

The Minute Man  
"The Monkey and the Organ grinder"

by

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INT. OFFICE RECEPTION - DAY

CLOSE UP: a pair of shoes anxiously tap on the floor.

THE RECEPTIONIST a young attractive blonde woman looks up from her desk clearly distracted by this.

Side parting Man sits alone in the room. His hand on his lap taps along in harmony with his feet.

He looks over at the receptionist who stares at him.

A nervous smile is returned.

He looks up at the clock on the wall opposite him, he focuses on the seconds hand as it moves clockwise.

A phone rings on the receptionists desk. She picks up the phone and listens.

She place the phone down.

RECEPTIONIST

You can go through now.

Side parting man stands and walks into...

INT. OFFICE - CONTINUOUS

As Side parting man enters he looks straight ahead.

Ponytail Man is seated with his back to the door. A large office desk is on the other side of him with a large chair on the other side with its tall back covering who sits in it.

The chair slowly turns as if we are half expecting a bond villain to be seated in it, instead a young version of Mr Gold with a head of hair sits there with a wide grin on his face.

MR GOLD

Come on in. Please, take a seat.

Side parting man gingerly makes his way to the chair next to Ponytail man who has his arm in a sling looks over and gives him a stern look.

Side parting man sits down.

Mr Gold sits back in his large leather chair.

A BEAT

MR GOLD

Shall I address the elephant in the room?

Ponytail man and side parting man glance at each other.

MR GOLD (CONT'D)

Well...I have a client that is pretty pissed off at the moment because four of his best men - one of which was his future son in law ended up dead after a meeting which I arranged by the way with...

(opens his arms out)

Yours truly.

Silence from the pair of them.

MR GOLD (CONT'D)

So if anyone could please shed some light into what the fuck happened in that house, that would be a good start.

PONYTAIL MAN

(To side parting man)

You need to tell him what happened.

MR GOLD

That was my question.

Sid parting man looks nervous.

PONYTAIL MAN

I don't know what the fuck happened but it all just happened so quickly. One minute we were being ushered into the room the next thing I know I'm being carried out with my arm shot to pieces.

Mr Gold leans forward.

MR GOLD

Okay, thank you thats all I needed to know.

(Picks up the phone and pretends to talk into it)

Hi, Gordon how are you? Yeah I'm fine, listen about that small problem we have where my guys killed your guys...yeah I know, bummer. Well I've finally got to the bottom of it and it turns out

that it all happened so quickly and  
 your son in law along with the  
 other three guys just happened to  
 die and no one can explain a  
 fucking thing. Okay? Bye!  
 (Slams phone down)

Mr Gold stares at the pair of them.

PONYTAIL MAN

(Panic)

Listen, he fucking killed them all.  
 I woke up and he had one of them  
 draped over his arm and he was  
 covered in blood and...

MR GOLD

Shut the fuck up!

Silence.

MR GOLD (CONT'D)

(To side parting man)

Do you want to join in on this  
 discussion at all?

SIDE PARTING MAN

It was an ambush. If it wasn't  
 them then it would have been us.  
 It's as simple as that.

MR GOLD

Did you kill them all?

Side parting man thinks about it before he nods his head.

Mr Gold stands rom the chair and walks around the other side  
 of the desk behind the pair of them.

MR GOLD

You mean to say that you killed  
 four of his best men without a  
 scratch on yourself?

SIDE PARTING MAN

I must have got lucky.

PONYTAIL MAN

I didn't.

MR GOLD

Yes, about you. So you passed out  
 and missed the whole thing is that  
 right?

PONYTAIL MAN

I got shot in the arm, I lost a lot  
of blood.

Mr Gold walks in between the them both and stands still.

In one quick motion Mr Gold reaches into his jacket and  
removes a pistol and shoots Ponytail man in the head. Side  
parting man jumps in shock as he turns and watches ponytail  
mans body slide off the chair onto the floor.

Mr Gold places the gun back in his jacket and walks away.

