

Pinocchio Browne

screenplay by

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Elegant classical MUSIC: Bach or Handel

UP ON:

CAPTION: *"once upon a time in a beautiful European city..."*

- 1 MONTAGE 1
- Picture postcard London landmarks: Houses of Parliament, Tower Bridge, Buckingham Palace, Nelson's Column, the London Eye.
- Gradually these give way to urban sprawl: choking traffic, rundown streets, fast food joints, homeless people.
- The music changes gear, too - fractures into a modern vibe.
- We settle in a once genteel district south of the Thames -- Battersea or somewhere like that. Here we find:
- 2 EXT. HARRY'S APARTMENT BLOCK - DAY 2
- It's ageing but still has style.
- 3 INT. HARRY'S APARTMENT - LIVING ROOM 3
- Welcome to Harry's world.
- It's a shitheap: we MOVE past piles of newspapers, videos, unwashed plates and empty beer cans, settling finally on a bookcase.
- One shelf is filled with novels written by "Harry Browne": "THE WHY FILES", "ME APPROXIMATELY", "THIS IS IT", "HER AND ME".
- 4 INT. HARRY'S APARTMENT - STUDY 4
- A dejected looking figure sits with his back to us staring into the screen of an iMac. This is
- HARRY BROWNE**
- On the faultline to 40, disheveled, he has a febrile quality that is very attractive.
- Without warning he gets up, kicks the wall furiously.
- The wall is covered in kick marks.
- 5 EXT. SCHOOL - DAY 5
- Kids stream out at the end of the day.

Amongst them is Harry's thirteen year old daughter

TESSA

She has inherited much of Harry's intensity, but with her it translates into a fun, mischievous quality.

She appears to be blind, navigating through the crowd with arms outstretched.

Nobody takes any notice.

6 INT. HARRY'S APARTMENT - STUDY 6

Harry is still staring at the screen. Eventually his hand moves over the keyboard.

COMPUTER SCREEN

Letters appear, reading: OBITUARY: OLIVER BRENTWOOD

HARRY (O.S.)
Right, you crypto fascist, cross
dressing pederast...

ANGLE ON STUDY

Harry leans back in his chair contemplating the computer screen.

HARRY (CONT'D)
What can we say here?
(starts typing)
"After a short, but colourful career
on the back benches...some might say
characterised by underachievement.."

He grinds to a halt again.

Punches the "DELETE" key.

7 EXT. STREET APPROACHING HARRY'S APARTMENT BLOCK - DAY 7

Tessa makes her way home. No longer blind she now has a stiff leg, which makes her walk with a theatrical limp.

PEDESTRIANS file past, uninterested.

Suddenly she stops. Pops some gum into her mouth. Continues on, walking normally.

8 INT. HARRY'S APARTMENT - STUDY 8

Harry is where we left him, in front of the screen.

The FRONT DOOR BANGS. Followed by a short, high pitched SCREAM.

TESSA (O.S.)
YAAAARRGGGHHH!!

Harry takes no notice.

Tessa appears in the doorway.

TESSA (CONT'D)
Hi.

Harry grunts without turning round.

TESSA (CONT'D)
What's up?

HARRY
Brain melt. Twelve obituaries in one day.

Tessa mimes plunging a knife into Harry's back.

TESSA
How was school today, Tessa?

No response from Harry.

TESSA (CONT'D)
Actually, it was cosmic--

Still nothing. He's tapping away again.

9 INT. HARRY'S APARTMENT - HALLWAY AND TESSA'S BEDROOM 9

Tessa shuffles to her room disconsolately.

TESSA
During geography, young Tessa wanders through the bare room of her brain, contemplates the two fried eggs nestling inside her starter bra, implodes spontaneously into tiny, Jennifer Lopez shaped particles, finally relieved to be part -- if only at the molecular level -- of something interesting.

Tessa mouths a silent scream into the mirror.

10 INT. NEWSPAPER OFFICE - DAY 10

An open plan area full of JOURNALISTS at their consoles.

Harry's friend **BAZ** is a Sports Reporter.

He's about the same age, raffish, losing the battle with his waistline.

BAZ
 (into phone)
 Sweetheart... sweetheart, lemme
 tell ya something--

He holds up a hand in greeting as Harry approaches.

BAZ (CONT'D)
 --to 99 out of 100 men you're always
 going to be a piece of ass--

Harry hi-fives the outstretched palm. Baz covers the mouthpiece.

BAZ (CONT'D)
 Shrek wants to see you.

He points to the EDITOR, gesticulating from behind a glass partition. Harry wanders over.

BAZ (CONT'D)
 (into phone again)
 --the trick of it is to find number
 100.

A woman's LAUGHTER from the other end of the phone.

11 INT. EDITOR'S OFFICE - DAY

11

Harry pops his head round the door.

EDITOR
 Harry, there's someone I think you
 should meet.

Sitting across the desk from the Editor is an angry looking middle aged man.

EDITOR (CONT'D)
 Oliver Brentwood. Ring a bell?

It doesn't.

BRENTWOOD
 Here's a clue -- I'm not dead.

Suddenly Harry is a statue.

EDITOR
 According to our paper he is.

HARRY
 Ah. I mean... what can I say?
 I guess I owe you an apology.

BRENTWOOD
I guess you do.

The Editor points to Brentwood's Obit in that day's edition.

EDITOR
How did it happen?

HARRY
Someone must have called it in as a
joke.

EDITOR
Nobody called it in, Harry. Mr
Brentwood wasn't on the list.

HARRY
He must have been.

EDITOR
Look for yourself.

He tosses over the Obituary list. Harry shakes his head as
he fails to find the name.

EDITOR (CONT'D)
Then why did you write it?

Harry has no answer to this.

Brentwood and the Editor exchange looks.

12 INT. NEWSPAPER OFFICE

12

Harry shuffles out of the Editor's Office. Baz looks up
from his desk.

HARRY
He sacked me.

13 INT. LITERARY AGENCY - RECEPTION - DAY

13

The usual hi-tech and feng shui.

Leading Harry through the reception area is

CASSIE

Cassie is both Harry's agent and his girlfriend. She's a
smart gal, with an unaffected prettiness and warm nature.
The combination of these attributes has set her, at 25,
well on the way to success.

CASSIE
But... *did* you write it?

HARRY

I don't know... I wrote twelve that day. It's a blur.

CASSIE

You must have some idea.

Harry holds up his hands, at a loss as they go into

14 INT. CASSIE'S OFFICE - CONTINUOUS

14

CASSIE

This is terrible. How are you going to pay your alimony? How are you going to keep custody of Tessa?

