Screenplay

BY

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FADE IN

EXT.OFFICE BUILDING LATE IN THE DAY

We open on the forth floor window of an Architectural firm. Through the window we see JACK (Approx. 40 years old Drafter) working away on the company’s computer, developing construction plans for homes in the outer suburbs of a modern city.

BACKGROUND OF JACK IN WORKFORCE - CAN BE IGNORED

As usual JACK is behind in his work, tired and worried that his fellow employees will notice the mistakes in his work. He is also quite a slow worker as JACK has never seen the computer as his friend, but more of an enemy.

INT.WAREHOUSE PARTY

The sound of dance music and clubbers dancing and drinking. The dance floor vibrates to the music.

MELODY (Attractive 30 years old Brunette) makes her way through the crowd of people.

A drunk blond stops her and begins to chat.

    DRUNK BLOND
    "Melody? Melody, it’s me. How are you?

MELODY looks away and continues walking, to an office at the back of the warehouse. The door is unlocked. She goes to the safe and opens it, and takes out two suitcases and leaves the party.

Nobody notices her except WES (Fifty + bald pimp and club owner), who catches a glimpse of her from the corner of his eye. He rushes into the office to find the safe open and the suitcases missing. It’s too late. MELODY has driven off.
CAMERA FRAMES AN UNBELIEVING WES AT THE FRONT DOOR. HIS UNBELIEF TURNS TO ANGER AS MELODY SPEEDS OFF.

FADE OUT.

"  "

INT. OFFICE BUILDING

ATHAN (JACK’S workmate), thirty years old, handsome, tall with jet black hair combed back James Dean style. Walks up to JACK’S workspace and sits on his desk.

ATHAN
"Are you coming for drinks?"

JACK
"I won’t finish up here for another hour."

ATHAN
"Well, I’m calling it a day! See yah tomorrow."

ATHAN gets off JACK’S desk and heads for the exit. When JACK is sure ATHAN has left the building, he stops working, saves his work on the computer, puts some papers in his briefcase and heads for the exit.

HOUSE IN AN UP MARKET SUBURB

JACK arrives at his empty house. His house is a rather large house in a very affluent suburb. Although large, it is large and has few rooms. Inside is a bookshelf full of books, a desk with an old laptop which only works when it wants to, a couch and a home cinema with a surround sound-system. In the bedroom we see a large king-size bed. At the back of the house is a newly refurbished kitchen and a large dining room with only a small round table and four chairs.

In the house next door we hear the neighbors arguing. The husband and wife are in a screaming match, arguing about the husband’s failure to do any work around the house, repair their back door and in general keep their house from falling apart. JACK glances around his recently renovated kitchen

(CONTINUED)
and then looks out to the living area, which is in disrepair, and shakes his head, wonder if the neighbors’ yelling will make him move his arse.

JACK opens the freezer and takes a frozen meal out. Although he hates microwaves, he nukes it, sits down ant the table and eats it, and washes it down with a coke.

After dinner JACK sits on his couch, picks up phone and calls a sex line.

The phone is answered after one ring and an automated message begins.

AUTOMATED MESSAGE
"Thank you for calling Elite Gorgeous Girls, all our operators are.................."

ELISE
"Elite Gorgeous Girls, Elise speaking to you, honey."

JACK
"Yes, it’s Simon, account 19654, I’d like another conversation with Sherry."

ELISE
"Sherry will call you back in 10 minutes SIMON, we have to check your details."

JACK hangs up the phone, takes a last sip of coke and disposes of what’s left of dinner.

10 MINUTES PASS AND THE PHONE RINGS.

SHERRY
(SUPER SEDUCTIVE VOICE)
"Hi ya SIMON, lonely again?"

FADE OUT.
FADE IN

INT. OFFICE BUILDING

Early morning back at work. A woman (Secretary for JACK’S boss) approaches JACK’S desk.

SECRETARY
"Mr JONES would like to see you before the day’s end. Would 2pm suit you?"

JACK finds MR JONES’S secretary quite attractive, but nonchalantly tries not to show this to her.

JACK
"2pm will be fine."

The secretary leaves giving JACK a polite smile. He looks at his watch and wonders what the boss has in store for him.

FADE OUT.

FADE IN

JACK looks at his watch, 1:45pm. He gets up from his desk and goes to water cooler, his eyes cast down. His co-workers walk by, not acknowledging JACK. He finishes his water and tosses the paper cup in the bin.

1:55pm, JACK heads for Mr JONES’S office. Camera, in front of JACK follows him down hallway. He stops outside the office and knocks.

SECRETARY
"He’s expecting you JACK, take a seat."