MR GOLD

I can't do with people being  
carried. Whether it was an ambush  
or not if what you tell me is true  
then I need people like you.

Mr Gold walks back round to his chair and sits down on his  
chair. He leans forward intrigued.

MR GOLD

Now tell me everything.

FADE OUT:

FADE IN:

EXT. THE DOCKS - NIGHT

Pan along the dock. Dozens of bodies laid along the decking  
consisting of Police officers and Mr Gold's Henchmen.

INT. HOUSE - NIGHT

Pan up an open spaced staircase along the hallway towards a  
door.

Bloodied water begins to come from under it.

INT. BAR - NIGHT

Joseph stands by the bar, nervous. His mobile phone in his  
hand.

The message reads: They know, get out now!

A car door slams outside.

Joseph looks towards the door, waiting.

SCREEN BLACK.

"12 HOURS EARLIER"

INT. PSYCHIATRIC CARE HOME - ROOM - DAY

Paula lays on the bed. Stares out the small window next to her.

The room door opens.

Paula doesn't bother to look to see who has entered and remains transfixed on the outside world.

Mr Gold stands in the room. He looks at Paula and slowly makes his way round to the opposite side to where the window is. He pulls out a chair and sits next to her.

He holds her hand.

Paula slowly turns round to see who it is. If she does recognise Mr Gold then her face doesn't show it.

MR GOLD

Paula, How are you?

Paula just stares at Mr Gold.

MR GOLD (CONT'D)

My dear Paula, when are you going to get out of here?

PAULA

The view is lovely.

Mr Gold looks out of the window.

MR GOLD

It is.

Paula turns back to look out of the window.

A BEAT

Paula turns back, her eyes widen.

PAULA

(Recognises Mr Gold)  
Is Isaac ok?

MR GOLD

Isaac's fine, he's a real credit to

you.

A smile appears on Paula's face.

PAULA  
I miss him.

MR GOLD  
I know. You need to concentrate on  
getting better.

Paula turns away.

MR GOLD (CONT'D)  
Paula, I need you to concentrate  
for a moment.

PAULA  
I need to see him.

MR GOLD  
Isaac? I'll send him later.

Paula rolls on her back looks up at the ceiling.

PAULA  
Michael.

Mr Gold turns with anticipation. He grabs Paula's hand  
tight.

MR GOLD  
Has he been here?

Paula doesn't respond.

Mr Gold stands from his chair and leans over Paula desperate  
for an answer.

MR GOLD  
Paula, I need to know if you have  
seen him. Has he visited?

Paula stares out the window.

PAULA  
I do love the view here.

Mr Gold realises he won't get an answer. He sits back down  
and holds Paula's hand.

MR GOLD  
It's lovely.

He slumps back in his chair.

MR GOLD

Well, Paula it was lovely to see you again but I need to catch a flight so I will be seeing you.

Mr Gold stands from his chair and looks at Paula one last time hoping for a reaction.

Nothing.

Mr Gold walks to the door and looks back before exiting the room.

FADE OUT.

FADE IN:

EXT. POOL BAR - DAY

The sun shines. Dozens of people are sunbathing by the pool.

DEREK, (57) sits on the edge of the sun-bed wearing a t-shirt and shorts which show off his prosthetic leg from the knee down.

JULIE, (46) lays on the sun-bed next to him with just a bikini on showing off her body clearly topping off her tan by the colour of her.

JULIE

What's the matter?

DEREK

Nothing.

Derek looks bored, he stands from the sun-bed and stretches.

DEREK

I'm popping back to the room.

Julie doesn't acknowledge him.

Derek sighs and walks away.

INT. APARTMENT CORRIDOR - MOMENTS LATER

Derek walks the corridor whistling to himself.

He stops outside his apartment and opens the door.



INT. APARTMENT - CONTINUOUS

Derek closes the door behind him and walks into the bathroom.

A BEAT

The toilet flushes and Derek walks out, makes his way over to patio doors and exits onto...

