHUR

And what about you mate?

LEROY SCREAMS.

H.

We don't know man!

ARTHUR APPLIES EVEN MORE PRESSURE. LEROY SCREAMS OUT.

H.

Honestly, we don't know!

ARTHUR APPLIES EVEN MORE PRESSURE AND THEN SUDDENLY STOPS, ERNIE STARTS IN EARNEST ON H., WHILE ARTHUR DRAGS LEROY FROM THE CAR, SLAMS HIM AGAINST IT, AND THEN PUTS HIS FACE, RIGHT UP CLOSE.

ARTHUR

My friend is going to keep on until
his legs drop off, or until you tell
us where your friend is.

LEROY IS VERY FRIGHTENED.

LEROY

Oh god man, I don't know man, he
said something about going to his
girlfriend's.

ARTHUR

Your not listening are you? Where is
he?

LEROY

I don't know, really I don't, H.
knows where his girlfriend lives.

ERNIE ON HEARING THIS, STOPS TORTURING H., AND DRAGS HIM OUT OF

THE CAR. MEANWHILE, ARTHUR HAS DRAGGED LEROY AROUND THE CAR, AND FORCES HIM TO HIS KNEES, HE HOLDS HIM BY THE HAIR WITH ONE HAND, AND WITH THE OTHER, PRODUCES A KNIFE, AND HOLDS IT TO LEROY'S THROAT.

ERNIE

First time. Where is he?

H. ON SEEING THE PREDICAMENT OF HIS BROTHER, HE IS HORRIFIED.

H.

Flat 4, 92, Rushcroft Road, Brixton.

ERNIE

His name?

H.

Sam Odo.

ERNIE

Her name?

H.

Sonia

JUST THEN A CAR PULLS INTO THE LOT. IT'S GOVIN AND SEAN, THEY

STOP TO SEE WHAT`S GOING ON. ERNIE AND ARTHUR LEAVE QUICKLY. GOVIN AND SEAN GET OUT OF THE CAR TO SEE WHAT`S HAPPENING AND THEN REALIZE WHO IT IS.

GOVIN

What's going on.

THE BOYS CAN`T SPEAK, THEY CAN ONLY RUB THEIR LEGS AND SWEAR. THERE'S A SCREECH OF TYRES, A CAR PULLS UP, ARTHUR IS DRIVING, ERNIE LEANS OUT OF THE WINDOW, AND AS HE DOES, GOVIN WALKS TOWARDS THEM.

ERNIE

We better get it back, or your Hovis!

THEY SCREECH OFF.

GOVIN

Hey you! Wait a minute!

CUT TO

32) INTERIOR, CAR, NIGHT.

ERNIE LOOKS DOWN, DEEP IN THOUGHT.

Now where did I see that big Sikh
before?

ARTHUR LOOKS AT ERNIE WITH APPREHENSION, FOR HE DETECTS A SIGN OF NERVOUSNESS IN HIS Demeanour, AND THAT'S NOT GOOD FOR ANY ONE'S HEALTH, INCLUDING HIS OWN.

CUT TO

33) EXTERIOR, CAR PARK, NIGHT.

H. AND LEROY HAVE RECOVERED SOMEWHAT. SEAN AND GOVIN WATCHING THEM AS THEY TRY TO GET SOME CIRCULATION BACK INTO THEIR LEGS.

GOVIN

So what have you been up to now?

H.

Nothing man, I swear!

GOVIN

You had better tell me H., for your own sake. Because that was Ernie White, and he is a serious villain. Worse, he's a psycho. In all the years I was on the force, I never met a villain quiet that sick, he once bit the nose off a dog, just because it sniffed his balls.

H., AND LEROY LOOK AT EACH OTHER.

LEROY

We'll have to warn Sam.

H.

Yeah, yeah

SEAN

Warn Sam about what, don't be telling me those animals are after Sam?

H. TURNS TO LEROY.

H.

You and your big mouth.

LEROY

What are we supposed to do then, just pretend this didn't happen? You really are a prick sometimes H.

H.

Ok! I'll tell you what I know, if you promise not to bring your 'homies' in the 'bill' into it. Your not a gorilla any more Govin, different rules now.

GOVIN

How can I promise you anything when Sam's life may be at stake.

H.

Hey man. Don't you think I care about

Sam? Huh! Once a copper always a copper.

GOVIN

You always have to pull that one.

H.

Because it's true. Look at you. Even though they kicked you out after being shot, `in the line of duty`, your still a pig at heart.

GOVIN IS CAUGHT, AND HE KNOWS IT. THE POLICEMAN IN HIM, IS IN CONFLICT WITH HIS LOYALTY TO THE NIGHT CREW.

GOVIN

Ok, ok, but just don't expect me to do anything illegal. I'm not giving up what I believe in. Understand that Just tell us what's going on.

H.

Tell him Leroy.

GOVIN AND SEAN TURN TO LEROY.

CUT TO

34) EXTERIOR, STREET, NIGHT.

SAM AND SONIA RUSH OUT OF THE BUILDING, AND INTO THE ROAD, TOO LATE, FELIX HAS GONE. SAM IS FURIOUS, SONIA IS WORRIED.

SAM

I don't believe it. I just don't
fucking believe it. Sonia, he's gone
too far this time, when I get a hold
of him, I'll... I'll...

SONIA IS IGNORING HIM, AND STARING UP THE STREET.

SONIA

Why does everything always have to be
like this. All my life its been like
this. I'm the only person in the
world whose parents left home.

SAM

It's not surprising Sonia, if I had a
son like him I'd leave home too.

SAM GRABS SONIA.

SAM

Sonia, think. Where could he have
gone? Where would a deranged
religious nut go, with a stolen
car?

SONIA

I dunno, I didn't even know he could
drive.

SAM MAKES A WHINING SOUND, HOLDING HIS HEAD IN HIS HANDS.

CUT TO

35) INTERIOR, CAR, NIGHT.

FELIX IS DRIVING DOWN A STREET VERY BADLY, HE IS ALSO PANICKING.

FELIX

Oh god, oh god.

HE PULLS OVER AND STOPS THE CAR. A PROSTITUTE, THINKING THAT HE'S STOPPED FOR CUSTOM, WALKS OVER AND OPENS THE DOOR.

PROSTITUTE

Hello, what`s your name big boy?

FELIX IS CONFUSED BY THIS NEW DEVELOPMENT.

FELIX

Who are you?

THE PROSTITUTE SLIPS INTO THE PASSENGER SEAT, TAKING IN THE FEEL OF THE MOTOR AND THE MAN.

PROSTITUTE

You can call me ... Josephine.

Nice motor, now what you say you was called?

SHE RUNS HER HAND DOWN HIS LEG. FELIX FREEZES. THEN SHE STARTS RUNNING IT BACK UP.

PROSTITUTE

Just relax dear, your whole body don't have to be stiff. First time is it?

HER HAND FINALLY REACHES HIS CRUTCH. FELIX LOOKS DOWN, THEN AT THE PROSTITUTE WITH BULGING EYES. HE FREAKS, BUT HE CAN HARDLY SPEAK.

FELIX

Behind me Jezebel.

THE PROSTITUTE IS SLIGHTLY CONFUSED.

PROSTITUTE

If yer want me in the back, yer just have ter say. We can do it in the boot if ya like.

SHE GETS OUT OF THE CAR, SO THAT SHE CAN GET IN THE BACK.

PROSTITUTE

Mmmm, Jezebel, yer know, I like that.

I _____

FELIX TAKES OFF, LEAVING THE PROSTITUTE STANDING BEMUSED IN THE ROAD.

CUT TO

36) EXTERIOR, STREET, NIGHT.

SAM AND SONIA ARE WALKING DOWN A STREET IN BRIXTON, SONIA IS ALMOST HAVING TO RUN TO KEEP UP WITH SAM, HE'S IN A BLACK MOOD.

SONIA

But where are we going?

SAM

I don't know, we'll just drive around
till we find him. In fact, all we
have to do is look for the nearest
disaster, like a car wrapped round a
telegraph pole, or a car wedged
two buses, or better still, between
arrested. F e l i x

SAM SUDDENLY STOPS, BROUGHT UP BY THE PROBABLE TRUTH OF WHAT HE HAS JUST SAID.

SAM

Freak City! The company would love
that. Can you imagine me, trying to
explain to Bertz how I lost the car,
they'd fire me. No, worse, they'd
have me arrested.

HE SETS OFF WITH RENEWED VIGOUR, THEY ROUND A CORNER, AND GO INTO A TAXI CAB OFFICE.

CUT TO

37) INTERIOR, TAXI CAB OFFICE, NIGHT.

TWO YOUNG BLACK GIRLS ARE PRACTISING A MUSIC ACT, SINGING AND DANCING. THERE IS A HATCH IN THE WALL, SAM'S HEAD, FOLLOWED BY SONIA'S COME THROUGH.

SAM

Ssst, ssst.

THE GIRLS SMILE AND WAVE, BUT KEEP ON WITH THERE PERFORMANCE. SUDDENLY A THIRD HEAD APPEARS IN THE HATCH, AN OLD WEST INDIAN MAN, UNCLE HENRY, WITH AN OLD PORKPIE HAT JAUNTILY IN PLACE, AND A BIG SMILE ACROSS HIS FACE.

UNCLE HENRY

Oooooooooohweeeeeee!!!

SONIA AND SAM, BOTH TURN TO LOOK, INSTANT RECOGNITION.

SONIA

Uncle Henry!

SAM

Hey Uncle, quick, we need your car.

THE OLD MAN LAUGHS AND CARRIES ON WATCHING THE GIRLS, WHO ARE HAPPILY PLAYING UP TO HIM. SAM AND SONIA LOOK AT EACH OTHER, THEN DRAG UNCLE AWAY.