Harry shrugs despondently.

CASSIE (CONT'D)

That's it? A *shrug*? You're on the rocks, Harry. Crashed and burning. Whatever happened to panic?

HARRY

What do you want me to say?

CASSIE

How about: "it's my own stupid fault"?

She opens a minibar and hands him a beer.

CASSIE (CONT'D)

It's 2 years since you wrote a proper book. I mean, come on, what's the problem here?

(kinder)

Time to get into gear, Harry. You're starting to look like a busted flush.

HARRY

I-I don't know what to do, Cassie.

CASSIE

Write another novel. Get back on track.

His face clouds over.

CASSIE (CONT'D)

What are you so frightened of?

HARRY

I can't. My life is totally banal at the moment. I'm in a desert.

CASSIE

But... why?

Harry doesn't know why. Cassie takes pity.

CASSIE (CONT'D)

Look, I'll help you out one more time, but don't screw up on me again. I can't sell this client short.

She wanders over to her desk.

CASSIE (CONT'D)

It's a film novelisation. That "City of Glass" thriller. You know, about the American hit man who comes over here.

HARRY

Cassie, I *hated* that film--

Cassie silences him with a look.

CASSIE

I'm thinking of Tessa.

Harry realises he has to do it.

15 EXTRACT FROM "CITY OF GLASS" FILM

15

Night. Canary Wharf.

Empty streets glisten photogenically from recent rain. Steel and glass clad skyscrapers rise up like canyon walls.

There's a SOUND OF RUNNING FOOTSTEPS.

Suddenly a FRIGHTENED YUPPY bursts into view, running for his life. He's followed at walking pace by the American hit man hero of the film,

MICHAEL KOLLODI

In his beautifully cut suit Kollodi exudes style and charisma, but there is steel underneath.

He smiles to himself as the Frightened Yuppy looks back, panics and heads into a side street.

It's a dead end, of course. The Frightened Yuppy turns to face his pursuer.

Kollodi looks up at the shimmering glass buildings as he takes out his Glock and attaches a silencer.

KOLLODI

"... colours come and go,
frail azures fluttering from night's
outer wing
strong silent greens serenely lingering
absolute lights like baths of golden snow."

The Yuppy starts to WHIMPER.

KOLLODI (CONT'D)

You're lucky you got me. Some guys...
they'll just do a thing. Pop, that's
it. Means nothing more than how they
feel at the time. You know?

He finishes tightening the silencer.

KOLLODI (CONT'D)

With me it comes with a beautiful
thought.

He raises the gun.

MATCH DISSOLVE TO:

16 INT. HARRY'S APARTMENT - THROUGHOUT - NIGHT

16

The sequence continues on the tv in Harry's living room.

Tessa watches, sprawled on the sofa. She wrinkles her nose
at the deadly PHUT! PHUT! of Kollodi's silencer.

HARRY appears in the doorway buttoning his shirt.

HARRY

What about homework? Qualifications
are pretty useful, you know.

TESSA

You don't have any.

He comes further into the room.

HARRY

Yes, but that's why I'm writing
paperback versions of crap films.

TESSA

I think it's good.

Harry turns round and goes out.

Tessa switches the video off and follows him to his bedroom.

She hovers in the doorway as he puts his jacket on.

TESSA (CONT'D)
Are you seeing whatsherface...
Cassie?

Harry nods.

TESSA (CONT'D)
When do I get to meet her?

Harry's searching for his wallet now. Tessa spots it, hides it behind her back.

HARRY
I'm not sure that would be a good
idea. You know... so soon after
mommy going.

She follows him around the Apartment as he continues his search.

TESSA
Why? I'm 13. You'd be surprised
what I could cope with.

He stops. Pecks her affectionately on the forehead.

HARRY
I'm just trying to be a good single
parent.
(mimes: "nightmare")
Hang in with me, okay?

Tessa grins; this is why she chose to live with Harry.

She reveals the wallet. Harry tuts goodnaturedly.

TESSA
Heard a great joke.

HARRY
Sweetie, I'm late.

He reaches for the wallet but she pulls it away.

TESSA
Joke, then wallet.

HARRY
(sigh)
As long as it's quick.

Tessa hands over the wallet.

TESSA
This guy's worried about the
indicator on his car, so he pulls
into a garage.

(MORE)

TESSA (CONT'D)

The Irish mechanic there says "What can oi do for yoo surr?". The driver flips the indicator switch and says "Is it working?". The mechanic looks and says "Yes, it's working. No it's not working. Yes, it's working. No, it's not working".

She beams waiting for his response.

HARRY

Tessa, that's so corny. You're never going to be an alternative comedian with material like that.

TESSA

Help me, then. You're a writer.

HARRY

Another time.

TESSA

That's a lie, you're always doing that. What you really mean is "I don't want to".

HARRY

What I really mean is I'm late.
(checks watch)
I really have to go, yeah?

He pecks her cheek and is gone.

17 INT. THE JAZZ CAFE - NIGHT

17

The headline band is blowing on stage.

Up in the tables area Harry and Cassie sit with Baz and his date --

RANDA

She's American, early thirties. Darkly attractive, there's an intriguing sense of mystery about her.

BAZ

(a little soused)
...so when he gets to heaven one of the angels takes the jazz musician by the hand and says...

Simultaneous to this Harry is trying to attract the attention of a waitress.

BAZ (CONT'D)

"...Hey man, you get to play with them all now! Miles is here, Bird, Dizzy. In fact there's a gig tonight. Only problem is...

(pausing for effect)

God's girlfriend gets to sing."

They fall about. Except for Harry, who is looking morose. Baz turns to Randa.

BAZ (CONT'D)

You have to get used to Harry. He only gets to sleep at night if he promised to shoot himself the next day.

He chinks glasses good naturedly with Harry.

CASSIE

Unkind. He just got divorced and now he's lost his job as well.

BAZ

If you ask me, getting the sack's a blessing in disguise. Someone with Harry's talent should not be writing newspaper obituaries.

Randa speaks for the first time.

RANDA

What talent's that, Harry?

CASSIE

Harry's a novelist. Did you read "This is It"?

(she hasn't)

Or "The Why Files" -- that was nominated for the Whitbread Prize.

RANDA

Did you win it?

Harry shakes his head as the waitress arrives with food.

RANDA (CONT'D)

I don't get it. Why the hack work then?

HARRY

I'm sort of... off the boil at the moment. In fact I've stopped. Novels I mean

RANDA

Ah.

