

Exit To Nowhere  
by

Phil Reynolds

*This screenplay may not be used or reproduced for any purpose including educational purposes without the expressed written permission of the author.*

EXT. STREET - NIGHT

A perfect puddle. Streetlamp's reflect from it as the raindrops distort it slightly.

A trainer stamps down on the puddle causing the reflective image to be just an orange blur.

A man runs wearing a tracksuit with his hood up which covers his head and face.

The runner sprints against the rain. His face (although not fully visible due to the hood) shows signs of pain.

He slows down, finally comes to a halt. His breaths deep and long as he desperately tries to suck any air into his lungs.

He stretches.

He stares up at the night sky.

He breathes slower getting closer to a more regular pattern.

He jogs off down the street and into the darkness.

FADE OUT:

FADE TO BLACK:

WE HEAR PUNCHES CONNECT WITH MITS AND THE SOUND OF RUBBER SOULS SCREECHING OFF THE FLOOR.

TRAINER

I want another ten - come on!

WE HEAR A SKIPPING ROPE MOVING AT RAPID SPEED AND A CRY OF PAIN SIMULTANEOUSLY.

SILENCE

FADE IN:

INT. DRESSING ROOM - ARENA - NIGHT

JAKE TORANZ; 28, short dark hair. Lean built with his upper body covered in tattoos sits on the bench, his hands wrapped up. He stares directly ahead focused.

CUT TO:

Jake dances in the middle of the room throws some air shots in front of him as he moves around as he shows off his

footwork.

He is surrounded by his team of trainers and entourage who encourage him with every move he makes.

CUT TO:

INT. DRESSING ROOM - ARENA - MOMENTS LATER

Jake stands in front of the doors waiting for them to open. He now wears his Black and Gold robe with his nickname "TORNADO" plastered all over it.

He looks ready, he is ready.

He bows his head down to his gloves and mutters a short prayer.

WE CAN HEAR THE CROWD FROM THE ARENA GETTING LOUDER AND LOUDER - IT IS ELECTRIFYING.

The doors burst open and the room is filled with bright lights.

FADE OUT:

SCREEN BLACK:

WE HEAR SUDDEN GROANS FROM THE CROWD FOLLOWED BY A LARGE CHEER.

FADE IN:

INT. BOXING RING - ARENA - NIGHT

The referee stands in the middle of the ring and is counting out.

REFEREE

3...4...5...

Jake is on the floor. He is battered - his nose is broke, blood pours from it, his right eye is swollen.

Jake's opponent stands in his corner waits anxiously for the count.

Jake looks over to his corner who tell him to stay down.

Jake turns slightly and looks out to the crowd.

POV: EVERYONE IS ON THEIR FEET. THEY ARE ALL A BLUR EXCEPT THIS ONE PERSON WHO JAKE SEEMS TO FOCUS ON.

THIS MAN SITS DOWN AMONGST ALL THE CHAOS AND LOOKS SO CALM. IT'S AS IF HE IS STARING DIRECTLY AT JAKE AND THEY ARE THE ONLY TWO PEOPLE IN THE WHOLE ARENA.

Jake closes his eyes as the referee counts him out.

REFEREE

...10!

Jake slumps to the canvas as his team rush in to help him.

His opponent jumps on the ropes and celebrates with the crowd.

The entire crowd are on their feet applauding the fight they have witnessed.

PAN INTO CROWD - behind everyone who is on their feet sits CHARLIE; 39, well dressed man with a dark beard which doesn't match his hair.

INT. ARENA - CONTINUOUS

Charlie slumps forward and hangs his head in his hands.

He sits up and opens up his hand which reveals a betting slip.

He screws It up and throws it to the floor.

Charles begins to make his way through the jubilant crowd.

EXT. ALLEYWAY - CONTINUOUS

The fire exit door bursts open. Charlie stumbles out and walks over to the wall opposite and vomits.

He stands gingerly and wipes his mouth.

He looks up at the night sky before he makes his way out of the alleyway and down the street.

INT. HOUSE - NIGHT

The front door opens. Charlie enters the darkened hallway. He closes the door behind before turning on the light.

Charlie looks around the empty house.

He makes his way up the stairs.

INT. NURSERY - CONTINUOUS

The door is open a jar and lets in a slight beam of light from the hallway.

Charlie enters the room.

A cot in the corner of the room. Charlie slowly makes his way and stands over it.

Charlie's baby boy is fast asleep.

He stares at his boy for a moment desperately trying to hold back the tears.

He leans forward and gently kisses his son on the forehead.

Trying not to punish himself any further he moves away and exits the room.

INT. BEDROOM - CONTINUOUS

Charlie quietly opens the bedroom door.

His wife is asleep in the bed.

Charlie make his way round to her side of the bed and watches her sleep like he has done a thousand times before.

He removes his wedding ring and places it on the bedside table next to where his wife sleeps.

He walks away and exits the room.