CUT TO

38) INTERIOR, CAB WAITING ROOM, NIGHT

UNCLE IS RESISTING, AND STILL TRYING TO WATCH THE GIRLS OVER HIS SHOULDER.

SONIA

Uncle, come on this is important.

UNCLE

Save it for me darlin's. I'll be back.

THEY FINALLY GET HIM OUT.

CUT TO

39) EXTERIOR, STREET, NIGHT

SAM AND SONIA ARE EITHER SIDE OF UNCLE, HOLDING HIM BY THE ARMS.

SAM

Where's your car Uncle?

UNCLE

So what's all this?

SONIA

It's Felix, he's stolen Sam's car.

UNCLE`S FACE LIGHTS UP, AND IN RESPONSE, HIS VOICE BECOMES HIGH AND SQUEAKY.

UNCLE

Felix my man, he stolen a car.
Ooooweeee! The lord won't be happy.
Heh, heh, heh.

SONIA

It's not a joke Uncle. Come on we got to find him.

SAM SAYS TO SONIA BEHIND UNCLE`S BACK.

SAM

It runs in the family, admit it, it runs in the family.

THEY ARRIVE AT UNCLE'S CAR. UNCLE, STILL LAUGHING, GETS INTO THE DRIVING SEAT. SAM GOES TO GET INTO THE PASSENGER SEAT, BUT IS DRAGGED OUT BY SONIA, WHO GIVES HIM A DIRTY LOOK, AND GETS IN HER SELF. SAM SAGS, THEN GETS IN THE BACK.

CUT TO

40) INTERIOR, CAR, NIGHT.

SAM IS LEANING FORWARD BETWEEN UNCLE AND SONIA. UNCLE IS SINGING 'TAKE THESE CHAINS FROM MY HEART AND SET ME FREE'.

SAM

Can't you drive any faster?

UNCLE

Where we going?

SAM

Shit man, I don't know.

SONIA

Uncle, where would Felix go with a
stolen car?

MORE GROANS FROM SAM, WHILE UNCLE CONTINUOUS SINGING, HE'S GETTING LOUDER AND OBVIOUSLY ENJOYING THE SITUATION, AS WELL AS THE SONG. SAM IS GETTING MORE EXASPERATED, WHEN FINALLY, UNCLE FINISHES THE SONG, DOES AN EMERGENCY STOP, THROWING SAM AND SONIA FORWARD. HE DOES A THREE POINT TURN, FORCING OTHER TRAFFIC TO STOP, THEN ROARS OFF IN THE OTHER DIRECTION.

UNCLE

Felix my man, you poor deranged God
fearing fool, I know where you be.
Wid der Minister. Wid der Minister of
the Church of the 'umble 'eart!

CUT TO

41) INTERIOR, CHURCH, NIGHT

FULL GOSPEL CHOIR IN FULL VOICE, IT'S CHOIR PRACTICE. THE REST OF THE CHURCH IS EMPTY EXCEPT FOR TWO PEOPLE SITTING NEAR THE

BACK, THE MINISTER AND FELIX. THE MINISTER IS WEST INDIAN, MIDDLE AGED, AND FAT. HE'S PATTING FELIX ON THE BACK TRYING TO CALM HIM DOWN, WHILE FELIX IS TALKING IN TIME TO THE RHYTHM OF THE MUSIC, WE FADEIN TO THE CONVERSATION.

FELIX

Oh Minister, what am I going to do? I
stolen a car, oh Minister what am I
going to do, my sisters going to live
in sin, oh Minister the Lord is
testing me, with temptation of the
flesh. Oh Minister what am I going to
do. What am I going to do Minister,
what am I going to do?

FELIX GOES TO GET UP, BUT THE MINISTER PRESSES HIM BACK INTO HIS SEAT, AND AS HE DOES SO THE CHOIR COME TO THE END OF THEIR SONG.

MINISTER

Felix, Felix my boy, sit down and
listen to me. I think you should go
to your parents in Jamaica, you need
a little rest. We all need a little
rest sometimes.

FELIX

But what about Sonia, me being
responsible for her, I can't leave
Sonia.

MINISTER

Oh Sonia's a young woman now, she'll
be just fine. I can keep an eye on
her for you Felix. So don't worry

yourself.

FELIX CALMS, AND LOOKS UP TO THE CHOIR, AND SAYS, ALMOST TO HIMSELF.

FELIX

But what would I do in Jamaica?

JUST THEN THE CHOIR START TO HUM A BEAUTIFUL GOSPEL SONG, THE MINISTER SMILES AND SQUEEZES FELIX'S HAND.

MINISTER

The lord will provide, Felix, the
lord will provide.

THE CAMERA PULLS BACK SLOWLY TOWARDS THE REAR OF THE CHURCH AS THE CHOIR TAKES OFF.

CUT TO

42) EXTERIOR, CHURCH, NIGHT

SONIA AND SAM GET OUT OF UNCLES CAR, SAM RUNS ACROSS TO THE 4x4, PARKED JUST A FEW FEET AWAY, AND CHECKS IT FOR DAMAGE, HE LEANS INSIDE, AND EMERGES HAPPY WITH THE KEYS. SONIA RUNS AHEAD OF HIM INTO THE CHURCH, SAM GOES TO FOLLOW, BUT UNCLE, HAVING EMERGED FROM THE HIS CAR, CALLS AFTER HIM.

UNCLE

Hey! hey! What about de fare?

SAM

What!?

UNCLE

2.50 for de fare, and 2.50 for de information.

SAM GIVES UNCLE A FIVE POUND NOTE, SLAPPING THE MONEY ONTO UNCLE`S OUT STRETCHED HAND IN ANNOYANCE, THEN RUNS TOWARDS THE CHURCH. UNCLE SHOUTS AFTER HIM IN HIS HIGH SQUEAKY VOICE.

UNCLE

What, no tip?

CUT TO

43) INTERIOR, CHURCH, NIGHT

THE CHOIR ARE STILL HUMMING, BUT NOW A SOLOIST HAS ADDED A HAUNTING MELODY, AND THE AFFECT ON FELIX IS QUITE APPARENT. HE STARES AT THE CHOIR, `BLISSSED OUT`. THE MINISTER SEEING SONIA APPROACHING, LEAVES HIS POSITION BESIDE FELIX, AND HURRIES TO INTERCEPT HER.

MINISTER

Ssssh, he's calmed down a bit now.

SONIA

Is he all right?

MINISTER

Well, as his Minister, I would say
that he's having a mild nervous
breakdown.

SAM APPROACHES THEM.

SAM

I've got to shoot off Sonia, the rest
of the crew will be wondering what's
happened.

SONIA IS ANNOYED AT THIS.

SONIA

And what about me and Felix?

SAM

I haven't got time now, and as for
Felix_____

THE MINISTER CUTS HIM OFF

MINISTER

Sonia, I think we should have a talk,
we'll go through to my study.

SAM

Tray love, and I'm out'a here.

SAM LEAVES BEFORE SONIA CAN SAY ANYTHING, THE MINISTER PUTS HIS ARM AROUND SONIA, AND LEADS HER AWAY.

CUT TO

44) INTERIOR, CAR, NIGHT

SAM STARTS THE ENGINE, AND THROTTLES OFF DOWN THE ROAD. HIS HAND REACHES DOWN TO THE RADIO, AND SWITCHES ON, SUCK F.M., WE HEAR CHERRYB

CUT TO

45) INTERIOR, RADIO STUDIO, NIGHT

CHERRYB IS INTRODUCING ANOTHER ARTIST, WHILE HER PRODUCERS PHYSICALLY FIGHT. THE TELEPHONE RINGS, AND THE PRODUCERS STOP, THEY BOTH GRAB FOR THE PHONE. THE ONE THAT WINS THE RACE, STICKS HIS TONGUE OUT AT THE OTHER, AND THEN MOTIONS FOR CHERRY TO PICK THE PHONE UP. MEAN WHILE, THE OTHER PRODUCER HAS PRODUCED A PAIR OF PLIERS, AND APPLIES THEM TO HIS ASSOCIATES EAR.

CHERRYB

Hi, Cherry here, who? H., Kiss my
butt!!

SHE SLAMS THE PHONE DOWN.

CUT TO

46) INTERIOR, BERTZ DESK, GATWICK, NIGHT

THE NIGHT CREW ARE STANDING AROUND H., WHO IS ON THE PHONE, HE SUDDENLY HOLDS IT AWAY FROM HIS EAR, THEN LISTENING, REALIZES

CHERRY HAS HUNG UP.

H.

Ah! The bitch has hung up.

GOVIN

It would be much easier if you only
phone the police.

H.

Now we've been through all that,
don't worry, I can sweet talk the
graffiti of a shit house wall, I'll
give her another ring.

H. STABS HIS FINGER AT THE PHONE.

CUT TO

47) INTERIOR, RADIO STUDIO, NIGHT

ONE OF THE PRODUCERS IS HOLDING UP A CARD, SO THAT CHERRY CAN
SEE IT THROUGH THE BROADCAST BOOTH. IT READS. 'SAM AND SONIA IN
TROUBLE, THEIR LIVES ARE ON THE LINE, PLEASE PICK UP THE PHONE,
AN ARDENT ADMIRER.' CHERRY COLLAPSES BACK INTO HER CHAIR,
LETTING THE AIR OUT SLOWLY FROM BETWEEN HER CLENCHED TEETH. THE
PRODUCERS CAN BE SEEN EXCHANGING MONEY AS CHERRY PICKS UP THE
PHONE, THEN THEY START INTO FIGHTING AGAIN.

CUT TO

48) INTERIOR, CAR, NIGHT

SAM IS SLIDING THROUGH THE TRAFFIC WITH CONSUMMATE EASE, WHEN CHERRY COMES ON THE AIR.