JACK fidgets in his seat, looks at his watch. It’s 2 pm and MR JONES signals JACK to enter his office.

MR JONES
"Glad your here JACK. (PAUSE) You’re probably wondering why I called you in? Well (LONG PAUSE) you see JACK, it’s about your work (LONG PAUSE). Well, (PAUSE) it’s (PAUSE) not up to scratch!"
JACK doesn’t say anything.

;

JACK
"Not up to scratch?" (SLOWLY)

MR JONES
"Well, (PAUSE) you see JACK, (PAUSE) it takes you twice as long to complete a project than the other staff............"

MR JONES’S voice trails off, fading away as the camera zooms out of the office.

FADE OUT.

INT. OFFICE BUILDING LATE IN THE DAY

The sound of a tram rattling past the office block. JACK turns his head and stares out the window. JACK works in a kind of daze, stares at his watch, and then the wall clock; The day is long and incredibly tiresome.

The end of the day eventually arrives, and JACK and all of his fellow office workers spill out onto the street.

JACK is at the back of the pack.

He steps onto the road.

Sound of screeching car brakes.

Fellow workers turn head just as JACK is violently struck by a car.

EXT. HOSPITAL

Camera frames the outside of a hospital. We can hear the sound of ambulance and police sirens.

JACK is in an emergency ward heavily bandaged and unconscious.

We hear the doctors and nurses talking about JACK.
INT. HOSPITAL WARD

A doctor, holding a clipboard, talks to JACK'S distressed female friend ELAINE.

DOCTOR
"He’s quite a mess, (PAUSE) but he’ll pull through, (PAUSE) but most likely he will never walk again."

ELAINE
(SOBS - WHIMPERS)

INT. HOSPITAL WARD

Waking up in his hospital bed, we can see JACK trying to sit up, and remove his bed sheets, the camera slowly revealing that JACK has lost both his legs from the knee down.

JACK
"(SCREAMS)"

Scream fades out as doctors rush to his room and hold him down.

FADE OUT.

FADE IN.

JACK conscious tries to come to terms with the situation.

DOCTOR
"Yesterday you were hit by a car. We had no choice, if you were to live we had to amputate the lower half of each of your legs, from the knee down."

JACK looks away.
FADE OUT.

FADE IN.

6 MONTHS LATER

We see ELAINE pushing JACK’S wheelchair down the hospital hall toward the rehab rooms. JACK has an angry look on his face, but is very polite to ELAINE as he loves her. ELAINE makes small talk to cheer up JACK, he forces a smile.

JACK
"I thought I was going to die!"

ELAINE
"We prayed for you. The doctors went out of their way to look after you."

INT. REHAB ROOM

JACK is lifted out of wheelchair and placed between two bars so he can straddle them and learn to move again. JACK is complaining and whining to the nurses. The bigger nurse tries to take a hard line with JACK, which triggers a barrage of profanity from JACK towards her. JACK balances on the bars with one hand and grabs the big nurse by the neck. ELAINE screams forcing JACK to let go and fall to the ground. ELAINE helps JACK back into the wheelchair.

ELAINE quietly explains to the nurse what JACK’S been through.

ELAINE
"He’s been through hell! So much! (SOFTLY) It might be better if he came back tomorrow."

BIG NURSE
(TO JACK) " There will be a lot of stuff you won’t be able to do for a while, and a lot of things you’ll never be able to do. When you’re ready call this number and make an appointment."
JACK is handed a sheet of paper with specialist numbers. He is then wheeled out of rehab, and out of the hospital.

INT. WAREHOUSE OFFICE

WES is yelling at his accomplices that the safe in the room has been replaced with a newer safer type.

WES
(SCREAMING AT ALI)
"Did you see her? Did you see anything?"

ALI looks away. WES focuses his attention on the 2nd accomplice - WHITE

WES
"And you, you stupid fuck, you were meant to be looking after the office!"

WHITE
"But Boss, I heard noise outside and went to investigate..."

WES pulls out a gun and shoots WHITE in the head.

The ACCOMPLICES understand not to mess with WES and to submit to his will.

EXT. JACK’S HOUSE

ELAINE drives JACK back to his home. The grass is overgrown and the trees need pruning. JACK is helped out of the car by ELAINE. The wheelchair barely fits through the front gate. JACK looks slightly embarrassed at this, but in truth everything about his disability embarrasses him, that he will need help until he learns to cope on his own. Neither of them say anything but their expressions say it all.

At the front door ELAINE takes out the keys to JACK’S house

ELAINE
"Home at last!"

ELAINE opens the front door and steps aside to let JACK in. JACK has his head downcast and slowly wheels the wheelchair through the front door.