EXT. HOUSE - MOMENTS LATER

Charlie walks down the pathway and looks back one last time at the house.

He turns and walks away.

FADE OUT:

FADE IN:

INT. BAR - NIGHT

The front door opens and Charlie enters.

He sits down at the bar and is served by DEBBIE; 25, long dark hair tied up for work purposes.

DEBBIE  
What can I get you?

CHARLIE  
Beer please.

Debbie turns and opens the fridge behind her and retrieves a beer before popping the top off and placing it down in front of Charlie.

CHARLIE  
Can I use your toilet?

DEBBIE  
Sure.  
(points to the rear of  
the bar)  
Back there second on the left.

Charlie stands from the bar.

Debbie does some mundane duties like emptying the dishwasher and stacking glasses.

She grabs her mobile and attempts a phone call.

Clearly no answer and she looks frustrated and quickly places the mobile back on the bar.

She continues with her work.

EXT. BAR - LATER

Debbie exits the bar. She lights up a cigarette and walks across the street.

She reaches her car which is parked at the side of the road.

INT. CAR - CONTINUOUS

She sits at the drivers wheel and rummages around in her handbag. She pulls out her mobile phone and dials a number and places the phone to her ear.

WE HEAR THE PHONE RINGING.

DEBBIE  
(anxiously to herself)  
Come on - pick up the god damn

phone.

She hangs up.

She starts the car and the radio automatically kicks into life playing a tune which she straight away begins to sing along to.

She pulls away from where she is parked, begins to drive.

Straight away she hits a red light to which Debbie shows her frustration at.

She retrieves some lipstick from her handbag and begins to apply it using the rear view mirror.

Through the gap of the front seats we see an object in the distance fall into the road behind Debbie's car.

Debbie spots this in the rear view mirror and pauses with her lipstick.

She turns around to get a better look.

POV: WE SEE WHAT LOOKS LIKE A PERSON OR ANIMAL IN THE ROAD.

Debbie looks scared.

She turns back towards the steering wheel.

The lights are green.

She pauses for a moment, not sure on what to do.

She moves the gears and begins to reverse back to the object.

The car stops.

Debbie slowly gets out of the car and looks what is in the road.

She screams shaking her head in disbelief.

Charlie is face down in the road laying in his blood which seeps from under him.

Debbie gets back in the car hysterical.

She places her head on the steering wheel sobbing uncontrollably.

FADE OUT:

FADE IN:

INT. CAR - NIGHT

Debbie's make-up smeared over her face. Concentrating as she drives.

POV: An ambulance is ahead with the blue lights on.

Debbie wipes the tears away as she drives.

INT. A&amp;E - HOSPITAL - NIGHT

Debbie is seated in a busy A&E area. She sips her coffee, her hands shaking as she lifts it to her mouth.

Debbie stands and makes her way to the vending machine in the corner of the room.

She hears some commotion from down the corridor.

Charlie's wife screams at a doctor desperate for some answers.

A nurse ushers Charlie's wife away from the doctor and into a side room.

Debbie moves away from the vending machine and heads off down the corridor.

Debbie hovers around the side room where Charlie's wife is.

A doctor and nurse walk past Debbie and enter the side room.

Debbie moves closer to the door to listen.

After a moment of muffled voices we hear a scream come from the room which causes Debbie to jump.

She moves away from the door realising the news that has come from the Doctor.

Debbie looks around helplessly and staggers back down the corridor and exits the A&E area.

EXT. HOSPITAL - CONTINUOUS

Debbie stands in the middle of the car park and looks up at the clear night sky and breaks down to her knees.

FADE OUT:

FADE IN:

INT. HOUSE - KITCHEN - NIGHT

Debbie sits on the floor in the corner of the kitchen smoking. She has a tumbler of whisky with the bottle next to her. The room is in complete darkness.

The television is on in the front room and acts as background noise.

WE HEAR A DOOR OPEN AND CLOSE.

A light from the front room switches on which lights up a segment of the kitchen where Debbie sits.

A silhouette of a man stands in the doorway.

Debbie looks up at the figure, takes a sip of her drink then bursts into tears.

The male figure rushes over and bends down to comfort her. He cuddles her as she lets herself go.

DEBBIE

I needed you tonight.

He squeezes her closer.

He comes into the light slightly and we see the figure as Jake Toranz who's face is bruised and swollen from the fight.

Jake kisses Debbie as he tries to comfort her.

WE PAN AWAY FROM THE PAIR OF THEM.

INT. HOUSE - FRONT ROOM - CONTINUOUS

On the TV - a press conference takes place which is clearly pre-recorded as we see Jake Toranz seated in front of journalists and camera's with flashes going off.

Headline news scrolls down the bottom of the page:

BREAKING NEWS - JAKE TORANZ ADMITS TO DELIBERATELY LOSING BOUT.

CLOSE UP: With the flashes going off Jake sits in the press room as a lost figure looking ashamed of his actions.

THE END.