CHERRY

I've got an important message for my
good friends Sam and Sonia in
Brixton. Your being pursued by
Aliens, situation red for real, and
sincere for ser-i-ous, give H. a call
at the Gatwick desk now!! It's a
Nightmare On Weird Street kids, be
careful out there.

SAM SEES A PHONE BOX, BRAKES, MOUNTS THE PAVEMENT AND PARKS.

CUT TO

49) INTERIOR, PHONE BOX, NIGHT

SAM IS ON THE PHONE, WE HEAR IN V.O., H.

H. (V.O.)

Thank God you called man, listen,
there's a couple of heavy dudes out
looking for you.

SAM GOES TO SAY SOMETHING, BUT IS CUT SHORT BY H.

H. (V.O.)

Listen, listen, they left some
luggage in that 4x4, and they
tortured me man, they tortured me. T h e y

wanted to know where you were
There must be something real
that car.

m a n .
important in

H. CARRIES ON TALKING, BUT SAM IS NO LONGER THERE, HE'S OUT
OPENING THE BOOT OF THE CAR, AND SURE ENOUGH, THERE IN THE
BOOT, IS A HOLDALL. HE OPENS IT, IT'S FULL OF MONEY. HE STEPS
BACK, THEN STEPS FORWARD, AND STARTS STUFFING MONEY INTO ALL OF
HIS POCKETS. HE STOPS, LOOKS AT THE PHONE SWINGING IN THE
KIOSK, THINKS, THEN GOES TO PICK IT UP. H. BY THIS TIME IS
YELLING DOWN THE PHONE. SAM SPEAKS FAST.

SAM

Hi H., there's nothing in there, but
I don't feel so good, so I'm going to
drop the car to base, and go home.
See you later.

HE HANGS UP, LEAVES THE KIOSK, LOOKS AROUND, JUMPS UP AND
PUNCHES THE AIR, THEN HIGH STEPS AROUND THE CAR, GETS IN AND
DRIVES OFF. WE CAN STILL HEAR IN V.O.. H. PLEADING WITH SAM NOT
TO HANG-UP.

CUT TO

50) INTERIOR, GATWICK AIRPORT, NIGHT

H., IS STILL PLEADING TO A DEAD LINE.

H.

Don't hangup. Ras-clout!

THE OTHER CREW MEMBERS ASK H. IN VARIOUS WAYS ABOUT THE CONTENT
OF THE BAG. H. REPLACES HANDSET.

H.

He says there's nothing there, and
he's going home sick. Then he just
hungup.

THE CREW MAKE SUSPICIOUS NOISES.

GOVIN

Silly boy, silly boy, he's going to
lose his kneecaps, and some more.

SEAN TURNS TO GOVIN, WHO HAS TURNED AND WALKED ACROSS TO THE
WAITING AREA. GOVIN SITS DOWN, AND SEAN JOINS HIM. MEANWHILE H.
AND LEROY TAKE THE OPPORTUNITY TO SLIP OUT OF THE BUILDING.

SEAN

And where do you think they're going?

GOVIN

I'll give you three guesses.

SEAN

Ayyyyy, it figures.

GOVIN

Only trouble is, they'll never get
there in time.

SEAN LOOKS AT HER WATCH.

SEAN

Dino's crew should be at Victoria
'round about now. It would take that
maniac 10 minutes, to get across to
Brixton.

GOVIN'S FACE LIGHTS UP.

GOVIN

Your not just a pretty face.

SEAN BLUSHES, AND HAS TO LOOK AWAY FROM GOVIN`S GAZE. HE GETS
UP AND RUFFLES HER HAIR AS HE DOES SO. HE HURRIES ACROSS TO THE
DESK, FOLLOWED BY SEAN, WHO IS OBVIOUSLY PLEASED WITH HER SELF,
AND WITH GOVIN`S AFFECTION.

GOVIN

Does Dino know Sonia's address?

SEAN

We called in there a couple of weeks
back, and you can guarantee that Dino
of the calculating mind, will have
remembered it.

GOVIN PICKS UP THE PHONE.

GOVIN

So you don't believe in his naive act
either. He`s trouble, but in this
situation, he might just change the
odds.

HE STABS A FINGER AT THE PHONE.

CUT TO

51) INTERIOR, MINISTER`S STUDY, NIGHT

THE MINISTER IS SITTING BEHIND HIS DESK, WITH SONIA AND FELIX
IN FRONT. FELIX IS STILL 'BLISSED OUT', AND DOES NOT APPEAR TO
BE LISTENING TO THE CONVERSATION THAT SONIA AND THE MINISTER
ARE HAVING.

MINISTER

And Sam you say is a nice boy, with a
steady job and already two years at
college. So its not a problem you
living together, its normal these
days. No no, that's not the problem.

THE MINISTER AT THIS POINT LOOKS SADLY AT FELIX, SONIA ALSO
TURNS AND LOOKS AT HIM.

MINISTER

But if you wish to make adult
decisions, then you have to take
adult responsibility.

SONIA

But minister, I'm fedup looking after Felix. I've been nurse maiding him for 5 years, ever since mummy and daddy went home to Jamaica, and he's getting worse and worse, I swear, it's driving me crazy!

THEY BOTH LOOK AT FELIX AGAIN, WHO IS LOOKING AROUND, AS IF HE'D JUST ARRIVED FROM ANOTHER PLANET. THE MINISTER SHAKES HIS HEAD.

MINISTER

Well, I have already suggested to Felix that maybe he should go and stay in Jamaica for a while. How do you think your parents would take that?

SONIA SHRUGS.

MINISTER

Are they on the phone?

SONIA TOUCHES FELIX ON THE ARM. HE TURNS TO HER AND SMILES.

SONIA

Felix, have you got mummy and daddy's phone no. in Jamaica?

FELIX STARTS GOING THROUGH HIS POCKETS, PRODUCING THE MOST AMAZING ASSORTMENT OF THINGS, INCLUDING HIS PASSPORT, A PORTABLE TELEPHONE, AND AN ELECTRONIC PERSONNEL ORGANIZER. THE MINISTER IS FASCINATED. SONIA PICKS UP THE TELEPHONE AND HANDS IT TO THE MINISTER, SHE THEN PICKS UP THE PERSONNEL ORGANIZER,

AND PUNCHES IN A FEW DIGITS, PASSING IT ACROSS TOO. THE MINISTER SHAKES HIS HEAD IN DISBELIEF. HE DIALS.

CUT TO

52) EXTERIOR, JAMAICA, DAY

THE SUN IS JUST SETTING OVER THE OCEAN, AN OLD MAN AND WOMAN ARE SITTING ON THE VERANDA OF A BEAUTIFUL OLD CLAPPER BOARD BUNGALOW. PIGS AND CHICKENS ARE MOOCHING AROUND, THERE IS AN ATMOSPHERE OF RELAXED CONTENTMENT. THE PHONE RINGS.

MAN

Hello.

HE TURNS TO HIS WIFE.

MAN

It`s the Minister of the 'umble 'art.

WOMAN

What he want?

THE MAN DOESN`T ANSWER, BEING TO BUSY WITH WHAT THE MINISTER HAS TO SAY.

MAN

Ah yes _____ ah yes _____ ah
yes _____ Oh NO!!!

WOMAN

What de matter?

MAN

Ah right__ ah right_____ ah right.

HE REPLACES THE HAND SET.

MAN

_____It's ah wrong.

THE MAN STARES INTO THE DISTANCE FOR A MOMENT, GRIEF STRICKEN. THE WOMAN LOOKS AT HIM WITH APPREHENSION. HE GETS UP, AND GOES AND POURS OUT TWO BIG WHYTE & MACKEY'S. HE SHUFFLES TOWARDS THE WOMAN, LOOKING DEJECTED.

MAN

A knoo it were too good to last,
Felix is coming to Jamaica.

THE WOMAN PULLS HER PINNY UP AND COVERS HER FACE, THE OLD MAN DRINKS ONE GLASS, LOOKS AT THE WOMAN WEEPING INTO HER PINNY, AND DRINKS THE OTHER.

CUT TO

53) INTERIOR, MINISTER`S STUDY, NIGHT

THE MINISTER GIVES THE PHONE BACK TO FELIX, THEN HE TURNS TO SONIA.

MINISTER

I'll arrange things with the Trench
Town Travel Agency, it'll_____

THERE'S A KNOCK ON THE DOOR.

MINISTER

Yes!

SAM ENTERS, SONIA IS SURPRISED.

SONIA

I thought you were back at
work.

SAM

Well I er, changed my mind.

MINISTER

Come and sit down____

SAM

Sorry Minister, something important
to attend to.

MINISTER

Well make sure you come and see me
soon.

SONIA

Felix is going to Jamaica_____

SAM

That's good, come on, let's go.

SONIA GIVES SAM A QUESTIONING LOOK, THEN TURNS TO FELIX.

SONIA

Felix, Felix! Come on where going.

SAM

Do we have to take him?

SONIA

Well he can't stay here, can he.

SHE TURNS TO FELIX.

SONIA

Felix, Felix, we're going home.

FELIX SMILES AND GETS TO HIS FEET, AND THEN SPEAKS WITH A TREMENDOUS BUT UNSETTLING CALM.

FELIX

Home, home to Jamaica.

THEY ALL LOOK AT HIM, SURPRISED.

CUT TO

54) INTERIOR, CAR, NIGHT

SAM IS DRIVING, SONIA IS SITTING NEXT TO HIM, AND FELIX IS IN THE BACK, WITH A FAR AWAY LOOK ON HIS FACE.

SAM

Sonia, our problems are over.

SONIA WAITS FOR HIM TO CONTINUE, BUT HE JUST SITS THERE GRINNING.

SONIA

Well?

SAM

We'll never have to worry about money again.

SONIA WAITS AGAIN. SHE'S BEGINNING TO GET ANNOYED, AND IS JUST ABOUT TO SAY SOMETHING, WHEN SAM CONTINUES.