(CONTINUED)
ELAINE (cont’d)
"That’s all from me JACK, if you need me call my mobile!"

ELAINE runs to her car and accelerates away.

Slowly JACK starts to move toward the toilet. Sighs and yelps are heard as JACK relieves himself.

Two minutes of film (APPROX.) are used here showing JACK’S predicaments. EG/: How he gets around house in wheelchair, areas the wheelchair won’t go or is too big to fit in narrow places. Frustrations

SUDDENLY.

The silence is broken by the phone ringing, JACK moves toward phone, but the call is taken by answering machine – it is ATHAN.

ATHAN
(BEGINNING TO LEAVE A MESSAGE)
"Hi JACK, it’s ATHAN mate, heard you are home, hope you’re alright..."

JACK
(PICKING UP PHONE)
"ATHAN (PAUSE) Yeh, Hi."

ATHAN
"Let me take you into the office, everyone would love to see you."

JACK
(PAUSING A LITTLE)
"Yes, ok."

ATHAN arrives at JACK’S house, we see ATHAN knock on the door, JACK opens it with a smile.

FADE OUT.
ATHAN AND JACK ARE VIEWED FROM A CORNER OF THE ROOM.

ATHAN
"This guy WAYNE is doing your job at the firm. He’s quite good."

JACK doesn’t say anything.

ATHAN wheels JACK out to his car and helps him in. ATHAN’S car is a 740i BMW. They drive to the office.

INT. ARCHITECTURE OFFICE

They arrive in the office to cheers from his fellow employees.

MR JONES’S secretary, SHELLY, is the first to talk to him.

SHELLY
"If there’s anything you need, don’t hesitate to call.
(SEDUCTIVELY)

His colleagues fall over each other to help JACK.

Next to talk to JACK is the boss, MR JONES.

MR JONES
"There will always be a place for you here JACK."

The whole office makes JACK feel at home, they break out drinks and we watch the staff having a bit of an office party.

During the party JACK is introduced to his replacement, a young 18-year-old, just out of college, ace WAYNE.

They talk about work for the firm for a while, something JACK’S not interested in.

JACK
"Well, pleased to meet you WAYNE."

WAYNE
"The feeling’s mutual, I’d just like to say, whenever you’re ready I’ll move out of the way, and hand you your old drafting job back."

(CONTINUED)
JACK
"What would you do?"

WAYNE
"MR JONES is moving me up to design."

JACK
"Design? (JACK ALWAYS WANTED A JOB WITH THE DESIGNERS, BUT WAS NEVER CONSIDERED READY).

That won’t be necessary, I won’t be back!"

The office party wraps up.

FADE OUT.

INT. JACKS HOUSE

JACK wheels his wheelchair around the living room and realizes he forgot to check for mail.

The front door is still open, so he slowly and frustratingly wheels back outside and collects the mail.

BILLS, JUNK MAIL AND A POSTCARD

JACK discards the bills and junk mail and reads the postcard.

POSTCARD
"DEAREST JACK
ARRIVED BACK FROM THE DESERT
YESTERDAY, IN TIME FOR ANOTHER SUMMER! HOPE TO SEE YOU SOON!

MELODY"

MELODY is a female escort (APPROX. 30 YEARS OF AGE) and a friend with benefits, slim, brunette, attractive.

JACK races to the phone, eager to call MELODY. The truth is, though, since the accident, he has’nt had sex and is eager to fuck again, that’s why he always looks forward to MELODY’S company.

(CONTINUED)
CONTINUED: (2)

JACK (ON PHONE)  
"Hello MELODY"

MELODY  
"Hello stranger."

JACK  
(WITH AN EXCITED LAUGH)  
"Oh, MELODY."

FADE OUT. OR SHARP CUT.

FADE IN.

The character MELODY is now a seductive call girl.

A taxi pulls up to the front of JACK’S house. The camera frames MELODY’S sexy legs and follows them to the front door. Door bell rings. JACK, excited, moves to answer front door.

JACK  
"Look at what the cat dragged in!  
Hello, love."

MELODY  
"Oh, look at you, you poor thing,  
one drunk driver did all this?"

JACK  
"Come in, I’ll get you a drink."

MELODY follows JACK to the kitchen, where he proceeds to mix her a drink, and explain the last few months that he has not seen her.

FADE OUT.

FADE IN.

JACK and MELODY lie in bed, naked, only a sheet covers them, one of MELODY’S breast can be seen. They begin to talk about JACK’S future.

(CONTINUED)
JACK
"I see Social Security tomorrow, I’m eligible for a Disability Pension."

MELODY
"And what’s that, an extra...?"

JACK
"$450, about."