EXT. APARTMENT BALCONY - CONTINUOUS

Derek looks out over the pool and watches his wife in exactly the same position as when he left her.

VOICE (O.S.)  
Strange isn't it.

Derek jumps and turns.

Mr Gold sits on a chair in the corner of the balcony.

MR GOLD (CONT'D)  
You wait all year for the holiday  
and then when it finally comes you  
can't stand the heat.

DEREK  
(shaken)  
What are you doing here?

MR GOLD  
We've all missed you back home.

Derek backs away anxiously.

MR GOLD  
Sit down, join me.

Derek cautiously moves over and sits on the chair opposite Mr Gold.

MR GOLD  
I see the wife is enjoying herself.

Derek sniggers.

Mr Gold takes a lengthy suck on the huge cigar that hangs from his mouth.

DEREK  
What do you want?

MR GOLD

For starters...I want to know why you have been avoiding me?

DEREK

I haven't.

MR GOLD

Secondly...I want to know who this Jospheh guy is running your pub whilst your on holiday and why you never told me about it?

DEREK

I didn't think I needed to tell you, I mean it didn't cross my mind I just had to get away, It was nothing really I just...

MR GOLD

THIRDLY!!! Why do I feel very uncomfortable at the moment? Why do I feel like I am being played.

Derek looks very nervous and can't quite look Mr Gold in the eyes.

MR GOLD

Derek. I have known you a number of years now and I have helped you out when you needed it, have I not?

Derek nods his head.

Mr Gold stands from his chair and leans over the balcony and watches on.

MR GOLD

Julie has a great body doesn't she.

Derek looks at Mr gold.

DEREK

What do you want?

MR GOLD

I told you what I want.

Derek puts his head in his hands.

MR GOLD (CONT'D)

How the hell did you manage to get a girl like that?

(Chuckles to himself)

Derek lifts his head and stands from the chair.

DEREK  
Please, just leave us alone.

MR GOLD  
I can't do that I'm afraid Derek.

A BEAT

MR GOLD (CONT'D)  
I tell you what I can do though. I can save your pretty little trophy wife, or should I say YOU can save your pretty little trophy wife. As long as you tell me what I want to hear.

Mr Gold stands up slightly and waves at someone with a grin on his face.

Derek looks on curious.

MR GOLD (CONT'D)  
Well, well, well, what are the chances of that. I came out all this way and I see an old pal of mine down by the bar.

Derek stands on tip toe and looks down by the bar.

MR GOLD (CONT'D)  
You remember my old friend HARRY don't you?

Derek slowly edges closer to the balcony.

MR GOLD (CONT'D)  
You probably know him as "HAMMER HARRY." Did a 12 year stretch for hammering 4 of his female workers to near death.

Derek stands next to Mr Gold now looking over the balcony down by the bar.

A man in his fifties with shades on looks up at the balcony and acknowledges Mr Gold.

MR GOLD (CONT'D)  
Blimey, what are the chances hey.  
(Turns to face Derek)  
What was we talking about anyway...oh yeah, Julie. Great

body.

Derek gives a resigned look to Mr Gold who has a big grin on his face.

MR GOLD (CONT'D)  
Tell me about this Joseph guy.

CUT TO:

EXT. PARK - DAY

Joseph sits on a bench situated on the pathway that passes through the park.

He is looking through his phone.

A figure sits next to him - its Hawkins.

If Joseph is aware of it being Hawkins then he doesn't let it show.

HAWKINS  
It's all set for tonight.

Joseph continues to look at his phone.

HAWKINS (CONT'D)  
Have you heard from the source?

Joseph sits back and places his phone down.

JOSEPH  
It's all good. My source has kept away.

HAWKINS  
Good. Once it's all done, then I will be in contact. You stay at the bar and work as normal. If you hear anything from your source or anyone else then you let me know. Ok?

Joseph picks his phone up again and looks at it once more.

Hawkins stands from the bench and walks away.