(MORE)

RANDA (CONT'D)

(scrutiny)

Why's that?

It takes a beat before Harry feels the stare, returns it.

HARRY

I guess...

(searches for it)

I don't feel I'm that person any more. But I don't seem to have become anybody else either... if you see what I mean.

RANDA

Sure.

HARRY

It's embarrassing, really. Life's moving on all round me and I'm not.

BAZ

Join-the-dots mid life crisis, Harry.

HARRY

Yeah, but I should be doing something about it.

(staring into space)

I feel like a total wimp, actually.

They're all looking at him.

CASSIE

Harry, you've never talked like this before.

RANDA

Maybe he should start.

A quick look passes between Cassie and Baz.

BAZ

Randa has a bead on these things.

Cassie's eyes bore into Randa.

CASSIE

Really.

RANDA

(feeling her glare)

So Cassie -- have I got it right -- you're his, what... Literary Agent?

CASSIE

That's right.

Randa leans back in her seat.

RANDA
But how old are you?

CASSIE
Twenty five.
(defensive)
Why? What were you doing at twenty five?

RANDA
(popping french fry into her mouth)
I was excavating Native American burial sites in Montana.

APPLAUSE erupts all around as the band finish their number.

18 THE MEN'S ROOM

18

Baz and Harry stand at adjacent urinals.

BAZ
My God, she's lovely.

HARRY
Yeah but I'm not sure I'm all that good for her.

BAZ
Randa. I'm talking about Randa

Harry zips his fly and crosses to the wash basins.

HARRY
Oh... right. Bit too um, esoteric for my taste, but... What're you, working with her or something?

BAZ
Working? I'm *boffing* her, Harry. We're having an affair.

Harry turns round, dripping water all over the floor.

HARRY
You're married! You have a child.

BAZ
So do you.

HARRY
Yes, but we're a, you know, normal broken family.

Baz joins him at the basin.

BAZ

What can I say? It's crazy.

HARRY

But your wife adores you, why are you doing this?

BAZ

It happens! You think you have your life taped, then -- wallop! Everything changes.

Harry shakes his head in disbelief.

19 INT. CASSIE'S LOFT APARTMENT - LATER THAT NIGHT

19

Spacious, but only half decorated and with very little furniture.

Harry is sprawled on an old chesterfield flicking channels on her tv.

HARRY

I'm shell-shocked. Baz never had affairs before.

Cassie crosses the room with a basket of dirty laundry.

CASSIE

People change, Harry.

HARRY

It's so unsettling.

CASSIE

What's the matter, jealous?

Cassie goes into the kitchen area. There's a sink and washing machine in there, but nothing else.

HARRY

(following)

Are you kidding? If you ask me, he never stood a chance. The only difference between that Randa person and a piranha is the lipstick.

CASSIE

(not really interested)

Go home, alright? I want you to start "City of Glass" first thing in the morning.

She's kneeling setting the dial on the washing machine.

HARRY

Okay, okay.

He squats down beside her.

HARRY (CONT'D)
Do you know what Michael Kollodi
does to the Sadie Grey character in
chapter 3?

She smiles as he runs his lips gently up and down the nape
of her neck.

HARRY (CONT'D)
"His lips dance playfully"--

CASSIE
Harry... I mean it--

Her head starts to roll sensuously in response to his touch.
They kiss passionately.

20 EXTRACT FROM "CITY OF GLASS" 20

Kollodi is boffing a ravishing blonde (**SADIE GREY**, more of
her later) up against a wall.

MATCH DISSOLVE TO:

21 INT. HARRY'S APARTMENT - LIVING ROOM - DAY 21

The sex scene continues on the tv, which plays silently to
an empty room.

Harry's VOICE serves as a commentary.

HARRY'S VOICE
"Kollodi was in deep yogurt. The
English outfit had lured him to
London to get him. So when they set
him up with a honey trap..."

22 INT. HARRY'S APARTMENT - STUDY 22

Harry is reading out loud as he types.

HARRY
"...he was tailor made for his own
worst nightmare..."

His VOICE continues over:

23 EXTRACT FROM "CITY OF GLASS" 23

Night. Canary Wharf.

The street outside an UPSCALE WINE BAR. RAIN falling into puddles of blood coloured neon.

Kollodi waits in a doorway, his eyes full of rain and lights.

HARRY'S VOICE

"In New York and Chicago and LA he ruled absolutely. There the streets seemed to... physically tremble in his grip. But here, in this unfamiliar city--"

(stops)

I can't believe I'm writing this...

CLOSE SHOT: 'SAVE' BUTTON ON KEYBOARD

He hits it half heartedly.

COMPUTER SCREEN

ZAP! A vivid WHITE FLASH fills the screen. Followed by a burst of STATIC.

24 INT. HARRY'S APARTMENT - LIVING ROOM - CLOSE ON TV 24

Something strange is happening: Kollodi looks straight out of the screen into the room.

His eyes narrow: "what's going on?".

25 INT. SOHO RESTAURANT - DAY 25

MELLENKAMP, a middle aged publisher of schlock paperbacks, looks up from his soup.

MELLENKAMP

Harry Browne?

CASSIE is sitting over the table from him with an untouched salad.

CASSIE

He's such a good writer.

MELLENKAMP

Cassie I hate his books. The guy's so far up his own arse he could floss his teeth from the inside.

CASSIE

Yes, but.. he,he doesn't write like that any more, he-- he's looking to, er...

(struggling)

... branch out stylistically.

Beat

MELLENKAMP

That sounds like horse feathers to me.

CASSIE

It is horse feathers.
(what the hell)
The truth is he's on his uppers.
He used to be the golden boy and now he isn't and he can't readjust.

Mellenkamp is unimpressed.

CASSIE (CONT'D)

Also we're an item and he's driving me round the bend. Please let him have the commission, or I'll end up garroting him.

Mellenkamp puts his spoon down with a sigh.

MELLENKAMP

If I wasn't you dad's best friend I wouldn't give this the time of day.

Cassie smiles in relief.

26 INT. HARRY'S APARTMENT - STUDY - DAY

26

Harry taps away at the imac. He grimaces as he reads out from the screen.

HARRY

"Frantically the victim turns the corner. Dead end! Trapped, he turns to face his pursuer".

27 INSERT - EXTRACT FROM "CITY OF GLASS"

27

The same sequence we saw earlier with the Frightened Yuppy trapped in the side street.

This time we're CLOSE ON KOLLODI'S FACE.