MELODY
"Fuck, that ain’t bad."

JACK
"$450 every week! It ain’t fucken’ good either! If that’s it! For the rest of your life! Some guy, ERIC or someone, visits me tomorrow, with details and forms for me to fill out."

JACK is dressed and back in his wheelchair. He watches MELODY getting dressed on the other side of the bed. He reaches into his pocket and pulls out $400 and hands it to MELODY.

MELODY (SMILES)
"Thanks Sweetie."

JACK
"I’d like to see you again in two days."

;

C.U. ON MELODY.

MELODY
"That should n’t be a problem."

FADE OUT.
INT. HOUSE.

JACK sits at his writing desk and practices writing his signature (NAME) with an X.

EXT. HOUSE.

Suspenseful music plays as if something is going to happen. Camera frames house through the window we see JACK’S silhouette.

Music stops and we see JACK laying on a couch. We move to a dream sequence involving JACK and MELODY first meeting. JACK doesn’t know that MELODY is a CALL GIRL. We see JACK seeing MELODY from the corner of his eye, and moving over to talk to her. The two talk but the audience can’t hear what they’re are saying. They both are happy to have met.

REAL WORLD - JACK smiling on the couch.

DREAM WORLD - JACK and MELODY outside in a park enjoying each others company.

REAL WORLD - Phone rings. dream is interrupted. JACK doesn’t answer phone, he lets it ring, not moving from the couch. When the phone stops ringing JACK gets up.

INT. HOUSE.

DOORBELL RINGS

He wheels toward front and answers door.

ERIC
"Hi, (REACHING OUT HAND). I’m ERIC DAVIES, from Social Security, Disability Services City office. (PAUSE) You must be JACK ENNIS."

JACK
"Yes"

ERIC
"Can I come in?"

(CONTINUED)
JACK
"Yes...of course."

ERIC
"I’m here to tell you that Social Security is very sympathetic toward you. The office has sent me down here to answer all your questions and to offer all the assistance it can."

JACK
"That sounds good; I could do with some assistance."

ERIC
(TAKING SEAT AT TABLE)
"You are eligible for the single persons Disability Pension. That $450 a week. Also a council carer..."

JACK
(INTERRUPTS)
"I don’t think I’ll need a carer - you see I have someone to look after me."

ERIC
(LOOKING MAD)
"Can you clean? Cook? Bathe?"

JACK
"I can cook and bathe."

ERIC
"Ok, I’ll arrange a cleaner. Will Monday be alright?"

JACK
"Ok."

ERIC
"How’s your memory?"

JACK
"Memory?"

ERIC
"This is a little test, count backward from 20..."
ERIC
"Alright, not much of a talker. (HE REACHES INTO HIS BRIEFCASE AND TAKES OUT SOME FORMS TO SIGN). I’ll need you signature, here, here and here."

JACK
(JACK SIGNS 3 TIMES WITH AN X)

ERIC
"Here’s my business card, if you need to ask further questions, please don’t hesitate to call this number."

ERIC LEAVES.

INT. HOUSE.

JACK wheels his wheelchair to his desk, on the desk is his laptop. He opens the desk draw and takes out a notebook, opens to the first page and writes in capital letters EXPENSES AND THE DATE. He reaches into his pocket and takes out a receipt for cigarettes and records the amount and date of purchase.

JACK is alone in the house, pouring a glass of wine. He pauses, realizing that this is it, for the rest of his life.

DREAM - JACK AND MELODY, TALKING PERSONAL.

JACK
"I’ll always be there for you MELODY."

MELODY
"I believe you."
FADE OUT.

FOLLOWING DAY INT. BEDROOM

JACK is asleep, the sun is shining outside. JACK slowly opens his eyes and looks at his watch - 10:45 AM.

Suddenly the silence is broken by a knock on the front door. JACK slides his legs out of bed and pulls himself into his wheelchair, wondering who it can be?

It’s MELODY.

She knocks again.

JACK opens the front door and a worried MELODY walks in.

JACK
"What’s up MELODY?"

MELODY doesn’t answer.

JACK (cont’d)
"What’s up?"

LONG PAUSE

MELODY
"JACK. (PAUSE) I’m here because (PAUSE) I have to leave town.

LONG PAUSE

JACK
"What’s...up?"

MELODY
"I hope you understand JACK, I’m in a bit of trouble with my boss."

JACK
"Your boss? (JACK’S UPSET BECAUSE HE KNOWS SHE MEANS PIMP, BUT DOESN’T SAY THE WORD)"
MELODY
"JACK, I came to you because I wouldn’t expect this from you. We respect each other... JACK?"