INT. MR GOLD'S MANSION - DAY

Isaac enters and is instantly curious to the amount of people there are in the hallway.

Isaac struggles to move down the corridor which is blocked by dozens of men.

Johnson appears out of one of the rooms.

JOHNSON

Isaac.

Johnson makes his way through the crowd of bodies. He reaches Isaac and ushers him away to a quiet spot.

JOHNSON

I Need you to stay in tonight.

ISAAC

I can't, I've made plans.

JOHNSON

Well un-plan them.

ISAAC

Why?

Johnson grabs Isaacs arm and moves him a little further along away from the group of men.

JOHNSON

I'm not asking.

Isaac doesn't argue.

Johnson storms off towards the men in the corridor.

Isaac makes his way up the stairs and looks on as he does so.

The group of men are moving large boxes along the corridor towards the front door.

Isaac hides at the top of the stairs as he peeps round the corner. He watches carefully.

Johnson walks into view by the front door and looks round cautiously before he opens one of the boxes up.

Johnson retrieves an AK47 and holds it up to admire.

He places it back in the box and gets the men to move it on out of the house.

Isaac moves back round the corner shocked at what he has just witnessed.

INT. ISAAC'S ROOM - CONTINUOUS

Isaac closes the door behind him and paces up and down the room.

Clearly anxious, he storms out the room.

INT. CORRIDOR - CONTINUOUS

Isaac checks the corridor before moving very delicately along it.

He reaches a door and try's. It opens.

INT. ROOM - CONTINUOUS

The room looks similar to the main study downstairs but is far smaller.

A desk sits at the end of the room by the window.

Isaac moves over to the window and looks out.

POV: The men move to different cars on the driveway. Johnson stands in the middle of the driveway conducting everyone.

Isaac rummages around on the desk. He glances at pieces of paper before placing them back.

He opens drawers then quickly shuts them.

He stands and takes a deep breath. He looks out the window again.

POV: Cars begin to pull away. Johnson makes his way over to his car and gets in.

Isaac quickly moves away from the desk and makes his way to the door.

EXT. MR GOLD'S MANSION - CONTINUOUS

Isaac runs out the front door and runs to the side of the house.

A few seconds later and Isaac appears from the side of the house on his push bike in pursuit of Johnson.

EXT. ROAD - CONTINUOUS

Isaac rides as fast as he can down a road, he looks up.

POV: Johnson's car turns right a few hundred yards up the road.

Isaac swerves to the right of the road and cuts across a grass verge and down an alley.

EXT. ALLEYWAY - CONTINUOUS

Isaac speeds down the alley manoeuvring between bystanders almost knocking them over.

EXT. HIGH STREET - CONTINUOUS

Isaac flies out the alleyway and into a busy high street almost hitting a car in the process which blows its horn to show its disgust.

Isaac shows no emotion and continues to peddle fast.

He looks up and sees the cars further ahead.

He gets a second wind and speeds up in desperate need to catch up.

The cars turn left.

Isaac who is on the opposite side of the road begins to look over his shoulder waiting for the right time to cross.

The road is busy and there is no gap to move.

He begins to get frustrated and sees an opportunity although not much of one.

He moves across the road in front of a car which has to emergency brake.

Isaac makes the other side and speeds off down the road.

Isaac reaches the road where they turned down and he looks up.

POV: The road is long and is empty apart from a few parked cars on either side.

He has lost them.

Isaac throws his bike to the floor in anger and falls to the floor on his back to catch his breath.

He looks up the road one last time. Nothing.

FADE OUT:

FADE IN:

EXT. HOUSE - EVENING

A lovely country house sits beyond some conifers that overlook the long driveway.

INT. HOUSE - KITCHEN - EVENING

Motown music is playing from the iPod in the corner of the kitchen.

SANDRA, 52; although she looks very good for her age is dancing to the music with a glass of wine in her hand.

She places the glass down and opens the oven door to check on the chicken.

She closes the door and picks up the wine again and takes a sip.

Mr Leonard walks into the kitchen.