HARRY'S VOICE

There was a magnificent certainty about him. Kollodi had never once wavered in his resolve. Had never known doubt. Was a man completely at one within himself as he moved ominously forward, quoting his trademark poetry--

28 INT. HARRY'S APARTMENT - STUDY 28

We see the screen as Harry types in:

"colours come and go".

Harry then turns to the mug of coffee on his desk and takes a swig.

Turning back, he notices that something is different. Instead of "colours come and go" the dialogue reads:

"Get lost".

Assuming a slip on his part, he deletes the speech and types in the original dialogue once again.

Pondering what to write next, he stands, stretches, takes another sip of coffee. Resumes his seat.

He blinks as he sees, back on the screen:

"Get lost".

Completely nonplussed, he deletes the rogue dialogue once more, quits the programme and reboots the computer.

As the scene reappears on the screen Harry's eyes widen, like saucers.

29 INSERT - "CITY OF GLASS" 29

Kollodi puts his gun away.

KOLLODI

Get lost. I've got other things to do.

The Yuppy looks confused.

30 BACK TO HARRY 30

He stares at the screen in total incomprehension.

31 INT. COMPUTER REPAIR SHOP - DAY 31

Harry frowns as the REPAIR MAN hands his iMAC back to him.

REPAIR MAN

Zilch.

HARRY

What do you mean, zilch?
(MORE)

HARRY (CONT'D)

I told you, it's gone renegade. I need you to fix it, I've got work to do.

REPAIR MAN

There's nothing wrong.

The Repair Man moves on to the next customer.

HARRY

What if it's a virus?

Summoning great patience the Repair Man turns back to him.

REPAIR MAN

Viruses fuck up your computer. Not your brain.

HARRY

What are you insinuating..?

REPAIR MAN

It's a computer. It can only do what you tell it. Go home. Take a stress pill.

He returns to the customer as Harry picks up his unit and meekly leaves the shop.

32 EXT. LOCAL HIGH STREET - DAY

32

Harry makes his way home carrying the iMac.

He passes a dimly lit doorway. Slowly a face appears from within the concealing gloom.

It's Michael Kollodi... large as life and there, in the street. Although he appears perfectly real, he's slightly 'DULLER' than everything around him -- rather like A VIDEO IMAGE.

He slides out from the doorway and follows Harry, insinuating himself into the stream of PEDESTRIANS

Nobody takes any notice -- to them he's not there.

33 EXT. HALLWAY OUTSIDE HARRY'S APARTMENT - DAY

33

Harry comes out of the lift fumbling for his keys. As he's about to put the front door key in the lock he notices the door already ajar.

Cursing, he goes inside.

34 INT. HARRY'S APARTMENT - HALLWAY

34

HARRY

Tessa!

No reply. He strides down the hallway.

HARRY (CONT'D)

How many times have I told you--

He stops dead in the doorway to the study.

35 THE STUDY

35

There, visible to Harry and feet up on his desk, is Kollodi.

KOLLODI

Here I am, then.

Harry goes ballistic, assuming this to be the actor from the film.

HARRY

What the-- who put you up to this?

KOLLODI

(perplexed)

You did.

Harry dumps the iMac and gestures towards the door.

HARRY

Out, buster... I know you've got your career and all that, but--

Kollodi stands.

KOLLODI

What's the matter with you?

Harry takes in the intensity of his look.

HARRY

I don't... what exactly is it you're here for?

Kollodi looks at Harry as if he's mad.

KOLLODI

To help you. What else?

The two parties regard each other in mutual bewilderment.

HARRY

Look, what's your name?

KOLLODI

Are you fucking me around? Michael
Kollodi.

HARRY

Not your character. You...

Kollodi starts to pace about.

KOLLODI

This is bad. I thought you were
ready for this.

HARRY

Please. Just tell me. You're...
from the film, right?

Kollodi's brow furrows.

KOLLODI

What's a film?

Harry loses patience.

HARRY

I'm not having this. Come on, OUT!

Harry tries to push Kollodi out, but Kollodi grabs him by
the throat, holding him in a vice like grip.

KOLLODI

Excuse my zeal...
(lets go)
... but you are seriously cruising
for a bruising.

Harry gulps.

36 INT. TESSA'S BEDROOM - CONTINUOUS

36

Tessa has been listening to music on headphones. She takes
them off, hearing HARRY'S VOICE talking to someone in his
study.

Curious, she investigates.

37 INT. HARRY'S APARTMENT - HALLWAY

37

The door to Harry's study is closed.

Tessa presses her ear against it.

HARRY'S VOICE

Ohboyohboyohboy...

Concerned, she opens the door.

Harry is revealed with his head in his hands. He looks up, startled, then whips round to where Kollodi was sitting.

Tessa follows his eyes to the empty chair.

TESSA
Was someone here?

Harry tries his best to be nonchalant.

HARRY
No, no, I er... no. Just trying out dialogue.

Tessa can see something's up.

TESSA
You worried me.

Harry smiles, puts his arms round her.

HARRY
I'm fine.

38 INT. LITERARY AGENCY - RECEPTION - DAY

38

Harry enters and strides straight past Cassie's SECRETARY.

SECRETARY
She's not there.

She winces at the sound of Cassie's door crashing open.

Almost immediately Harry reappears and heads off down the corridor. The Secretary skitters after him in her heels.

SECRETARY (CONT'D)
Harry, it's the weekly meeting, you can't--

Too late. He crashes into

39 THE CONFERENCE ROOM

39

The faces of a dozen AGENTS look up from around the table.

HARRY
Okay, which one of you jerks sent him?

Cassie's face turns to thunder.

HARRY (CONT'D)
You think this is how you get work out of people..? Sending *actors* out to intimidate them--

They all turn to Cassie.

She pushes Harry out into the corridor and slams the door behind them.

40 THE CORRIDOR

40

CASSIE
What the hell--

She blocks his way as he tries to get back into the room.

HARRY
Did they honestly think a lousy
stunt like that would work?

CASSIE
What..? A stunt like what?

Harry gestures wildly towards the door.

HARRY
Those sacks of shit in there sent
the Kollodi actor to lean on me!

Beat

CASSIE
(mystified)
Why?

HARRY
HOW WOULD I KNOW?

CASSIE
When?

HARRY
An hour ago! In my bloody APARTMENT!

She struggles to make sense of it.

CASSIE
Come with me.
(taking his hand)
Please. This is important.

She leads him down the corridor and into a lift.

41 ANOTHER FLOOR OF THE AGENCY - MOMENTS LATER

41

A sign on the wall reads: "Actors and Directors".

The lift disgorges Cassie with Harry still in tow.