JACK
"Okay, you have to get out of town?"

MELODY
"JACK?"

JACK
"Okay, I know a place in the country. We leave tonight."

MELODY
"Tonight, no tomorrow! I have to pack some things."

MELODY sits on JACK’S couch, for a minute, then leaves to pack.

FADE OUT.

JACK is home alone, thinking what trouble MELODY can be in. When there’s another knock on the door.

JACK
"I’m coming, hold your horses!"

JACK looks through the window to see who it is. He doesn’t recognize who is at the door.

JACK (cont’d)
"Can I help you?"

WES (PIMP)
(HEAVY AUSTRALIAN ACCENT)
"Where is ROSE?"

JACK
"Who’s ROSE? I don’t know a ROSE mate."

WES (SHOUTING)
"Where is ROSE? You were her last customer!"

(CONTINUED)
JACK realizes that the man at the door is asking for MELODY, but is unsure he should tell him he knows her as the man at the door is agitated, bordering on psychotic, but he folds and begins to tell the truth.

JACK
"MELODY? You mean MELODY."

WES give JACK an intimidating stare

JACK (cont’d)
"She was here yesterday."

WES barges through the front door going from room to room screaming out "ROSE!!!". He overturns furniture and throws books around. After about five minutes, he realizes that she is most likely not in the house and stops. He heads for the front door, pausing in front of JACK, with a business card.

WES
"If you see her... You must call this number!"

WES leaves

The house is a mess. Practically everything is turned over.

JACK calls MELODY’S mobile phone. She doesn’t answer and he leaves a voice mail message.

INT. MELODY’S APARTMENT

MELODY throws clothes into a suitcase, as well as her revolver gun.

EXT. CITY’S SUBURBS

WES drives around looking for MELODY.

He drives a 77’ CHEVY STATESMAN CAPRICE

EXT. ROAD NEAR JACK’S HOUSE

MELODY drives her MAZDA 323 back to JACK’S house.
EXT. JACK’S HOUSE

It is now dark as MELODY pulls up to JACK’S house, he is waiting by the front door. MELODY takes suitcase out of her car and he shows her to his garage. She puts her suitcase into his SAAB, ready for tomorrow’s drive to JACK’S country house.

Both of them are very tired. They both crash on JACK’S bed in their clothes. They hold each other and fall asleep.

EXT. JACK’S HOUSE 6:00AM

THE CAMERA MANEUVERS THROUGH AN EMPTY HOUSE.

INT. JACK’S BED EMPTY SHEETS A MESS.

INT. JACK’S GARAGE

MELODY hops into JACK’S car after she helps JACK into passenger seat. JACK’S wheelchair is in the back seat of the car.

MELODY turns the key and starts the car.

C.U. ON JACK

    JACK
    "Head for the GOLDEN GATE BRIDGE. The house is two hours out of the city."

MELODY steers the car toward freeway.

EXT. JACK’S HOUSE

We see a CHEVY STATESMAN in the background, it’s WES.

Unaware to both JACK and MELODY, WES is following.
SAAB DRIVING
They travel over the GOLDEN GATE BRIDGE. The roads get narrower, 4 lanes to 2 lanes, eventually they are on a 2 lane, nearing the country house.

They arrive at the country house. The house is located down a dirt, unsealed track. The house is an AUSTRALIAN STYLE HOUSE with large windows. It is single story.

(SCRIPT NOTE) : The country house can be two story with AMERICAN STYLE GABLE WINDOWS.

MELODY helps JACK out of the car and into his wheelchair.

Inside the house is dirty and grimy.

When JACK is inside the house, she goes back for her suitcase.

They are both glad to have escaped WES.

MELODY crashes on the couch.

INT. DINNER TABLE
MELODY has prepared a meal for JACK and herself, but neither feel like eating nor much conversation.

They finish the meal.

    JACK
    "You’re safe now, MELODY."

    MELODY
    "I’m tired, I’m going to bed."

MELODY retreats to a bedroom on the east side of the house.

JACK goes to the couch.

EXT. COUNTRY HOUSE
WES slowly drives his car up the dirt track and switches off his lights.

JACK - asleep on couch.

MELODY - asleep east side bedroom.

(CONTINUED)
WES carefully forces the front door.
He enters.
He sees JACK asleep on the couch and moves toward him.
WES stands over JACK holding a gun.
Slowly JACK opens his eyes.

WES
"Hey, Motherfucker, (PAUSE) where’s ROSE?"

JACK
(FEAR GRIPS HIM AS HE IS STARTLED BY WES - HE SCREAMS)
"MELODY run!"

WES hits JACK on the head with the butt of his gun, and turns and begins to run toward MELODY’S bedroom.