SAM

No more gas bills, no more working in
lousy jobs, we can move to
Florida, we really can.

SONIA

What are you talking about? Don't do
a Felix on me Sam, I've had about as
much as I can take for one day.

FELIX ON HEARING HIS NAME, PAYS ATTENTION.

SAM

Sonia, you won't believe what's
happened.

HE LOOKS AT SONIA AND GRINS. SONIA BECOMES APPREHENSIVE.

SONIA

Just tell me!

SAM

In the boot of this car, there's a
bag full of money.

SILENCE. SONIA CAN TELL THAT SAM'S TELLING THE TRUTH.

56) INTERIOR, CAR, NIGHT.

SONIA IS WAITING FOR HIM.

SONIA

You don't intend handing it in?

SAM IS TRYING TO BE, TRYING TO BE CONVINCING.

SAM

Sure sure, lets go to the police
station right now, we might even get
a reward.

SONIA

Oh Sam, it doesn't matter to me,
money isn't that important. I just
want a normal life. Normal, like
other people, you know, worrying
little things, just little
things, like... like...like
having dandruff.

SAM GIVES SONIA A SIDE WAYS GLANCE AND MUTTERS DANDRUFF UNDER
HIS BREATH.

SONIA

_____ or wondering if the cats got
fleas, little
things, little things.

SAM

You've got to be joking, we're

GOVIN

Your very attractive, Sean....
it`s let me have a look at
the map.

SEAN TURNS THE MAP SO HE CAN SEE IT. GOVIN RESTS HIS ARM OVER
THE BACK OF SEAN`S SEAT. SHE KEEPS GLANCING UP AT HIM, HE KEEPS
GLANCING DOWN AT HER, THEIR FACES ARE ALMOST TOUCHING, BUT
THEIR EYES NEVER MEET.

Yes I think your right, I wish I was
as right about you. Sometimes I get
the impression that you.. well...
if wasn`t for the obvious, I could
swear you have a thing for me....

SEAN LOOKS AWAY. THEN IN A VOICE THICK WITH EMOTION.

SEAN

I wasn`t looking at that girl before,
I was looking at her dress.... I know
you all think I`m a screaming dike,
but the truth is.... I`m not.... I j u s t
don`t know how... you see I have
never.... I`m caught in... I`m....
I never grew up.... I mean I never
got out of it... I`m sought of
trapped in being something I`m
..... not explaining this very well.

SEAN TURNS AND LOOKS AT GOVIN. THE EMOTION THAT SHE IS TRYING
TO CONTROL, EFFECTING HER DELIVERY.

When I started secondary school, and
I had to wear a uniform. I wore
trousers the first day, just like I`d
always worn, I didn`t want to be a
girl when I was a kid.... and nobody
said anything.... so I wore trousers

the next day, and still nobody said anything. It was just one of those things that happen.... I wore trouser all the way through school.... In the end I couldn't change.... my whole self was caught up in.... this.... image. And now I don't know how to change... it's effecting my whole life Govin... I'm a 23 year old Tom boy.

SEAN CAN'T STOP THE TEARS, GOVIN GIVES HER A WARM SMILE.

GOVIN

Ah to hell with work.... if the rest of the Night Crew can take the night off chasing their crazy dreams, we can certainly take a couple of hours off to sought you out... and I know just the person that you need to see.

GOVIN MOVES HIS ARM AROUND HER SHOULDER, AND KISSES HER ON THE LIPS. HE LAUGHS AT THE SHOCKED EXPRESSION ON HER FACE, AND IMMEDIATELY CHECKS HIS MIRRORS AND ROARS OFF.

CUT TO

58) INTERIOR, SONIA'S FLAT, NIGHT

SAM, SONIA, AND FELIX HAVE JUST ENTERED, SAM IS BROW BEATING SONIA, HE THROWS THE CAR KEYS ON THE KITCHEN TABLE, LOOKS AT FELIX, SMILES, THEN PICKS THEM UP AGAIN. HE CONTINUES.

SAM

Listen Sonia, you haven't had a decent job since you left college, and in this poxy country you never will. As for me I can't even afford to finish college, we're barely able

to keep our heads above water .. we'd be rich Sonia, don't you see .. you only get this opportunity once in a life .. we could get away forever, tonight, right now. We'll go down to Dover, we'll drop the car at the Bertz office down there, get on the ferry and tomorrow we can get a plane from Paris to ... Disney Land.

SONIA IS THOUGHTFULLY IGNORING HIM, AND THEN SPEAKS ALMOST TO HERSELF.

SONIA

What I can never understand is that you can never do anything, never get anything off the ground, because you never have enough money, you never have any .. capital .. to do anything with.

SAM

Now your talking hun. Cos now, we done gone got the capital, and we can do anything we want. Maybe you could go into politics.

SONIA TURNS AND FACES HIM, QUESTIONINGLY. IGNORING HIS CONDESCENDING QUIP.

SONIA

But we're living in a capitalist system, Sam, a democratic capitalist system at that. Doesn't it seem wrong that people, you know, ordinary people, like you and me, don't have access to capital. It can't be right.

Everybody should have access to capital .. if you're living in a capitalist system, otherwise there's nothing democratic about it.

SAM

Sonia, get real. Can you imagine if someone like Felix ...

AT THE MENTION OF HER BROTHERS NAME SHE TURNS AND LOOKS AT HIM WITH A SAD SMILE.

SAM

... had access to capital, there'd be a friggin church, on every friggin corner, of every street in the friggin country.

SONIA IGNORES SAM'S RHETORIC, AND GETS SERIOUS.

SONIA

And what about Felix? What are we going to do with him?

SAM

Felix is going to Jamaica!

SAM TAKES A HANDFUL OF FIFTY POUND NOTES FROM HIS POCKET AND TRIES TO PUSH THEM INTO FELIX'S POCKETS, BUT WITH GREAT DIFFICULTY, AS THEY'RE SO FULL ALREADY.

SAM

There Felix, go buy yourself a
ticket.

HE TURNS TO SONIA.

SAM

There, that`s him sorted.

SONIA

Your rushing me Sam, I_____

SAM

We haven't got time, tomorrow will be
too late.

SAM COMES RIGHT UP CLOSE TO SONIA, PLACES HIS HANDS ON HER
SHOULDERS AND LOOKS DEEP INTO HER EYES.

SAM

I love you honey, you know I'd do
anything for you, anything

THEN SHOUTING.

SAM

except leave the money!!!

SAM WALKS TO THE DOOR, IS HE BLUFFING?

SONIA

But_____

SAM

No buts, get your passport_____
tray love and where outa here!

SONIA

Ohhh shit!!!

BUT SHE GOES TO GET HER PASSPORT, GIVING HER BROTHER A QUICK
KISS ON THE WAY.

CUT TO

59) EXTERIOR, STREET, NIGHT

SAM AND SONIA LEAVE THE BUILDING IN A HURRY, GET INTO THE CAR,
AND ARE GONE. NO SOONER HAVE THEY GONE OUT OF SIGHT, WHEN
DINO'S FORD ENTERS THE STREET AND PULLS UP OUTSIDE SONIA'S
APARTMENT. DINO AND JOE GET OUT, DINO LOOKS UP AND SCANS THE
BUILDING.

DINO

Now a which a bloody one was it, it a
was on the first a floor, I remember
that.

HE SEES SUCK F.M. STICKER IN A WINDOW

DINO

That's a it, suck a my dick.

THEY RUN UP THE STAIRS.

CUT TO

60) EXTERIOR, APARTMENT, NIGHT

DINO RINGS THE DOOR BELL, THE DOOR SLOWLY OPENS TO REVEAL FELIX.

DINO

Felix a, my man, brother in a the
lord, how are you?

FELIX STARES OUT IN CONFUSION.

DINO

You a remember me, I a came round
before with Sam. So er, where is a
Sam?

FELIX GOES TO CLOSE THE DOOR, BUT DINO IS BOTH TOO FAST AND TOO STRONG FOR FELIX. HE AND JOE ENTER THE APARTMENT.

DINO

How a you been, how's the church.

DINO AND JOE START LOOKING AROUND THE APARTMENT, WHILE AT THE SAME TIME CONVERSING WITH FELIX. FELIX WATCHES THEM AS THEY MOVE FROM ROOM TO ROOM.

DINO (PARTLY IN V.O.)

Me an you, we understand each other.
I was a brought up by catholics ..
so I understand a religion .. they
taught a me to believe in the after
life .. it's a good to have a
something to believe in ..._ay Felix
... God a is a good idea, eh Felix,
causer if a you don't a believe in a
your self, you a still gotta someone
to believe in _an when you die
you got a somewhere to go, eh, like
a Heaven ,heh, heh, heh ... an its
a funny Felix, when you know

where your a going, you some how a
know where you at ...

DINO HAVING ASCERTAINED THAT FELIX IS ALONE IN THE HOUSE, HAS
SIDLED RIGHT UP TO HIM, ALMOST FACE TO FACE.

DINO

.. and that's a good to know, where
you at ...

AND FACE TO FACE, WITH GREAT MENACE

DINO

.. and where are they at, Felix?!!

FELIX`S EYES ARE BULGING WITH FEAR.

FELIX

They've gone down to Dover, there
going to France.

DINO IS SO CLOSE THAT THEIR NOSES ARE TOUCHING.

DINO

What a is in the back of the car?!

FELIX

A bag of money.

DINO TO JOE, AS HE MOVES TOWARDS THE DOOR.

DINO

Are you in?

JOE

Too fucking right.

DINO SHOUTS OUT AS HE LEAVES. ONLY FELIX`S EYES RESPOND,
FLASHING BACK AND FORWARDS.

DINO

Nice a seeing you again.

THEY LEAVE FELIX IN A TRANSFIXED STATE.