MR LEONARD

Turn it down for Christ's sake.

Sandra laughs and ignores him at the same time.

SANDRA

Come on, dance with me. We used to love this song.

Mr Leonard gives Sandra a look which clearly tells her that he would rather not.

Sandra is not bothered by the rejection and continues to dance.

Mr Leonard walks back out of the kitchen.

INT. HOUSE - DINING ROOM - CONTINUOUS

Mr Leonard stands by the patio doors and looks out into the darkness. He checks his watch.

A mobile phone which is on the dining table vibrates.



Mr Leonard steps back, picks it up and places the phone to his ear.

MR LEONARD

Yep.

As the voice on the other end speaks, Mr Leonard's face begins to drop. His eyes become somewhat vacant. He slowly lowers the phone from his ear whilst the voice is still in mid conversation and places the phone back on the table.

Mr Leonard walks out of the dining room zombie-liked.

INT. HOUSE - STAIRS - CONTINUOUS

Mr Leonard slowly walks up the stairs.

INT. HOUSE - BATHROOM - CONTINUOUS

Mr Leonard leans over the bath and starts to run the hot water. He stands up and looks at himself in the mirror as the room slowly begins to fill with steam.

CUT TO:

EXT. THE DOCKS - NIGHT

ELLIS, 43; a representative of Mr Leonard's stands at the end of the docks looking out to the water.

Johnson slowly walks up the dock behind Ellis.

Ellis turns.

ELLIS

I was expecting Mr Gold.

JOHNSON

I was expecting Mr Leonard.

ELLIS

Looks like we are both the lackey's in this instance.

They stare each other out momentarily.

Behind Johnson, further down on the docks stand half a dozen of his men.

ELLIS

I see you brought back up.

JOHNSON  
I'm sure you have to.

Ellis smiles and nods slightly.

JOHNSON (CONT'D)  
When are we expecting the  
merchandise?

Ellis turns to face the water.

ELLIS  
Any minute.

As if by magic, In the near distance a small boat appears  
and heads towards them.

CUT TO:

EXT. DOCK ENTRANCE - CONTINUOUS

Hidden behind a big wall to the side of the dock entrance  
are armed police ready to move in.

An officer signals across the road.

An armed policeman hidden behind a similar wall on the other  
side of the road signals back.

CUT TO:

EXT. CONVENIENT STORE - NIGHT

Isaac slowly rides his bike against the wall of the store  
and gets off gingerly.

INT. CONVENIENT STORE - CONTINUOUS

Katrina is reading a magazine behind the counter.

DING!

She looks up.

A deflated Isaac enters the store.

Katrina smiles.

KATRINA  
Hi, what you doing here?

ISAAC  
Thought I would pop in and see how  
you are.

KATRINA  
I'm good.

There still seems to be an awkwardness between them both.

CUT TO:

EXT. THE DOCKS - CONTINUOUS

Ellis and Johnson wait patiently for the boat to come in.

JOHNSON  
So where are all your men?

ELLIS  
There around.

EXT. DOCK ENTRANCE - CONTINUOUS

An armed policeman looks round the wall.

ARMED POLICEMAN  
The boat is here.  
(Talks into radio)  
The boat is here.

A voice on the radio responds.

RADIO  
Any sign of Gold?

ARMED POLICEMAN  
No sign of him as yet. Should we  
engage?

RADIO  
Engage.

The armed policeman signals across the road to the other  
team.

The officer on the other side gives the thumbs up when  
suddenly from behind him in the shadows someone appears and  
slices his neck.

The armed policeman turns to his team who are all dead on  
the floor.

A man stands opposite him pointing a gun at him.

GUN MAN  
Put the radio down.

The armed policeman stands frozen.

CUT TO:

EXT. THE DOCKS - CONTINUOUS

The boat pulls in to the dock.

A man on board the boat walks to the front to greet Ellis and Johnson.

ELLIS  
(To the man on the boat)  
Evening!

The man on the boats nods and moors it in.