WES
(ANGRY AND SCREAMING)
"WHERE ARE YOU? (PAUSE) YOU FUCKING BITCH!"

JACK dazed and confused, composes himself and begins to drag himself toward his wheelchair and then to MELODY’S bedroom.

We hear WES arguing with MELODY.

SCREAMS ENSUE AND THERE IS SUDDENLY SILENCE.

JACK SLOWS
HE REACHES THE BEDROOM DOOR, TO SEE MELODY BEING RAPEP BY WES.
What seems like forever passes, and WES finishes.
MELODY pulls away and covers herself with the bed sheets.
WES turns to see JACK in the doorway and begins to laugh.

WES (cont’d)
"Look at you! Can’t fuck. You’re only half a man!"

WES storms out the room and house.
INT. EASTSIDE BEDROOM

MELODY puts on layers of clothes and then covers herself with bed sheets.

MELODY is lying on bed. JACK is on the floor.

He begins to talk to MELODY.

    JACK
    "M-E-L-O-D-Y"
    (SOFTLY - NO ANSWER)
    "MELODY you alright?"
    (LONG PAUSE)
    "What does this guy want? M-E-L-O-D-Y?"

MELODY turns her head toward JACK.

    MELODY
    (SOFTLY - KIND OF BEGINNING TO TEAR UP! )
    "I should never have involved you."

    JACK
    (MANEUVERING TO SIT UP AGAINST BED - SYMPATHETIC)
    "It’s okay MELODY. I’m here to help. (PAUSE) I want to help. (PAUSE) MELODY?

INT. EAST BEDROOM

The night seems to last forever. It’s 3am, the camera frames JACK up against the bed.

C.U. JACK’S FACE, in the background MELODY climbs into bed and falls asleep in layers of clothes, under a white sheet.

The night feels like six weeks.

CAMERA FRAMES WES DRIVING AWAY LAUGHING.

INT. KITCHEN 9AM.
FIRST WORDS OF THE DAY ARE SPOKEN.

JACK
(SOFTLY, SYMPATHETICALLY)
"I think the best thing to do is
tell the Police what happened."

MELODY agrees.

EXT.POLICE STATION, EARLY MORNING

MELODY walks through the entrance. Two seconds later JACK frantically wheels his wheelchair through the entrance, struggling to keep up with MELODY.

INT.POLICE STATION

Inside the police station we see a badly beaten man talking to the cop at reception, JACK and MELODY are next to each other, behind the beaten man, next in queue.

Behind them a drunken derelict man lies mumbling profanities, and something about the end of the world.

The badly beaten man finishes his statement and is lead away by two officers into an interrogation room.

JACK and MELODY move up to the desk.

CONSTABLE MARK
"How can we help you?"

MELODY
"We would like to report a break in..."

JACK
"And a rape!"

CONSTABLE MARK (TO MELODY)
"Would you prefer a female officer to handle your complaint?"

MELODY
"Yes."
INT. INTERVIEW ROOM, ROOM IS PAINTED DARK BLUE

MELODY is shown to an interview room, JACK waits at reception.

In the room a female officer is seated, she greets MELODY, Door shuts behind MELODY.

FADE OUT.

FADE IN.

A COUNTRY HIGHWAY.

MELODY is driving JACK’S SAAB, she is speeding, at least 130KM/M (80MILES), JACK is in the passenger seat trying to talk to her, but MELODY isn’t answering.

    JACK
    "MELODY (PAUSE), sweet (PAUSE),
    please slow down!"

MELODY doesn’t talk.

    JACK (cont’d)
    "Cops will be over tonight to look
    at the break in."

They are still driving fast as they pass a small local airport, a light plane takes off. As the noise of the light plane’s engine fades away we hear the roar of WES’S CHEVY V8 pull out of a side street and begin chase.

MELODY floors it, but the SAAB 4 cylinder is no match for WES’S V8, and soon he is right behind them.

C.U. ON JACK AND MELODY

WES begins to ram his car into the back of theirs.

This is all happening on a windy section of coastal highway.

After the forth hit the SAAB is forced off the road and onto a side strip.

(CONTINUED)
JACK leans over and grabs the wheel and controls car to safety.

WES has nowhere to go - he swipes the driver’s side of their car - and drives off a large cliff.

JACK and MELODY watch stunned as WES’S car drives off the cliff and explodes.

    JACK
    "FUCK!" (PAUSE - TURNS TO TERRY AND TALKS) "What could you have done to make this guy chase us like that?"

    MELODY (HESITANTLY)
    "I stole half a million dollars from him..."

SHARP CUT.