She leads him through an open plan area to one of the desks.

A publicity picture of the actor playing Kollodi is prominent on the wall nearby.

HARRY
That's him! That's the one!

The actor's agent, JANINE - looks up in surprise.

CASSIE
Janine, before I go completely off my conkers... they are shooting the sequel to 'City of Glass' at the moment, aren't they?

JANINE
Uh-huh

CASSIE
(pointing to photo)
With your guy, right?

JANINE
Well obviously.

She pushes Harry forward.

CASSIE
Tell him where.

JANINE
Vancouver.

Harry can't believe what he's hearing.

HARRY
I just saw him. He had his feet up on my desk.

Janine looks at Cassie: "what's this guy on?".

CASSIE
It's nothing. A mistake--

HARRY
Mistake??

CASSIE
Harry...

HARRY
I saw him! I spoke to him--

CASSIE
Harry, STOP IT!

Janine reaches for her phone. Speed dials a number.

JANINE

If he is in London I'll have his balls...

(as she gets through)

Oh hi, did I wake you? No, hon, just checking how it's going out there...

All eyes are on Harry.

His head starts to swim.

HARRY

Okay.... sorry. Sorry.

He retreats towards the door.

Cassie lets him go.

42 EXT. STREET OUTSIDE AGENCY - DAY

42

Harry trudges along in a state of high confusion.

Suddenly Kollodi is walking alongside him.

KOLLODI

Don't let your nuts go shrinking on this.

Harry blinks. Checks the other PEDESTRIANS, who stream past, oblivious.

HARRY

G-get away from me!

One or two PASSERS BY stare at the idiot shouting at no-one.

KOLLODI

Time to get your ass in gear.

HARRY

You're nothing to do with me.

KOLLODI

Ooops. You may want to recalibrate on that.

HARRY

Look. I don't know who-- *what* the fuck you are, but--

Kollodi loses patience and pins him against a wall.

KOLLODI

No, you look! You started this!

HARRY

Me..?

KOLLODI

You changed everything, dumbass!
You brought me here!

He stops as a CAR -- 'DULLER' than the rest -- slows down alongside them.

Harry's mouth falls open as a window slides down and the barrel of an UZI sub machine gun pokes out.

Kollodi grabs harry's arm and yanks him away.

KOLLODI (CONT'D)

See what you've done?

DUUURRRRRR!!!

WINDOWS SMASH, BULLETS RICOCHET and WALLS POCK MARK WITH SPRAYING BULLETS.

Dragging Harry behind him, Kollodi runs for cover.

The PEDESTRIANS and PASSING VEHICLES still carry on as if nothing is happening.

They dive into a side street.

43 A SIDE STREET

43

It's barely wide enough for the car.

A DOORWAY

Kollodi holds Harry back out of sight.

HARRY

What're you, what,what--

KOLLODI

You tampered with things.
Consequences are ensuing.

HARRY

WHAT THE FUCK HAS THIS GOT TO DO
WITH ME?

KOLLODI

Everything! I never did this scene
before.

He taps his finger against Harry's head.

KOLLODI (CONT'D)
Where the fuck else did it come
from?

Harry is too astonished to reply. Exasperated, Kollodi pulls his Glock out.

KOLLODI (CONT'D)
Chrissakes... just leave it to me--

ANGLE ON ALLEYWAY

Cautiously the car creeps along.

Kollodi steps out in front of the car and points his Glock at the windscreen. The car stops immediately.

KOLLODI (CONT'D)
Throw the piece out.

The Uzi clatters onto the road. Kollodi picks it up, waves the car on. As he walks back towards Harry--

VROOOOM! Kollodi turns to find the car hurtling straight towards him. He raises the Uzi.

DUUURRRRR! The windscreen SHATTERS.

Kollodi steps aside as the stricken car shoots past and rams itself into a wall.

PCHIAOW! PCHIAOW! PCHIAOW! DUURRRRR!! He empties both weapons into the stationary car.

WHOOOMP! It BURSTS INTO FLAMES.

Harry cowers in the doorway as PEDESTRIANS continue to stream past as if nothing has happened.

44 INT. HARRY'S STUDY - NIGHT

44

Harry and Kollodi face each other.

KOLLODI
Don't you want to turn your life
round?

HARRY
Not like this. This is terrifying.

KOLLODI
Why? Let excitement seize the stem
of your brain. Energize yourself.

Harry looks at the floor. Kollodi jumps to his feet in anger.

KOLLODI (CONT'D)
 YOU FUCKEN WIMP! Be a man, why don't
 you? Take your life into your own
 hands, why don't you?

Harry is trying hard not to panic.

KOLLODI (CONT'D)
 Look at you! You're like a shirt
 with nobody inside!

HARRY
 I-I'm not sure I can actually... go
 through with this.

KOLLODI
 I can't believe this. You think I'm
 going to all this trouble for a
 tale of fuckin'*ennui*?

Harry unscrews the top from a bottle of whiskey and takes a
 hefty slug.

KOLLODI (CONT'D)
 There's no way back, pal. You're
 locked in.

HARRY
 I'm... *what..?*

KOLLODI
 Wheels are turning.

HARRY
 You mean-- the 'shoot out'?

KOLLODI
 Absolutely the shoot out. They're
 after me. *Muchas gracias.*

Takes the bottle from Harry and swigs.

KOLLODI (CONT'D)
 Here's the thing, though: I don't
 exactly mind. I think you're right
 in that respect. We all need to
 change sometimes.

HARRY
We..?

KOLLODI
 I'm not uptight about it at all.
 Does the butterfly feel uptight
 when it pops out of the,the--

HARRY
 Pupa

KOLLODI

--exactly. We're at the pupa stage.
Waiting to spread our wings.

Harry forces himself to think about this.

HARRY

Except, Michael -- can I call you
that?

Kollodi shrugs "be my guest" as Harry crosses to the door,
unlocks it and peers out.

45 THE HALLWAY

45

MUSIC pounds out behind Tessa's closed door.

Harry tiptoes out of the Study, gesturing for Kollodi to
follow.

46 THE LIVING ROOM

46

Harry leads Kollodi in.

HARRY

There's something you're going to
have to take on board.

(here goes)

I don't think the publisher will
let me change you.

Incomprehension from Kollodi.

KOLLODI

But *you're* the writer.

HARRY

Yes, but-- *what* I write only exists
if, if *they* let it become --

He takes a book from the shelf.

HARRY (CONT'D)

--*this*. You can only exist... in...
this.

KOLLODI

Bullshit. I'm here. In the room.
With you.