Another man on the boat appears from the back.

CUT TO:

EXT. DOCK ENTRANCE - CONTINUOUS

The armed man remains with his hand on the radio.

GUN MAN  
Put the radio down.

The radio crackles.

The Armed policeman moves his head to talk.

The gun man fires.

The armed policeman falls to the floor.

CUT TO:

EXT. THE DOCKS - CONTINUOUS

Ellis turns back to the sound of the gun shot.

Johnson pulls his gun out and points it at Ellis.

Ellis looks back.

POV: Johnson's men stand at the dock with their guns on show. Suddenly, Gun-fire comes from either side of the men and they begin to fall.

ELLIS

Like I said, there around.

Johnson looks back and watches as his men fall.

Ellis' men move from both sides and stand where once Johnson's men stood.

Johnson who still has his gun pointed at Ellis.

JOHNSON

Get on the boat.

ELLIS

Look around you, you've lost.

The man on the boat who came from the rear pulls a gun out and shoots the other man on the boat in the head.

Ellis jumps.

Gunfire is heard from down at the docks as Johnson's men from the Dock entrance take out Ellis' men.

JOHNSON

Get on the boat.

Ellis realises that he has in fact lost and slowly makes his way onto the boat.

EXT. DOCK ENTRANCE - CONTINUOUS

The armed policeman is on the floor barely breathing.

He manages to reach his radio.

ARMED POLICEMAN

(To Radio)

Back..up, we need back up. Ambush!

EXT. THE DOCKS - CONTINUOUS

Johnson's men stand at the docks waiting for his signal.

One of Johnson's men suddenly falls to the floor.

Then another falls.

The other men look around panicked.

Johnson looks down the dock to see what is happening. He rushes Ellis onto the boat.

JOHNSON  
(To man on boat)  
Is everything here?

The man nods.

JOHNSON (CONT'D)  
Looks like were all done here then.

Johnson raises his gun and shoots Ellis in the head.

Ellis falls overboard.

The boat pulls away from the dock.

INT. CONVENIENT STORE - CONTINUOUS

Isaac stands in front of the counter where Katrina sits on the other side.

ISAAC  
So, have you heard from Adam?

KATRINA  
No, nothing.

Katrina seems embarrassed by the conversation and moves from behind the counter and into the stock room.

The sound of Police sirens are heard.

Isaac looks out the store window.

POV: Three police cars speed down the road past the store.

Isaac Runs out the store.

DING!

Katrina enters from the stock room. She looks for Isaac.

EXT. STREET - CONTINUOUS

Isaac follows the police cars on his bike down the road in which they turned.

EXT. THE DOCKS - CONTINUOUS

Police are swarming the docks of the massacre that has happened.

Isaac approaches the docks but keeps his distance from the police.

The police are marking all the dead bodies that are spread across the docks.

Isaac watches on.

INT. HOUSE - KITCHEN- NIGHT

Sandra stops the music.

She looks confused. Water is running.

Sandra makes her out of the kitchen.

INT. HOUSE - CONTINUOUS

Sandra reaches the bottom of the stairs and looks up.

SANDRA  
(Shouts)  
Honey!

There is no response.

SANDRA (CONT'D)  
Honey! Are you okay?

Again, nothing.

Sandra makes her way up the stairs.

She reaches the landing and spots the water coming from the bathroom.

Her face becomes full of fear.

SANDRA (CONT'D)  
Richard? Are you ok?

She cautiously moves to the bathroom door and gently pushes it open.

She stands in the hallway and screams at what is in front of her.

POV: Mr Leonard lays in the bath of bloodied water.

INT. BAR - NIGHT

Joseph stands by the bar having just read the text message.

A car door slams from outside.

Joseph looks up at the door.

The handle of the door attempts to turn. The door shakes.

Suddenly, the door bursts open.

Two of Mr Golds Henchmen stand in the doorway and walk in.

The bar is empty.

FADE OUT:

TO BE CONTINUED...