EXT.DESERTED COASTAL ROAD - DAY.

No-one has seen the accident. JACK’S driver’s side rear vision mirror is missing - knocked off by the accident, and the rear of the car is also damaged.

    JACK
    "Turn the car around and let’s get the fuck outta’ here!"

The car makes a u-turn and races back to the house.

INT.COUNTRY HOUSE - LATE DAY.

With the car safely hidden in the garage, JACK and MELODY talk to one another, frantically trying to get their story straight, for if when the cops come around.

Suddenly JACK turns the conversation to where the money is.

    JACK
    "The money, where is it?"

    MELODY
    "I never should have involved you..."
JACK
(ANGRILY)
"I AM INVOLVED!"

MELODY
"WES that guy that drove off the road is an arsehole! He stole the money from my mother. All I did is steal it back!"

JACK
"WHY DIDN’T YOU GO TO THE POLICE?"

MELODY
"THE P-O-L-I-C-E? I don’t think they’ll believe a girl like me!"

JACK
"Take me to the money."

MELODY
"I’ll take you there tomorrow."

MELODY wheels away.

INT. NIGHT
JACK is alone on the ground floor, wheels his chair to the writing desk, opens a draw and takes out cigarettes. Then we see him wheel his chair outside onto the front porch and light a cigarette.

MELODY is heard moving in the bedroom.

We see MELODY’S silhouette through the window.

FADE OUT.

INT. HOUSE. MORNING
We see JACK asleep on the couch, the door bell rings. It is the police.

JACK maneuvers into his wheelchair and grabs a robe.

He answers the front door.

(CONTINUED)
CONSTABLE MARK
"Good morning, sir."

JACK
"Yes."

CONSTABLE MARK
"Sorry to disturb you at this time of the morning, (PAUSE) You reported a crime against a MELODY LAMPREY by one WEZ KAYLA-SMITH?"

JACK
"Yes."

CONSTABLE MARK
"WES KAYLA-SMITH’S car was found wrecked yesterday afternoon. We like to ask you some routine questions. Is MELODY here?"

JACK
"She’s asleep."

CONSTABLE MARK
"Okay, don’t wake her. I can ask you. You’ll be fine. (LOOKING AT NOTEBOOK) Did you see WEZ yesterday after the accident?"

JACK
"No."

CONSTABLE MARK
"After the police station where were you about 5pm?"

JACK
"We came straight home, MELODY cooked dinner." (LYING)

CONSTABLE MARK
(LOOKING JACK IN THE EYES)
"Okay, everything seems in order."

CONSTABLE MARK hands JACK a business card.

CONSTABLE MARK (cont’d)
"WE might need to ask you and MELODY a few more questions. Until then, if anything comes to mind -call."

CONSTABLE MARK leaves.
INT. HOUSE. MORNING

MELODY emerges from bedroom.

MELODY
"Who was that?"

JACK
(TAKING HIS TIME TO ANSWER)
"The Cops."

MELODY
"What did they want? What were they here for?"

JACK
"About the accident MELODY. (PAUSE) You know, WES."

MELODY
"What did you say?"

JACK
"Not much, didn’t ask a lot."

The kettle boils, JACK pours himself a coffee and then looks at MELODY

JACK (cont’d)
"Coffee?"

MELODY doesn’t answer, but walks toward him, he pours another coffee for MELODY. She takes the cup from JACK and takes a sip. They both discuss their stories, in case the cops drop by for another visit.

EXT. SITE OF ACCIDENT. DAY

WES’S burnt out car is dragged up the cliff by a tow truck.

There are no bodies in the car.

CONSTABLE MARK talks to his fellow officers as superiors arrive. A brand new FORD pulls up beside MARK and two plain clothed cops get out.
EXT. COUNTRY HOUSE

We catch a glimpse of JACK’S next door neighbor - BOB, he’s male about 60, masculine and bearded. He wears a flannel shirt and work pants. BOB stops what he’s doing and looks up as MELODY drives fast past the house. BOB stares at JACK, JACK looks back. BOB suspects something strange is going on.

EXT. CAR ON FREEWAY. DAY

JACK and MELODY are driving back to the CITY, the car is damaged from before - rear damage and missing driver’s side mirror.

JACK asks MELODY about the money.

MELODY
"We’re going to the airport. The money’s in a locker there."

JACK is unusually quiet, listening to MELODY.

MELODY (cont’d)
"I panicked and hid the money at the airport. (PAUSE) I wanted to share the money with you!"

JACK still says nothing.

MELODY (cont’d)
"I could have taken off with the money, but I wanted to share the money with you!"

JACK
"Hmmmnnn....."

MELODY
"Do you think the cops will notice the car?"