CUT TO

61) EXTERIOR, STREET, NIGHT

DINO AND JOE COME OUT OF THE BUILDING, GET IN THEIR CAR AND SPEED OFF. NO SOONER ARE THEY OUT OF VIEW, WHEN ARTHUR AND ERNIE PULL INTO THE STREET IN THEIR FORD. THEY'RE LOOKING FOR SONIA'S APARTMENT, AND SOON FIND IT.

CUT TO

62) INTERIOR, SONIA'S APARTMENT, NIGHT

THE DOOR FLIES IN, AND ARTHUR AND ERNIE OPERATE LIKE THE S.A.S., AND WITHIN SECONDS THEY'VE SEARCHED THE ROOMS AND ARE BACK IN THE KITCHEN. ERNIE IS ANGRY, HE WALKS BACK INTO THE BEDROOM ROOM. ARTHUR GOES TO SHUT THE DOOR, AND THERE, BOLT UPRIGHT BEHIND THE DOOR, IS FELIX.

ARTHUR

Ernie, I think you should see this.

ERNIE COMES BACK IN, AND WALKS OVER TO FELIX, ALL THREE EXCHANGE GLANCES.

ERNIE

So

FELIX CUTS HIM OFF.

FELIX

They found a bag of money, and have gone to France.

ALL THREE EXCHANGE GLANCES

ERNIE

And ...

FELIX

I'm Felix, Sonia's brother.

MORE EXCHANGES.

ERNIE

Let me

FELIX

It's all true, I'm a Christian, I
don't lie. Honest.

MORE EXCHANGES.

ARTHUR

I believe 'im.

ERNIE

Strangely enough, so do I.

ERNIE TAKES ARTHUR TO ONE SIDE.

ERNIE

We'll go to Dover, and we'll take
that with us. What you reckon?

ERNIE INDICATES THAT FELIX IS INSANE.

ARTHUR

Well he's a Christian, in'e.

ERNIE SIGHS.

ERNIE

Just bring him along.

ARTHUR GRABS FELIX AGGRESSIVELY, FELIX IS TERRIFIED AND LETS
OUT A YELL.

ERNIE

Arthur, there's no need for that.

TURNING TO FELIX.

ERNIE

Is there Felix?

FELIX SHAKES HIS HEAD.

ERNIE

We're just going to take a ride down
to Dover, and see your sister.

HE SHOWS FELIX THE DOOR, AND THEY LEAVE.

CUT TO

63) EXTERIOR, STREET, NIGHT

AS THEY GO DOWN TO THE CAR, ARTHUR REMINISCES.

ARTHUR

When I was a small boy, we used to go
to Dover, for a days outing yeh,
we'd take the surplus kittens our old
moggy had, and throw them in the sea,
and sometimes we'd lower them between
the dock and the ships, ooo, what a
beautiful noise they'd make,
squealing and crunching.

ERNIE GIVES ARTHUR A DISPARAGING LOOK.

CUT TO

73) INTERIOR, CAR, NIGHT

H. AND LEROY ARE SITTING IN THEIR CAR OPPOSITE SONIA'S
APARTMENT, THEY HAVE JUST ARRIVED, AND ARE JUST ABOUT TO GET
OUT, WHEN THEY SEE ARTHUR, ERNIE, AND FELIX EMERGE FROM THE
BUILDING.

LEROY

Fuck man it's them dudes.

THEY BOTH DUCK DOWN. SNATCHING PEEPS, THEY GIGGLE, AS MUCH OUT

OF FEAR AS AT THE WEIRDNESS OF THE SITUATION. THE 'DUDES' DRIVE OFF. THEY GET OUT OF THE CAR, AND MAKE THEIR WAY TO SONIA'S APARTMENT. THEY'RE BOTH INCREDIBLY NERVOUS.

CUT TO

65) INTERIOR, SONIA'S APARTMENT, NIGHT

FINDING THE DOOR OPEN, THEY ENTER. WALKING ON TIPTOES THEY PEEP AROUND EVERY CORNER. LEROY COMES UP QUIETLY BEHIND H.

LEROY

You don't _____

H. ALMOST HAS A HEART ATTACK.

H.

Fuck me man, do you have to make like Hammer Horror.

LEROY

You don't suppose they'll come back?

H.

Was that a motor, just pulled up.

THEY BOTH SCRAMBLE FOR THE WINDOW, AND PEER OUTSIDE, NOTHING.

LEROY

We can't stay here, the police might come. The doors bust; can you imagine

trying to convince the gorillas
we're the good guys.

H.

Too right man, tray love an we're
outa here!

THEY'RE GONE.

CUT TO

66) EXTERIOR, STREET, NIGHT

H. AND LEROY ARE WALKING DOWN BRIXTON HIGH STREET

H.

Listen man, we got to think this
through.

LEROY

Oh yeh, with what?

H.

Brain food man, that's what I need.
Like a_____

H. DIVES INTO JACKETS (A BAKED POTATO ESTABLISHMENT). LEROY
FOLLOWS RELUCTANTLY.

CUT TO

67) INTERIOR, JACKETS, NIGHT

H. IS RESTING HIS HEAD ON THE COUNTER, WAITING TO BE SERVED.
LEROY JOINS HIM AT THE COUNTER.

LEROY

Don't you think we should contact
somebody?

H.

Bro', you know I can't think on an
empty stomach.

COUNTER GIRL

Tired, you poor thing.

LEROY

Don't encourage him.

H. SUDDENLY SPRINGS TO ATTENTION.

H.

One with chili beans, no no no, one
with cottage cheese and chives, no
no, make it savory mince, see, see, I
can't think when I'm hungry.

LEROY

Give me the same.

H.

No, make mine chilly beans, I don't like eating the same as other people.

THE GIRL IS GETTING ANNOYED WITH H.'S ACT.

LEROY

Do you think they've taken Felix
hostage? They weren't taking him down
to the local gas showroom that's for
sure.

H. TO THE GIRL.

H.

We're under cover agents working for
the gas board. You haven't been
offered any cheap gas recently?

THE GIRL HEADS OFF TO GET THEIR ORDER, LOOKS OVER HER SHOULDER
AND SMILES, AND THEN LETS RIP AN ENORMOUS FART. H. IS SHOCKED
INTO SILENCE.

LEROY

Wow, that's the most flatulent
abuse of gas I ever heard. You've
got real talent.

H.

Did you here that?

LEROY

Remind me to give her a tip. Anybody
that can silence you, even if its
just for a minute, is worth
encouraging.

SHE BRINGS THEIR ORDER BACK, SMILING SWEETLY. H. IS STILL
DUMBSTRUCK, AND KEEPS LOOKING BACK AT HER, AS HE AND LEROY TAKE
A SEAT.

LEROY

The way I see it, those villains
can't have got what they want,
whatever it is in that bag.

H. IS STUFFING THE FOOD IN HIS MOUTH, AND IT'S DRIBBLING DOWN
HIS CHIN AND ONTO HIS CLOTHES.

LEROY

If they'd got what they want, there'd
be no reason to take Felix I
mean, would you take Felix with you,
unless it was absolutely necessary?

H. TRIES TO SPEAK, BUT HIS MOUTH IS TO FULL, SO ALL WE HEAR IS
A MUMBLING SOUND, AND EVEN MORE FOOD FALLS FROM HIS MOUTH.
THE TWO EAT IN SILENCE.

THROUGH THE WINDOW WE CAN SEE A COUPLE OF DUDES, DOING A TAP-
DANCE ON THE PAVEMENT. THE MUSIC THEY ARE DANCING TO, FADES UP,
UNTIL THEY FINISH THEIR ACT, THEN FADES DOWN.

LEROY LOOKS AT HIS BROTHER WITH DISGUST.

LEROY

Why do I always end up opposite you
when we're eating.

LEROY SHIFTS HIS POSITION, LEAVING HALF OF HIS POTATO BEHIND.

H.

So they've taken Felix hostage, good,
that takes care of that bastard.
Don't you want that?

H. POINTS TO THE POTATO.

LEROY

Will you be serious. If they've taken
Felix, it's because he knows where
Sam, and certainly Sonia, are.

H. TAKES LEROY`S LEFT OVERS.

H.

It's the best part you know. Roughage

LEROY

If they get to Sam before we do, we
won't get a chance at whatever

it is.

H.

Shit man your right, we gotta do something. Sam needs us.

LEROY LOOKS AT H. AS IF HE DOESN'T QUITE RECOGNIZE HIM.

LEROY

So where have you been for the last 10 minutes.

H. STANDS UP, BRUSHES OFF THE DEBRIS FROM HIS FRONT, AND SLAPS HIS BROTHER ON HIS BACK. HE STRIKES AN HEROIC POSE.

H.

This calls for action! Leave it up to me!

H. HEADS FOR THE DOOR. LEAVING LEROY STILL SITTING.

H.

What you waiting for bro', cause it's tray love and we're out of here.

LEROY SHAKES HIS HEAD, GETS TO HIS FEET, AND PASSES THROUGH THE DOOR H. IS HOLDING OPEN FOR HIM. H. BOWS TO THE COUNTER GIRL AND AS HE LEAVES, HE CALLS OUT.

H.

Bitch, you got the sweetest
disposition I ever did encounter...
pity you got to be so far down wind
to appreciate it.

COUNTER GIRL

Well thanks sweet thing, I'll sit on
your face, any time.

SHE TURNS AROUND AND PATS HER BUTT. H. LEAVES WITH A QUIZZICAL
LOOK ON HIS FACE, UNCERTAIN OF THE DELIGHTS OF HER OFFER.

CUT TO

68) INTERIOR, CAR, NIGHT

SAM AND SONIA ARE SPEEDING ALONG THE M2 MOTORWAY, TOWARDS
DOVER. AS ALWAYS SUCK F.M. IS COMING IN LOUD AND CLEAR.

SONIA

But you said we could go anywhere.