(beaming)

Way to go, readyman!

Harry bites his knuckle.

47 INT. SUPERMARKET - DAY

47

A shell shocked Harry is wheeling an empty trolley with Tessa trailing behind in his wake.

TESSA
I know something's bugging you.
Can't you tell me?

Without replying Harry crosses to the booze section and piles several bottles of whiskey into the trolley. Then, almost as an afterthought, he wheels it over to the vegetable counter and looks at the display.

Tessa follows and picks up a tomato.

TESSA (CONT'D)
Guy in a restaurant orders steak
with tomatoes. Waiter says, "Sorry,
sir, no tomatoes" --

Harry still ignores her. Dumps some potatoes into a bag.

TESSA (CONT'D)
--so the guy says, "Alright, I'll
have lamb chops and tomatoes". Waiter
replies, "Tell me sir, how d'you
spell 'nut', as in 'nutcase'?"
"N-U-T"--

HARRY
Tessa, I'm really not in the mood.

He wheels his trolley off to the next aisle. Tessa follows, determined to finish.

TESSA
"Okay, so how do you spell fuck, as
in tomatoes?"
"There's no FUCK in TOMATOES"
"EX-ACTLY! Got it now..?".

A young BLACK GUY further down the aisle cracks up.

Harry isn't amused.

HARRY
Why can't you be honest and admit
you're bored or angry or whatever
it is instead of inflicting these
endless crappy jokes on me?

TESSA
Oh, brilliant.

Harry goes back to the shopping, throwing anything into the trolley that comes to hand.

HARRY

You know... it's, it's amazing to me
how many different words you make
'brilliant' substitute for.

TESSA

What if I meant it to mean what I
said?

He stops and folds his arms theatrically.

HARRY

Okay, smartypants. What?

The Black Guy has stopped and is listening, too.

TESSA

I do think you're brilliant.
You say you want me to be honest,
but in actual fact it's a brilliant
ploy to avoid being honest yourself.
It's just another one of your fibs.
What you really want is for me to
go away and leave you alone.
Brilliant is absolutely the right
word.

(crumpling)

It's also pretty shitty!

She runs off. Harry closes his eyes, realising too late
what he's done. Runs after her.

48 EXT. SUPERMARKET

48

She's nowhere to be seen. He kicks a pile of wire baskets
before trudging back inside.

49 BACK INSIDE THE SUPERMARKET

49

The Black Guy is still there when Harry retrieves his
trolley.

Their eyes meet. The Guy kisses his teeth: "what an
arsehole".

HARRY

You got a problem or something?

BLACK GUY

Where you get off, man, dissing on
a kid like that?

Harry reddens. Heads for the checkout.

Stops.

Draws himself up to his full height and goes up to the Black Guy.

HARRY
Well it's MY LIFE, fella...

Prods the guy in the chest.

HARRY (CONT'D)
...and if I want to--

SMACK! The Black Guy's fist explodes into his nose.

50 INT. LITERARY AGENCY - CASSIE'S OFFICE - DAY

50

CASSIE is getting ready to go out, when her INTERCOM BARKS INTO LIFE.

SECRETARY (O.S.)
Cassie, Harry's here. He won't --
HARRY!

The door flies open and Harry bursts in, holding a bloody handkerchief to his nose.

HARRY
You've got to get me out of this job.

CASSIE
What happened to your nose?

HARRY
(ignoring this)
I can't go through with it, Cassie!

CASSIE
Sugar, it's "City of Glass" -- just something for people to read on the tube--

HARRY
But.. it's messing my head up.

She moves towards him.

CASSIE
Wait a minute. I went out on a limb for you...

HARRY
Well, you know what? I wish you WOULDN'T! Why can't you, you know, let me sort my OWN life out without-- it's, it's SUFFOCATING me!

Cassie is stung.

CASSIE

W-what are you saying? You don't want me to help you?

HARRY

What do you think I am, some kind of wimp? Some kind of shirt with nobody inside it? I can make my own way, thank you.

CASSIE

Harry what's got into you? Why are you trying to upset me like this?

Harry can hardly believe he's behaving like this either.

HARRY

Because...
(waving finger)
Things are going to change round here. Change BIG TIME--

He backs out of the room, pushes past the Secretary and is gone.

SECRETARY

I don't know why you put up with him.

Cassie just stands there, stunned.

51 EXT. STREET OUTSIDE AGENCY - DAY

51

Kollodi is waiting for him.

KOLLODI

Hey hey HEY! Finally I got me a mitvah boy.

HARRY

Are you serious? I nearly got my nose broken!

PEOPLE are looking at him. He pushes Kollodi into

52 EXT. QUIET SIDE STREET - CONTINUOUS

52

HARRY

I don't know what I'm doing. I'm upsetting everybody--

KOLLODI

I said be a man, not a jerk.

Harry rounds on him.

HARRY

Okay smartarse. Where am I going wrong then?

KOLLODI

How do I know? We're in uncharted waters. It's a learning curve for both of us.

HARRY

No... this isn't going to work.

KOLLODI

It's got to.

HARRY

What if I want it to stop?

Kollodi raises his hands in futility.

HARRY (CONT'D)

How many more times-- it's all going down, man.

His eyes scan the street.

HARRY (CONT'D)

Oh no.

KOLLODI

They could be back any time.

HARRY

I can't face 'Lethal Weapon' again. Not this morning.

KOLLODI

(shrug)

Down to you, baby.

Harry backs off down the street, shaking his head.

Kollodi lets him go. Follows at a safe distance.

53 EXT. ALBEMARLE STREET - DAY

53

Harry pounds along the pavement in turmoil.

54 EXT. GALLERY - CONTINUOUS

54

A sign outside reads: "AFRICAN TRIBAL ART".

Harry glances inside as he passes, stops, does a double take.

It's Randa, staring intently at something.

Just as he's about to move on, Randa turns and spots him. She waves: "Hi".

He summons a grin. Goes inside.

55 INT. GALLERY - CONTINUOUS

55

RANDA

Well now.

HARRY

Sorry. Were you -- you looked pretty into it, there...

RANDA

Incredible stuff, isn't it?

He looks at the painting in front of them. It's hardly representational at all -- just signs, abstract figuring, tribal totems.

HARRY

Well.. it's pretty, um *obscure*.

RANDA

You think so?

HARRY

Don't you?

RANDA

You amaze me. Aren't you a writer?

HARRY

Yes, but... it's not the same is it? I mean, my work doesn't really stretch to, er...

(indicating canvas)

...those kinds of meanings.

