

A Night To Remember

By

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FADE IN:

EXT. THE STRAND - NIGHT

TYLER, late twenties, wakes up from lying unconscious on the pavement. Cuts and bruises scar his face and hands, while a large bump on his forehead leaves a nasty reminder from when his head met with the ground.

He sits up under the streetlight gingerly touches his forehead before looking at his hands and his blood stained shirt.

He sheepishly stands up like a drunk, his legs wobble as they take him from the edge of the pavement to the shop window a few feet away.

He leans against the window then pats down his pockets, brings out his untouched wallet, phone, keys, and a receipt.

Loose change falls from the tangled keys which he ignores, looking closely at a receipt for the Savoy Hotel with an untidy message written over it in red ink.

MESSAGE: IT WAS SARAH

He finds his wallet, keys and phone. He turns on the mobile and opens the first text message.

TEXT: HEY TYLER, IT'S ME JAMES, WE STILL ON FOR MONDAY?

TYLER
My name's Tyler.

He looks up and down the street, sees a street sign for the Savoy Hotel then starts to walk.

EXT. THE SAVOY HOTEL

He reads the receipts. Room 113 is printed at the bottom center.

He enters the foyer.

INT. HALLWAY

He stands outside room 113 and notices the door's slightly ajar.

He cautiously pushes the door open then enters.

INT. ROOM 113

He walks in a few steps, then suddenly stops. Light from the hall illuminates an elongated door shape across the bedroom floor. Tyler's shadow fills the entrance.

Memories flashback when he spots a chair center of the room with broken tiebacks attached to the arms and legs of the chair.

FLASHBACK

ANTONIO, a muscular bulk with his shirt pulled back to his elbows. Stands over LUCY, mid-twenties, covered in blood, cuts and bruises. Her dress has been ripped down the center.

An unwrapped carrier briefcase lies at the foot of the bed with needles, medical knives, drug vials and other paraphernalia.

A discarded needle litters the floor next to Lucy's feet.

Antonio rains down punch after punch to her face and rib cage.

JULIO, a small frail man sits to the side facing Lucy.

JULIO

Where is it, slut?

Tyler's head hangs with blood stained saliva dripping off his chin. A needle remains in his tied upturned arm, flops around as his body writhes in pain.

TYLER

You got the wrong person.

FERNANDO, another muscular bulk punches Tyler, almost knocking his chin off his face.

Julio nods to Antonio who puts his arm around her neck and begins to choke her. Her eyes bulge, fingers jut out for life, as she tries to wrestle free from her constraints.

END FLASHBACK

Tyler stumbles, falls to the ground in shock.

TYLER

My God.

A sparkle catches his eye from underneath the bed. He crawls over and retrieves a silver locket.

He reads the engraving.

To Lucy with love, Tyler

His arms fall to the side as he stares at the chair.

TYLER

Lucy, what happened to you?

He takes out his mobile, looks for Lucy's name, then dials her number. The phone goes straight to Lucy's answering machine.

LUCY (O.S.)

You know wha...

He hangs up.

He then brings out the receipt and looks for Sarah's number. Two Sarahs are listed with one that mentions Lucy's sister in brackets.

He dials the number. It rings.

SARAH (O.S.)

Hello? Tyler?

TYLER

Sarah?

SARAH (O.S.)

What's so important you're calling me at...three in the morning?

TYLER

It's Lucy, can you meet me?

SARAH (O.S.)

If shes ran out on you again, then you need to give her some time.

TYLER

No, no that's not it, shes been kidnapped.

SARAH (O.S.)

Oh no. Come to mine.

TYLER

(Slight pause)

Mm, where's that again?

SARAH (O.S.)
St. John's Wood. I'll meet you
outside the station.

TYLER
Okay bye.

He hangs up.

EXT. ST. JOHN'S WOOD TUBE STATION - NIGHT

SARAH, mid-twenties, waits outside the entrance. The bus arrives to a swift stop. A shaken and disheveled Tyler slowly leaves the bus.

Sarah approaches Tyler, looks up and down then gasps.

SARAH
My my, what happened?

TYLER
Can we just get back to your place
and I'll tell you then.

SARAH
Of course.

INT. SARAH'S HOUSE - LIVING ROOM - NIGHT

Sarah walks into the room, coat hangs off the shoulders when suddenly Tyler pushes her in the back knocking her to the ground.

TYLER
Where's Lucy?

Lucy turns around startled.

SARAH
I don't know. Why you-

TYLER
Shut up. I wake to find I'm
covered in blood not knowing who I
am.

He takes out the receipt to show her, then points to the message.

TYLER

All I know is that it was you. If you're the instigator of this whole mess or just caught up in my problems. I want the truth and I'm not leaving with out answers.

Sarah bows her head.

SARAH

I don't know what's going on. All I know is you called me, I tried Lucy's number and she's missing, that's all. You got the wrong Sarah.

TYLER

That's what I said to them.

Sarah looks up.

SARAH

Who?

TYLER

Gangsters. You've got us caught up in your troubles and I want to know why, what did you do?

SARAH

What do these gangsters look like?

TYLER

Two heavies accompanied a short skinny frail old man in a suit, with a peculiar mustache and goatee.

SARAH

Sounds like Julio, I think. Did some business for him.

TYLER

You screwed him over and now karma's come back to hunt me.

SARAH

No, I left him as one satisfied customer.

TYLER

Where can I find this guy?

SARAH
He lives at Knightsbridge.

TYLER
Where?

Sarah gestures with her open palms to show her position.

SARAH
Can I get up now?