SAM

Yeah Sonia, but Switzerland? It's all
mountains and cuckoo clocks. Better
we go strait to Paris and on to the
first plane to Florida.

SONIA

Sssh, sssh! Listen!

CHERRYB ON THE RADIO.

CHERRY

ix _____so get to a phone, and ring
me here as soon as you can.

SONIA

I'm sure Cherry said something about
Felix.

SAM

No way.

SAM SWITCHES THE RADIO OFF. SONIA SWITCHES IT BACK ON.

SONIA

You heard something, didn't you?

SAM

No I didn't.

SONIA

You liar!! I can always tell when
your lying, your so bad at it Sam.

..... I guess that's why I love you
so much..... But that's not the
point, find a phone box!

SAM

Ahhh Sonia!

SONIA

Do it!

SAM

They won't kill him.

SONIA

What!!!

SAM

Oh shit.

SONIA

What do you mean they wont kill
him!!! Who won't?

SAM

Well, the dudes whose money it is, I

guess. I don't know.

SONIA

Find a phone box now!

SONIA IS LOOKING DAGGERS AT SAM.

CUT TO

69) INTERIOR, CAR, NIGHT

DINO AND JOE ARE ALSO LISTENING TO SUCK. F.M.

CHERRY B

Sam and Sonia, get to a phone and
phone us here at the station. Those
dudes have Felix--- so get to a
phone, and ring me here as soon as
you can.

JOE

That sounds bad.

DINO PUNCHES THE ROOF.

DINO

Shita! Why a I didn't take da fool
Felix.

DINO DOES A HAND BRAKE TURN, AND ROARS BACK UP THE ROAD.

CUT TO

70) INTERIOR, RADIO STUDIO, NIGHT

H. IS IN A BIG EASY CHAIR, COWERING, AS CHERRY BEATS HIM UP. LEROY IS TRYING TO PART THE FIGHTING PRODUCERS. THE TELEPHONE RINGS, LEROY GIVES UP ON THE PRODUCERS AND ANSWERS IT, HE PASSES IT TO LEROY.

LEROY

Hey H., stop screaming, it's Sam.

H. SEES HIS CHANCE AND DODGES CHERRY, MAKING A GRAB FOR THE PHONE. BUT CHERRY GRABS IT OFF HIM.

CHERRY

This is my radio station!

THEN TO SAM.

CHERRY

Hello Sam. What the fuck you up to man?!

CUT TO

71) INTERIOR, MOTORWAY SERVICES, NIGHT

SAM IS ON THE PHONE IN AN OPEN BOOTH, SONIA'S PACING UP AND DOWN BEHIND HIM.

SAM

So what's this about Felix? _____ Oh
no, _____ oh what! _____

SONIA ON HEARING SAM'S REACTION, TRIES TO TAKE THE PHONE FROM HIM, BUT SAM SWITCHES EARS, AND TURNS HIS BACK ON HER.

SONIA

What`s happening?!

SAM

They've taken him with them?! Oh
shit!

SONIA

I knew it, I just knew it.

SAM

What do you think there must
be at least a million.....

SAM TURNS AROUND TO GIVE THE PHONE TO SONIA, BUT SHE'S NOT THERE.

SAM

She wants to talk to Ring you
back.

SAM LOOKS DESPERATELY ABOUT HIM, BUT SONIA IS NO WHERE TO BE SEEN.

CUT TO

72) EXTERIOR, MOTORWAY SERVICES, NIGHT

SAM RUNS OUT OF THE ARCADE, INTO THE CAR PARK, BUT SONIA IS NO WHERE TO BE SEEN. HE RUNS UP AN ARTIFICIAL HILL, WHICH SCREENS A PICKNICK AREA FROM THE CAR PARK, AND CAN JUST MAKE OUT A FIGURE AMONGST THE TREES. HE RUNS DOWN AND JOINS SONIA, WHO IS SITTING ON THE GRASS CLASPING HER KNEES TO HER CHEST, SHE'S CRYING. HE DROPS DOWN BESIDE HER, AND PUTS HIS ARM AROUND HER SHOULDERS.

SAM

I'm sorry Sonia, I didn't think it
would turn out like this. I
don't know what to say.

SONIA

He's not much Sam, and he's so
helpless. He'll be terrified.

SAM

We'll get him back, I can't believe
I'm saying this, but we'll get him
back.

SONIA TURNS TO SAM, AND THEY KISS. THEY SLOWLY FALL BACK ONTO THE GRASS. THE TENDER MOMENT BRINGS AROUSAL FOR BOTH OF THEM, AND SAM BEGINS INITIATING FOREPLAY, AND SONIA BEGINS TO RESPOND. WHEN.

SONIA

What are you doing?! What am I
doing?!

SONIA PUSHES HIM OFF, AND GETS UP.

SONIA

Come on! We've got things to do!

SHE STORMS OFF, WITH SAM FOLLOWING LIKE A NAUGHTY BOY.

CUT TO

73) INTERIOR, RADIO STUDIO, NIGHT

H. IS COWERING IN THE CORNER OF THE BROADCAST BOOTH, WHERE CHERRY HAS GOT HIM CORNERED, LEROY WATCHES THIS SILENT COMEDY THROUGH THE GLASS PARTITION. THE PHONE RINGS. LEROY ANSWERS IT, AS A PRODUCER FLIES PAST. HE LISTENS, THEN TAPS THE GLASS TO ATTRACT THE ATTENTION OF H. AND CHERRY. H. IS PLEASED FOR THE REPRIEVE. THEY COME OUT OF THE BOOTH.

LEROY

It's Dino.

LEROY PASSES THE PHONE TO H. THEN TURNS TO CHERRY.

LEROY

What`s with those guys anyway.

HE NODS IN THE DIRECTION OF THE PRODUCERS, STRANGLING EACH OTHER ON THE FLOOR. CHERRY LOOKS DISDAINFULLY AT THEM, THEN

TURNS TO LEROY.

CHERRY

They`re into .. Love through Violence
.. man.

SHE RAISES HER EYES TO THE CEILING. LEROY DOESN`T KNOW WHETHER
TO BELIEVE HER OR NOT.

H.

That money grabbing bastard, what
does he want_____ then again, he
could be handy. Let me speak to him.

ANOTHER PHONE RINGS, CHERRY ANSWERS IT.

CHERRY

It's Sam.

H.

Hey Cherry, hook us up three ways.

CHERRY

Hook you up H., now that sounds like
the best idea I've heard in a lonng
time.

SHE GOES TO THE CONSOLE, THROWS SOME SWITCHES, AND THE
TELEPHONE CONVERSATIONS COME OUT OVER THE INTERCOM.

H.

Yo Dino, got Sam hooked into us _____
Sam you still there?

SAM IS NOT PLEASED ABOUT DINO'S INVOLVEMENT.

SAM (V.O.)

Yeah, yeah. Hi meat head.

CUT TO

74) INTERIOR, KEBAB JOINT, NIGHT

DINO IS LEANING AGAINST THE WALL NEXT TO THE PHONE, HE'S WATCHING A GUY PLAYING A SLOT MACHINE, AND WHILE HE TALKS WITH THE PHONE TUCKED INTO HIS CHEEK, HE IS BUSY ATTACHING A PIECE OF SILVER FOIL FROM A CHEWING GUM RAPPER TO A COIN WITH A SMALL PIECE OF CHEWING GUM. JOE'S AT THE COUNTER GETTING KEBABS. WE HEAR IN V.O. THE THREE WAY CONVERSATION.

DINO

What`s a happening? Me a Joe, we on
our way down to Dover, to warn you.
So what's a this ay, with Felix.

CUT TO

75) EXTERIOR, SERVICE STATION, NIGHT

SAM IS ON THE PHONE, SONIA'S PACING.

SAM

Look, we got to get Felix back, and
that probably means exchanging the
money for him.

DINO (V.O.)

Yea, sure, I'm a willing to help
out .. but er .. that's a lot a money
Sam, you got there? .. a plenty a go
around eh, we get a Felix back, and
keep a the money for us .. it a
deal.

SAM GIVES SONIA A GUILTY SIDE WAYS GLANCE. SHE DOESN'T NOTICE.

SAM

Sure, sure, but how we gone arrange
this.

DINO (V.O.)

We a tell them to a meet us some
place a lots a people.

SAM

Dino you dick head, we can't get in
touch with them, cause there in a car
out there in never never land!

H. (V.O.)

Listen, you two wallies, they're on

there way to Dover, we'll just have
to go down there.

DINO (V.O.)

Two a things a wrong with dat, we a
don't know da place, and dey be there
be for us.

SONIA SUDDENLY STOPS PACING, AND STARTS TUGGING AT SAM'S ARM

SONIA

Sam, sam!

SAM

Wait a minute Sonia, this is
important.

SONIA

But Sam, I know how to get in touch
with them.

SAM

You what?

SONIA

Felix's mobile phone.

SAM

Shit, that's brilliant, did you hear that, Felix has a mobile phone, we'll give him a ring.

CUT TO

76) INTERIOR, KEBAB JOINT, NIGHT

DINO IS STILL WATCHING THE SLOT MACHINE, WHICH JOE IS NOW PLAYING. HE TESTS THE JOIN BETWEEN THE SILVER FOIL AND THE COIN.

DINO

Hold it! Hold it! We a still a need a plan. We gotta do it properly. We need a time. We need a time to organise .. I a know, we arrange a transfer at Bertz desk, Heathrow, that a means we sure a get there a fore dem. Sam a listen, it's important, don't a give dem anytime to talk, tell dem de place, and a hang up. You a listening H., we a meet on de Bertz reserved parking, gotta that.

H. AND SAM AGREE.

DINO

See you there.

DINO SMILES AND HANGS UP. JOE RUNS OUT OF MONEY AND GOES TO COLLECT THE KEBABS, DINO GOES ACROSS AND PUTS IN HIS COIN WHILE HOLDING ONTO THE END OF THE SILVER PAPER. AFTER A FEW FREE GOES, JACKPOT. JOE SWINGS AROUND.