Randa looks at him incredulously.

RANDA

What an incredibly stupid thing to say. It's a representation of life, right? Symbols meaningful to the artist arranged in the way he sees the world.

HARRY

Right.

RANDA

Then perhaps you can explain: what the fuck else is a novel?

HARRY
I hadn't thought of it like that.

RANDA
Jeez. No wonder you're having trouble
with your work.

Harry looks at the floor.

RANDA (CONT'D)
I can't believe I said that. What a
dork.
(touches his arm)
Sorry, I've been lecturing all
morning. You forget to switch off.

HARRY
No offense. Almost certainly right.
(looking directly
at her)
But tell me one thing: why is it
only Americans know these things?

Randa's mouth curls into a smile.

RANDA
Touche.

She holds up her hands in mock surrender. They laugh.

HARRY
Are you meeting Baz or something?

RANDA
No, I, er... no. Adultery's thursday.
Two days to go.

She shrugs, looks away, shrugs again.

56 INT. NEARBY RESTAURANT - DAY

56

Randa tucks into a massive risotto.

HARRY
So you lecture?

RANDA
University College. Visiting Lecturer
in Ethnography. Mostly, yawn yawn,
Native American.

Harry makes a belated foray into his own dish, nodding for
her to elaborate.

RANDA (CONT'D)
It's the whole cultural thing. But
really it's their spirit world--

She breaks off, aware of him studying her intently.

RANDA (CONT'D)
Yeah, I know... conversation stopper.
I, yuk... Sorry.

HARRY
It's not that. I was thinking...
You and Baz... He's a superannuated
jockstrap. You --

She stops eating for the first time.

RANDA
We balance. Baz... lives entirely
in the physical. It's such a relief.
He's so--

HARRY
Basic, I think is the word.

RANDA
(laughs)
Whereas me... too much time in
teepees or something. Seriously,
phew --
(tapping forehead)
Out-to-lunch. Big time.

Harry is shaking his head in aimiable disagreement.

RANDA (CONT'D)
Really! You should get a postcard
from me: 'Having a swell time. Where
am I?'

Harry is having a hard time taking his eyes off her. He tries to focus again on his plate but gives up, putting his knife and fork down and pushing the plate away.

RANDA (CONT'D)
You don't eat much, do you?

He tries to be nonchalant.

HARRY
Things are a little topsy turvy for
me right now.

She leans back in her chair and takes him in. For a brief, tantalising moment Harry glimpses the full orbs of her breasts pressing against the fabric of her dress.

RANDA
Fuck it, Harry. There's a whole
universe out there.
(MORE)

RANDA (CONT'D)

(beat)

Just don't let yourself down, that's all that matters.

Harry just stares.

57 EXT. A PARK - A LITTLE LATER

57

Harry and Randa saunter along in no particular hurry.

HARRY

You know when you said it was their, um... spirit world that interested you -- why's that?

RANDA

It's such an essential part of their lives. We have tv, they have a spirit world. I love that.

Harry notices Kollodi a few paces behind them. Gestures to him: "Get lost".

Kollodi peels off: "sorry about that".

HARRY

You really do... believe that?

Checks that Kollodi has gone.

RANDA

I know. It sounds like mumbo jumbo. But it's not. People conjure these things up to answer needs. Deep needs. You have to respect that.

Harry brightens at hearing this.

HARRY

Yeah?

RANDA

For instance, you could say that's why I'm here in England -- exorcising one at the moment.

Harry picks this up with alacrity.

HARRY

Want to tell me about it?

RANDA

Not really, no.

They walk on a little in silence.

RANDA (CONT'D)

You just have to think of it as another way of getting in touch with yourself. Like psychiatry but more interactive. You should try it.

HARRY

Actually...
(quietly)
...I kind of... have.

Randa picks this up.

RANDA

That's terrific! Wanna tell me about it?

HARRY

Not really. No.

She laughs, but is intrigued.

58 INT. HARRY'S APARTMENT - TESSA'S BEDROOM - DAY

58

Our first real look at the room. It's like the aftermath of a mortar attack: clothes, shoes, school books, CD's, DVD's, dirty plates and glasses litter the floor. Covering the walls is a riot of gangster rap posters: ICE T, COOLIO, MOBB DEEP and in pride of place -- Parental ADVISORY Explicit Lyrics.

Tessa sits on the bed applying transfers to her toenails. MTV PLAYS on a tv in the corner of the room.

The PHONE RINGS. She picks up a remote control and mutes the sound before picking up the phone.

TESSA

Yeah?

She crooks the phone between her shoulder and ear and continues with her toenails as she listens.

TESSA (CONT'D)

He's not here.

59 INT. CASSIE'S OFFICE

59

Cassie is at her desk on the other end of the line. She sips mineral water from a bottle.

CASSIE

When are you expecting him back?
... Sorry?

INTERCUT CONVERSATION:

TESSA

I *said*, coming home is not a notion
you can apply to him very easily.

(spikey)

Who is this?

CASSIE

My name's Cassie, I'm--

TESSA

The agent he's bonking, yes.

Cassie pauses, sensing she ought to tread carefully here.

TESSA (CONT'D)

It's alright, I understand. A viable
male needs an emission every two
weeks. Someone's got to oblige.

Cassie nearly chokes on her water.

A new band begins on Tessa's tv. She picks up the remote
and flicks the sound back on.

CASSIE

Look, Tessa -- this is Tessa, yes?

This gets Tessa's attention. She grabs the phone properly.

TESSA

Has he been discussing me?

CASSIE

Your dad was a bit upset about
something today.

TESSA

He's always like that.

CASSIE

Yes, but... will you tell him I'll
pop round after work today and have
a chat about it?

(carefully)

It's about time you and I said hello,
too.

Tessa is pleased, but plays it down.

TESSA

Suit yourself.

She puts the phone down and turns the music up LOUD.

60 INT. BAZ'S CAR - TRAVELLING - DAY

60

We are travelling at high speed through London streets -- viewed through the windscreen of Baz's Range Rover.

BAZ (O.S.)
 ...so I'm lying there naked, right,
 balls like concrete, and she... you
 know what she says--

HARRY (O.S.)
 (overlapping)
 Baz! THE ROAD!! The -- OmyGod this
 isn't driving, it's crisis management!

We see Harry pressed against his seat like an astronaut in a centrifuge. Baz, driving without a seatbelt, puffs calmly on a cigar.

BAZ
 --she says, "our hearts soar
 together".
 (turning to Harry)
 Can you believe that..? Four hours
 of solid fucking and "*our hearts
 soar together*".