TYLER
Sure.

Sarah gets up, walks over to a cabinet, brings out a pen and notepad then jots down the address.

SARAH
Here's the directions.

She hands the note to him, slapping it into his hand.

SARAH
Here.

Tyler leaves slamming the door behind. Sarah sees him walk pass the front window before she glances over to the hearth where a solid gold WATCH rests.

A picture of TWINS hangs on the wall above.

INT. THE COSTA DEL SOCIAL CLUB - NIGHT

A sleepy Julio slouches in his chair, while his forgotten coffee has long since cooled.

Tyler enters the club then walks up to Julio's table. His sloppy security sit at the bar unaware.

TYLER
Where's my wife?

Julio's sleepy eyes burst into life, startled by Tyler's angry voice.

Julio's security clumsily react, Antonio drops his coffee cup then walks over to Tyler, standing over his shoulder. Fernando eventually comes out of the backroom then stands behind Julio.

JULIO

You want to see that bitch? You can join her at the bottom of the Thames.

Tyler leans over the table, encroaching Julio's personal space. Antonio grabs him by the shoulder then pulls him back.

ANTONIO

I'd show more respect if you want to keep those hands of yours.

Tyler nervously takes heed then looks back to Julio.

TYLER

You got the wrong person. Sarah's a twin. You've got my wife Lucy.

JULIO

What's on the table?

TYLER

Sarah for Lucy.

Julio nods.

JULIO

If you double cross me you're both dead.

Tyler nods.

Julio brings out a pocket notepad and pen then quietly writes in it.

A moment later he rips out the page then hands it to Tyler.

JULIO

This is where you're find your answers.

Julio then slides the pad and pen to Tyler, then gets up to retire his tired old legs.

JULIO

Leave the address and go.

EXT. COMMERCIAL HIGH ROAD - NIGHT

Tyler stands facing a run down derelict building in need of some much needed repair, with poorly lit rooms that hint at signs of life.

He picks up a broken steel pipe no longer than a forearm, puts it into his back pocket, then pulls his jacket over it.

He walks into-

INT. BROTHEL - HALLWAY

and slowly steps on the damp carpet. The old floorboards underneath creek as slow as Tyler moves.

His eyes scans down the dimly lit hallway. Holes litter the walls, ceiling and floor. Wallpaper has been peeling off the walls for some time, long enough for families of spiders to leave their webs underneath the paper that hangs.

Various grumbles emanate from behind the walls. A sign hangs from the door at the end.

Tyler approaches the door to reveal the sign's designation OFFICE, crudely fasten like a crooked picture hanging in the Tate gallery.

He enters the-

OFFICE

A naked LADY sits on the lap of TONY behind the desk. The Lady's clothing lies scattered over the floor in front of the desk. He plays with her breasts like they're knocking balls.

Tony waves his arm to welcome Tyler into this badly furnished office.

TONY

Come in.

Tyler steps a little closer.

TONY

What can I set you up with? Black, white, Asian? We got'em all.

TYLER

I was given this address by the
owner of the Costa Del Social Club.

TONY

You tell Julio a deal's a deal.

TYLER

What? I'm here to find my wife.

TONY

A wife we ain't got, a party girl
that's another evening altogether.

Tyler brings out his wallet then opens it. He looks glum.

TYLER

I haven't got any money.

TONY

No dough no go.

TYLER

Let me have a look around
please. My wife must be here.

TONY

No free samples. Piss off.

Tony brings out a handgun from a desk drawer.

Tyler takes a few steps back.

TONY

Get out now.

Tyler leaves, closes the door behind.

HALLWAY

He walks a few feet to the staircase, looks back then heads
upstairs.

OFFICE

Tony stops playing with the Lady's breasts then tells the
Lady to shh from her giggling.

Stairs creak with each step Tyler makes ascending the
brothel.

TONY

Bastard.

He stands up taking the Lady's seat away, picks up the gun from the desk then leaves.

HALLWAY - 1ST FLOOR

Tyler walks down the corridor then opens the first door, swings it open, then quickly peers in.

A MAN sits on the edge of the bed crying. A WOMAN stands smoking a cigarette.

Tyler moves onto the next room, swings the door open to an empty room. Moves onto the next room, slams the door open and finds Lucy naked, tied up and gagged.

He quickly takes out the broken pipe then enters the-

ROOM

stomping his feet over to the bed.

A shocked small chubby BUSINESS MAN whose half undress steps back.

Tyler sets the pipe next to Lucy then pulls the gag out.

TYLER

You alright?

LUCY

Yes, get me free.

Tyler unravels a rope constraint around her left wrist.

Tony enters the room brandishing the handgun.

TONY

I said no dough no go. Get out!

Tyler stands up slowly then turns around.

Lucy continues to remove the rope.

Tony points to Lucy.

TONY

And where do you think you're goin'?

TYLER
I'm not leaving alone.

Lucy picks up the pipe, rests on her knees behind Tyler,
then passes him the pipe.

Tony raises his arm.

TONY
You got to the count of three
before I start shootin'

The Business Man moves to the corner of the room then cowers
into a ball.

TONY
One, tw-

Tyler throws the pipe hitting Tony in the chest. Blood
gushes out from his pumping heart.

Tony falls forward, the pipe punches threw his back sending
more blood splatter to the ceiling.

Tyler turns back to Lucy and hugs her.

TYLER
This has been one very long night.

She kisses him.

LUCY
Take me home.

Tyler smiles.

TYLER
Next year we'll stay in for St.
Valentine's Day.

Lucy smiles.

THE END

FADE OUT.