JOE

You jammy bastard.

DINO

Everyting has a system Joe, every God
dam ting.

CUT TO

77) INTERIOR, CAR, NIGHT

ARTHUR IS DRIVING, ERNIE IS CLEANING HIS FINGER NAILS, AND
FELIX IS SITTING IN THE MIDDLE OF THE BACK SEAT, WIDE EYED AND
STARING.

ERNIE

We're going to have a hard job
finding them in Dover.

ARTHUR

Could be.

ERNIE

We might have to go to France.

ARTHUR

Could be.

ERNIE

It's gonna be so much down to chance.

ARTHUR

Could be.

ERNIE

Could be? What's with this `could
be`.

ARTHUR

Well Ernie, it`s a funny thing
chance. It all depends on laws. T h e
laws of probability. Laws that
govern luck, see....
Just like there are laws that govern
people, 'cept of course, there ain't
no ole bill to enforce 'em.

ERNIE

What are you rabbiting on about,
Arthur.

ARTHUR

Well, in a deterministic universe,
everyfing is preordained, 'cause
everyfing effects everyfing else,
which means that there is only one f`n way

that every fmg can be.

ERNIE

Say that again.

ARTHUR

Well take now for instance. The
chance of us finding them has to be
very small, 'cause first, we'd 'ave
to be in Dover the same time as them,
but supposing we are, then, second,
how many people are there in Dover,
2030 thousand, trying to find 2 people
in say 20 thousand for argument sake, is
1 chance in 10 thousand.

ERNIE

1 in 10 thousand?

ARTHUR

And you know the funniest
fmg, _____ it's like it's already
happened, 'cause as there's only one
way it can 'appen, it might as well
'ave 'appened.

ERNIE

But that's fatalism, I'm sorry
Arthur, I can't expect that.

ERNIE DIGS ARTHUR IN THE RIBS.

ERNIE

fatalism. Get it. Can't `expect` that,

ARTHUR

Oh very droll Ernie, you can't expect that, very

A TELEPHONE RINGS, THEY ALL FREEZE.

ERNIE SLOWLY TURNS ROUND AND LOOKS AT FELIX. FELIX QUICKLY GETS THE PHONE OUT AND GIVES IT TO ERNIE.

ERNIE

Yeh, he's 'ere, in 'is own way, now
who are you? Sam my boy, just
been talking 'bout you hold
on wait a minute
wait a
minute just shit!!!
shit!!!shit!!!

ERNIE IS ABSTRACT WITH RAGE, HE HEAD BUTS THE DASH BOARD, WHICH CALMS HIM DOWN. HE STRAIGHTENS HIS TIE, WHILE ARTHUR LOOKS ON WITH APPREHENSION.

ERNIE

They want to do a swap for shit
brains 'ere, and they've left us no
choice. Out in the open, 'eathrow.

ARTHUR, ALWAYS NERVOUS WHEN ERNIE HAS A TURN.

ARTHUR

That's no problem Ernie, we'll get
tooled up, and blow 'em away.

ERNIE

At 'eathrow, crawlin` with buzzies,
carrying oozyys, do me a favour. No,
our young friends got us by the short
and curlies. If we don't turn up they
might just go to the police, these
'aint crims, Arthur, chancers
certainly, but not crims. They want
shit for brains back, God only knows
why.

ARTHUR MOTIONS OVER HIS SHOULDER.

ARTHUR

An' what about him?

ERNIE TURNS ROUND, AND GIVES FELIX A HARD PINCH ON THE CHEEK.

ERNIE

'e don't know the time of day .. do
you Felix?

FELIX RUBS HIS CHEEK, BUT WHEN ERNIE TURNS BACK AROUND, HE
STICKS HIS TONGUE OUT.

ERNIE

Put your foot down Arthur____

CUT TO

78) EXTERIOR, STREET IN SOUTHALL, NIGHT

GOVIN AND SEAN ARE STANDING OUTSIDE A WOMEN`S FASHION SHOP. A WINDOW OPENS IN THE FLAT ABOVE, AND A WOMAN`S HEAD COMES OUT.

MEENA

Who is it at this time of the night.
Govin is that you? What is wrong...
wait I`ll come down.

MEENA COMES OUT THROUGH THE SHOP AND LETS THEM IN.

CUT TO

89) INTERIOR, SHOP, NIGHT

MEENA OPENS THE DOOR, AND GOVIN SHOWS SEAN IN. THE SHOP IS FILLED WITH THE MOST AMAZING RANGE OF WOMEN`S DRESSES, EASTERN AND WESTERN. MEENA IS OBVIOUSLY CONCERNED.

MEENA

No one has died Govin?

GOVIN

No Aunty, listen, the emergency is here, in front of you.

GOVIN PRESENTS SEAN, WHO LOOKS LIKE A STARTLED RABBIT, AS SHE STARES ABOUT HER AT THE MERCHANDISE.

She needs a dress Aunty, she needs a dress a dress which will make up for all the dresses she has never had in the past 20 years.

MEENA LOOKS AT SEAN WITH AMAZEMENT, THEN AT GOVIN. SHE WALKS UP TO SEAN AND LOOKS AT THE CLOTHES SHE IS WEARING.

MEENA

What is my nephew trying to say? Is it possible that you have never had a dress, in your entire life.

SEAN

Not since I was 5.

MEENA

My god, you poor unfortunate child. You must be desperate. Go and get those . . . those things off. Govin you go and make some tea, this might take some time.

GOVIN LAUGHING, GOES OUT THE BACK, WHILE MEENA USHERS SEAN THROUGH TO THE CHANGING ROOMS, COMFORTING HER LIKE SHE HAD JUST LOST HER MOTHER.

CUT TO

80) INTERIOR, RADIO STUDIO, DAWN

CHERRY IS SAYING GOOD NIGHT TO HER LISTENERS, SHE PUTS ON A TAPE AND STARTS RAPPING. AS SHE RAPS, WE VISIT EACH OF THE CARS AS THEY SPEED ON THEIR WAY TO HEATHROW. THE DAWN IS JUST BREAKING.

CUT TO

81) INTERIOR, CAR, DAY

SAM AND SONIA ARE DRIVING AROUND THE SERVICE ROAD AT HEATHROW AIRPORT, HUGE JETS ARE LINING UP TO LAND, AND ARE LANDING.

SONIA

There's no way where gonna fool
around with my brothers life. It's
quiet simple Sam, even you can
understand this. We're just going to
give them the money back.

SAM

Sonia ...

SONIA

I'm not interested, I don't care what
you've promised 'the boys'. That's
your problem, stop trying to confuse
the issue.

SAM

Son

SONIA

No. You think your sooooo clever, you
make arrangements with your 'good

buddies', who you admit you can't
trust, don't bother telling me , the
only person you can trust, and then
claim you have obligations. It's just a
scam. All your interested in, is
the money.

SAM

Son

SONIA

Shut up! I'm talking! Sooner or later
Sam your gonna have to choose
I'm tired of all this.

THEY COME TO A SCREECHING STOP AT A PAY BARRIER.

CUT TO

82) INTERIOR, MULTISTORIED CAR PARK, DAY

SAM AND SONIA ARE MAKING THEIR WAY UP THE RAMPS OF TERMINAL
THREE'S MULTISTORIED CAR PARK, HEATHROW. AS THEY ARRIVE ON THE
THIRD LEVEL, FANNED OUT IN FRONT OF THEM ARE H., LEROY, JOE,
AND DINO, WHO DIRECT THEM INTO A PARKING SPOT. SAM AND SONIA
GET OUT, THE OTHERS CLOSE IN AROUND THEM.

H.

Where's it at man?

SONIA GIVES SAM A KNOWING LOOK.

SAM

You would have to ask that, wouldn't
you H. Haven't you come up with a
plan yet?

DINO

Sure, but a first, let's a split up
the a money, cause ..

JOE

.. and fuck off out of here.

THIS IS NOT WHAT SAM WANTS TO HEAR, AND HE LOOSES HIS TEMPER,
JOE OPENS THE BOOT AND GOES TO TAKE OUT THE BAG. SAM
GRABS JOE AND FORCES HIM BACK AGAINST ANOTHER CAR. DINO TRIES
TO GET SAM OFF JOE, AND H. JUMPS ON DINO'S BACK. MEANWHILE
LEROY TRIES TO SEPARATE THEM ALL. SONIA IS STRUGGLING TO GET
THROUGH TO THE BAG, WHEN ANOTHER CAR APPEARS UP THE RAMP, AND A
BEAUTIFUL WOMAN, WEARING A MAGNIFICENT DRESS, GETS OUT AND
WALKS OVER TO WHERE THEY ARE FIGHTING.

SEAN

Excuse me, but why are we fighting
amongst ourselves.

THE NIGHT CREW STOP AND LOOK AT A TRANSFORMED SEAN, THEY`RE ALL
GOBBSMACKED. THEY STOP FIGHTING AND THE TENSION DISSIPATES, AS
THEY FORGET ABOUT THE MONEY, AND SLOWLY MOVE TOWARDS HER. SONIA
TAKES HER CHANCE, AND TAKES THE BAG, AND HEADS FOR THE
TERMINAL.

CUT TO

83) INTERIOR, BERTZ DESK HEATHROW AIRPORT, DAY

SONIA RUNS UP, AND LOOKS AROUND FOR HER BROTHER. WHEN SAM COMES RUNNING UP TO THE DESK. GOVIN COMES UP BEHIND SAM.

SAM

Sonia it's all right, we've got a plan, so there's no

GOVIN

Too late.