JACK
"That’s if we see any cops on the road. I heard they stay in the cop shop waiting for emergency calls, nowadays cops don’t patrol."

MELODY seems relieved, JACK gives a slight smile to MELODY.

SHARP CUT.
INT.AIRPORT CAR PARK.DAY.

JACK is helped out of the car and into his wheelchair. He seems agitated, sick of all the help he needs getting in and out of car.

    JACK
    "I’ll do it myself!"

They both briskly move to the terminal.

INT.AIRPORT TERMINAL. DAY.

MELODY looks for the lockers.

    MELODY
    "This way."

WES and three other guys watch MELODY take the suitcases out of the locker and place them on JACK’S lap.

The men prefer not to confront them and make a scene as the airport is crowded.

JACK and MELODY head for the car park - and drive away.

WES and his three accomplices follow in a new black CHEVY.

EXT.COUNTRY HOUSE

The SAAB arrives at house, and drives into the garage.

A while later the black CHEVY rolls up letting out one of the accomplices - ALI (PSYCHOTIC TERRORIST WANNABE).

INT.COUNTRY HOUSE - LATE DAY.

MELODY is in her room, smiling, she places the suitcases under the bed.

JACK in kitchen - pours himself a drink.

ALI stands outside front door, with one all mighty kick the door is open, startling JACK.

ALI storms in and confronts JACK. A fight ensues and JACK falls out of wheelchair.

(CONTINUED)
MELODY hears the commotion.

JACK  
(SHOUTING)  
"MELODY!"

It’s too late. ALI runs to her room, to see MELODY climb out the window with the suitcases. ALI reaches the window, forcing her to drop the suitcases.

ALI grabs hold of MELODY and a screaming match ensues.

Meanwhile JACK is dragging himself to his wheelchair—again!

He reaches the room to see ALI holding MELODY outside the window. MELODY outside the window, ALI inside bedroom holding her from getting away.

ALI  
(SHOUTING)  
"Hand over the money."

JACK from the corner of his eye sees the revolver in MELODY’S suitcase.

Hoping it’s loaded, he points at ALI’S back—and fires!

ALI falls to the ground, holding his back, struggling, gets up and turns to face JACK.

Another shot, this time in the chest, ALI falls holding his chest. ALI is dead.

EXT.COUNTRY HOUSE

WES and his two accomplices hear the gunshot.

The two accomplices turn to WES.

ACCOMPlice 1  
"I’m out of here!"

ACCOMPlice 2  
"Me too!"

The two accomplices flee the scene.

MELODY climbs back inside house and stands over ALI’S dead body.

JACK maneuvers himself to lean over bed.

(CONTINUED)
The sound of someone running toward them is heard. Is it WES? The runner reaches the room, JACK and MELODY simultaneously turn, to meet a friendly face. IT’S BOB.

An angry WES gets out of the car yelling profanities at the top of his voice. He storms through the front door and trips over a coffee table.

JACK cock’s the trigger of the gun.

    BOB
    "Give me the gun."

WES reaches room and verbal fight ensues.

Insults are exchanged, BOB points the gun at WES’S chest.

Four shots are fired into WES’S chest – killing him instantly. The gun is out of bullets.

MELODY hugs JACK, glad it’s over.

TIME PASSING MUSIC

BOB volunteers to take control of the situation.

JACK and MELODY move into the living room, uncertain of BOB’S motives.

EXT.BACK YARD HOUSE. NIGHT.

BOB drags ALI’S body through the living room, out the back door and into the back yard. He leaves the body under a tree, runs back and repeats the task for WES.

    BOB
    "Stay here, I’ll be back in a nick!"

BOB walks back to his house, picks up a shovel and a bag of lime.

He digs a deep grave of about 6 feet deep and wide, covers the bottom of the grave with lime.

The bodies are tossed into the grave and the rest of the lime is spread over the bodies and covered with soil.

JACK looks on, smoking a cigarette.
FADE OUT.

INT. BEDROOM CITY HOUSE. NIGHT

TWO WEEKS LATER.

JACK and MELODY lay in bed watching TV.

Without warning, the power goes out.

PANIC

DRAMATIC MUSIC AS IF SOMETHING ABOUT TO HAPPEN.

MUSIC STOPS.

    JACK
    "Sweetie, (PAUSE) Did you pay the electricity bill?"

MELODY looks at JACK and smiles.

    JACK (cont’d)
    "That’s what happens when you’re living on $450 a week Pension!

THE END

END CREDITS ARE SHOWN OVER PICTURES OF PEOPLE DANCING AT THE CLUB SHOWN AT THE BEGINNING OF THE FILM.