GOVIN NODS IN THE DIRECTION OF ANOTHER ENTRANCE. ARTHUR AND ERNIE, WITH FELIX BETWEEN THEM, HAVE JUST COME THROUGH THE DOORS. THEY STOP AS SOON AS THEY SEE THE GROUP AROUND THE DESK. FELIX IS LOOKING AROUND IN WIDEEYED WONDER.

CUT TO

84) INTERIOR, HEATHROW AIRPORT, ENTRANCE, NIGHT

ERNIE

The Sikh, I know where I've seen him before, he's ol' bill.

ARTHUR

Is it a set up?

BUT BEFORE ERNIE CAN REPLY, FELIX SEES THE DESTINATION BOARD

FLASH UP JAMAICA, AND SUDDENLY HE RAISES HIS ARMS IN A WAVE OF RELIGIOUS FERVOUR, AND STARTS PREACHING. EVERYBODY TURNS AROUND TO LOOK, MAKING ARTHUR AND ERNIE, NOT ONLY VERY UNCOMFORTABLE, BUT UNABLE TO DO ANY THING. SONIA TAKES HER CHANCE, AND WALKS ACROSS TO FELIX, WHILE GOVIN RESTRAINS SAM.

GOVIN

Don't be a bloody fool.

SONIA DROPS THE BAG IN FRONT OF ARTHUR, AND TAKES FELIX BY THE ARM, SHE LEADS HIM AWAY, STILL PREACHING.

ERNIE

Arthur, pick up the bag.

ARTHUR

But

ERNIE

Just do it.

ERNIE PICKS THE BAG UP, AND THEY HEAD BACK OUT THE WAY THEY CAME. SAM STRUGGLES.

SAM

You don't understand the crew are going to jump them.

GOVIN

Then I'd better go and sort things out, Sam you go and make sure Sonia's all right, and I'll take care of the rest.

GOVIN SHOVS SAM IN THE DIRECTION WHICH SONIA AND FELIX WENT, WHILE HE RUNS IN THE DIRECTION OF ARTHUR AND ERNIE.

SAM

Oh fucking hell!! What's the point.

HE LOOKS IN THE DIRECTION WHICH GOVIN HAS GONE, THINKS ABOUT IT, THEN RUNS AFTER SONIA.

CUT TO

85) INTERIOR, CAR PARK TERMINAL 3, DAY

ARTHUR AND ERNIE, ARE BEING PURSUED IN THEIR CAR BY THE NIGHT CREW IN TWO CARS, UP AND DOWN THE RAMPS. THEY EVENTUALLY BLOCK THEM IN, ON ONE OF THE UPPER LEVELS, AND A FIGHT ENSUES.

CUT TO

86) INTERIOR, BRIDGE, DAY

SEAN MEETS GOVIN CROSSING THE FOOT BRIDGE FROM THE TERMINAL TO THE MULTISTORIED CAR PARK, THEY CAN HEAR THE SCREECHING OF TYRES, AND THE SOUND OF CARS BEING WRECKED ON THE FLOORS ABOVE. THEN, SOUNDS OF PEOPLE FIGHTING AND GOVIN CAN TAKE IT NO MORE.

GOVIN

That's it, I'm getting the Police.
Sean, go and keep an eye on what's
happening. But don't get involved.

SEAN

Are you kidding, what with me wearing
my new dress.

SEAN GIVES GOVIN A KISS, THEN TURNS, AND RUNS BACK ACROSS THE
BRIDGE.

CUT TO

87) EXTERIOR, TERMINAL 3, DAY

SONIA IS GIVING FELIX A HUG, AS SAM RUNS UP. SHE TURNS ON SAM
AND ADOPTS AN AGGRESSIVE STANCE.

SAM

Sonia you all right?

SONIA

Oh my, showing some concern now, what
happened, did it all turn out to be
monopoly money.

SAM

I don't suppose you'd let me go and
help the boys out .. doesn't matter,
only joking.

WE LEAVE SAM AND SONIA DUELLING, AND FOLLOW FELIX AS HE WANDERS OFF, LOOKING UP AT THE SKY. A JUMBO IS JUST COMING IN TO LAND, AS FELIX LOOKS UP, A SENSE OF AWE OVERCOMES HIM, AND HE RAISES HIS ARMS UP TOWARDS THE SKY.

CUT TO

88) INTERIOR, TERMINAL 3 CAR PARK, DAY

THE FIGHT IS WILD, WITH ERNIE AND ARTHUR THROWING THE BAG TO EACH OTHER, H. TRIES TO INTERCEPT, BUT ONLY SUCCEEDS IN KNOCKING IT OVER THE WALL, AS THEY ALL COLLAPSE ON TOP OF EACH OTHER.

CUT TO

89) INTERIOR, CONNECTING BRIDGE, DAY

GOVIN IS JUST RUNNING BACK ACROSS THE BRIDGE, WHEN HE SEES SOMETHING DROP PAST THE BRIDGE.

CUT TO

90) EXTERIOR, TERMINAL 3, DAY

FELIX IS LOOKING UP AT THE BIG JET, IT'S LIKE A GIANT CROSS. WE FOLLOW ITS FLIGHT UNTIL IT DISAPPEARS BEHIND THE MULTI STORIED CAR PARK, AND AS WE DO, WE HEAR A CHOIR SINGING THE HALLELUJAH CHORUS. THE BAG TRAVELLING IN SLOW MOTION, FINALLY LANDS AT FELIX'S FEET, THE ZIP BURSTS OPEN REVEALING THE MONEY. FELIX LOOKS UP TO THE HEAVENS.

FELIX

Praise be the lord!

HE PICKS IT UP, AND REENTERS THE TERMINAL BUILDING.

CUT TO

91) INTERIOR, CONNECTING BRIDGE, DAY

GOVIN IS LOOKING DOWN AT FELIX, AS HE PICKS UP THE BAG THANKS THE LORD AND GOES INTO THE TERMINAL. GOVIN LAUGHS, AND THEN HE LAUGHS SOME MORE WHEN HE SEES FACES APPEAR ON THE 5th. LEVEL OF THE MULTISTORIED CAR PARK.

CUT TO

92) EXTERIOR, TERMINAL 3, DAY

SONIA HAS HER HANDS ON HER HIPS, AND IS QUESTIONING SAM. WHO IS ACTING LIKE A NAUGHTY BOY.

SONIA

So your going to be happy about this?

SAM

Oh, don't go on about it, I've said I don't care.

SONIA

But your not going to give me a hard time about this in the future, cause if

SAM

Sonia, I'll make a deal with you,

HE TAKES HER IN HIS ARMS, AND SMILES.

SAM

I'll promise never to mention it
again, as long as you promise never
ever to complain about money, as long
as we're together, is it a deal?

SONIA

Sam, sometimes you can make me so
happy.

THEY KISS.

SONIA

Come on let`s go home.

SONIA TURNS AROUND LOOKING FOR FELIX.

SONIA

Oh no! Where's he gone?

SAM

And that's another thing, it's time
your big brother started looking
after himself, and he can start right
now!!

SONIA

But ...

SAM

No buts!

HE GIVES HER ANOTHER KISS, THEN TAKING HER BY THE HAND, HE HAILS A TAXI.

SONIA

Sam, what are you doing? We can't afford to take a taxi from here.

SAM PULLS A BUNDLE OF NOTES FROM ONE POCKET, AND ANOTHER BUNDLE FROM ANOTHER POCKET, AND BUNDLES FROM ALL HIS POCKETS. SONIA COVERS HER MOUTH IN DISBELIEF.

SONIA

Sam Odo, you rogue.

SAM

Now don't forget, you just made a promise, never to complain about money.

SAM OPENS THE TAXI DOOR, AND SONIA GETS IN TWEAKING HIS NOSE AS SHE DOES.

CUT TO

93) INTERIOR, CONNECTING BRIDGE, DAY

GOVIN IS LEANING AGAINST THE WINDOW FILLED WITH GOOD HUMOUR,
WHEN THE NIGHT CREW RUN UP.

H.

Govin? Did you see what happened to the bag

GOVIN

A red headed bloke in a green
anorak he went that away.

GOVIN POINTS TO THE BUS TERMINAL, THEY ALL RUN OFF, EXCEPT
SEAN.

SEAN

Green anorak?

GOVIN BURSTS OUT LAUGHING. THEN WHEN HE SEES ARTHUR AND ERNIE
START ALONG THE BRIDGE, ALL HE CAN DO IS POINT AND LAUGH EVEN
HARDER. IT'S ENOUGH, ARTHUR AND ERNIE TAKE ONE LOOK AT GOVIN,
AND FLEE. GOVIN CAN HARDLY STAND FOR LAUGHING, AND HAS TO USE
SEAN FOR SUPPORT. GOVIN POINTS TO THE SKY TRYING TO EXPLAIN
WHAT HAS HAPPENED, BUT HE`S TOO FILLED WITH LAUGHTER TO SAY
ANYTHING BUT...

GOVIN

Felix ... felix ...

SEAN EVENTUALLY GETS THE MESSAGE.

CUT TO

94) EXTERIOR, AIRPLANE, DAY

CREDITS START TO ROLL. THE MUSIC CHANGES TO THE `GUNS OF NAVORONE` BY THE SKATTALITES. PEOPLE ARE GETTING OFF A JAMAICAN AIRWAYS AIRPLANE, AND AMONGST THEM IS FELIX WITH THE BAG, SMILING, LAUGHING, AND TALKING WITH A PARTY OF NUNS.

THE END

(NIGHTC2)

(NIGHTC2)

183, MAYALL ROAD,
HERNE HILL,
LONDON SE24.0PS

MARCH 17th 1995

Tel. 071. 738.7825

Dear Gavin,

Pleased find enclosed, `THE NIGHT CREW`, which you requested to see.

I was surprised that you didn't want to see `CROSSWORD`, which is a much better script, even if it isn't developed to the same degree.

Still, I hope you enjoy this.

Yours,

Will Coxon