A flicker of avarice breaks through the terror on Harry's face.

HARRY
 What's wrong with that?

Baz wrenches the wheel to one side.

BAZ
 What am I, Sitting Bull?

61 EXT. HILTON HOTEL - ENTRANCE - DAY

61

The Landrover slews into the hotel approach and skids to a halt.

Baz and Harry pile out and make their way to the entrance.

HARRY
 This is a sensitive girl, Baz. Why
 can't you enjoy that?

BAZ
 Sensitive schmensitive. She fucks
 like a rottweiler.

They troop inside.

62 INT. HILTON HOTEL - DAY

62

A notice board in the foyer announces the weigh-in for a boxing match.

Baz and Harry thread their way through knots of SPORTS JOURNALISTS, SHAVEN HEADED BLACK MEN in sharp suits and a sprinkling of fight game HANGERS ON and GROUPIES.

63 FUNCTION ROOM

63

The actual weigh-in has already taken place. Baz and Harry enter to find the two BOXERS sitting on a platform with their respective MANAGERS, fielding questions from the sporting PRESS.

Baz talks to Harry at the same time as taking notes.

BAZ

I love athletes. They're so uncomplicated

Up on the platform the two Fighters are going through the mechanical ritual of taunting each other.

BAZ (CONT'D)

Look at them. They're just happy to be what they do.

HARRY

So's my chiropodist, Baz.

BAZ

What I'm saying... their training, their, their... *focus* teaches them to ignore all the neurotic crap people like us spend their lives impaled on.

Harry throws his hands in the air.

HARRY

Oh, right. Let's admire someone about to have his face turned into tomato puree because he doesn't experience existential dread. Deep.

BAZ

I think they're the real adults.

A BRAWL breaks out on the platform. Chairs, fists, bodies fly everywhere.

Harry's had enough. He heads for the bar.

HARRY

I need a drink.

Baz takes one more look at the melee and shoves his notebook into his pocket.

He runs after Harry and puts his arm round his shoulder.

BAZ

What you need is a sport, Harry.

64 INT. HARRY'S APARTMENT - DAY

64

Tessa opens the front door to Cassie.

CASSIE

(bright)

Hi! Tessa?

TESSA

I was expecting bigger tits. My mother's got enormous knockers.

CASSIE

Oh. So there is a God, then?

Tessa likes that. She stands aside to let Cassie in.

TESSA

That's *good*. Mind if I use it?

CASSIE

Use it?

TESSA

I'm always on the lookout for material. I'm thinking of becoming an alternative comedian.

CASSIE

I love alternative comedy.

TESSA

I think it's the only response to modern life.

Tessa leads her into

65 THE LIVING ROOM

65

TESSA

He's still not back.

Cassie sighs.

TESSA (CONT'D)

There's tea if you want. Or coffee or whiskey or jaffa cakes. But that's all.

CASSIE

No thanks.

(checks watch)

Listen Tessa, he's supposed to be writing something--

TESSA

City of Glass.

CASSIE

Any idea how it's been going?

TESSA

Dunno. He shuts the study door. But you can hear him trying out dialogue and stuff.

Cassie grasps at this straw.

CASSIE

Maybe there's something I could see?

66 THE STUDY

66

Tentatively Cassie looks on the desk for signs of work in progress. Nothing. Just the inert iMac.

Tessa switches it on.

CLOSE ON COMPUTER SCREEN

A document marked "City of Glass" appears on the Desktop. Tessa moves the cursor over it and clicks. A paragraph appears.

ANGLE ON CASSIE AND TESSA

Tessa reads out loud.

TESSA

"Kollodi knew this new life had to start somewhere. He didn't know what that would entail yet, but it was obvious now that the old ways had to go. Indeed this had already started as he felt his former life almost physically sliding away from him -- like a handkerchief falling down a stairwell"

Cassie's disappointment and confusion are evident.

TESSA (CONT'D)

He's let you down hasn't he?

Cassie just nods.

TESSA (CONT'D)

That's what he does. He's a disaster area for women.

CASSIE

Yes.

Tessa bursts into tears.

TESSA

I'm sick of it!!

Cassie realises Tessa is not as tough as she seems.

CASSIE

Oh Tessa, I'm sorry.

(taking pity)

Come on, you need to get out of here.

Tessa brightens.

67 EXT. LOCAL SHOPPING PARADE - DAY

67

All signs of tears have vanished as Tessa bounces down the road alongside Cassie.

TESSA

This Essex girl, right, every time she goes to the hair salon, insists that the stylist cut round the headphones of her walkman. One day, though, the stylist has had enough and he whips them off. She falls stone dead onto the floor. The stylist is so shocked he picks up the headphones to see what she'd been listening to and hears: 'inhale... exhale...inhale... exhale...'

68 INT. PIZZA PARLOUR - A LITTLE LATER

68

Cassie watches Tessa hungrily devour a pizza.

TESSA

(mouth full)

...are you going to be in trouble if he doesn't deliver this book?

CASSIE

If it's not working out I need to know. But it's tricky: you know what he's like.

Tessa thinks about it.

TESSA

I could be your spy. He needn't know.

Cassie is immediately taken by the idea.

CASSIE

Tessa. You're going to go a long way.

TESSA

And in return, maybe you could look over some of my material?

CASSIE

A very long way.

TESSA

Brilliant!

They shake hands on it.

69 THE HOTEL BAR - EVENING

69

Baz and Harry have been drinking steadily.

HARRY

I'm in real trouble, Baz.

Baz drains another glass, looks around for a refill.

BAZ

You wouldn't be happy if you didn't have something to worry about.

Shored up by the booze Harry goes for broke.

HARRY

What if I said one of my characters was talking to me?

BAZ

You're a novelist. You're supposed to have stuff like that going on in your head.

HARRY

No, *talking* to me! Like we are now.

Baz looks at him sceptically.

HARRY (CONT'D)

It really is happening.

Baz gets up, talking as he makes his way the short distance to the bar.

BAZ

Bollocks. It's like the Obituary thing-- You're fed up doing shit work so subconsciously you rebel and do something to get yourself fired.

(to Barman)

Dos.

HARRY

No. Something's definitely happening. Like a kind of, you know, alter ego type thing.

He rejoins Harry.

BAZ

You just want out of the 'City of Glass' job so you're sabotaging it.

Harry waits as the Barman delivers two bottles of beer.

HARRY

I think it's more than that.

This provokes a longer, harder look from Baz.

BAZ

Harry. This is your friend speaking. Don't be a twat, alright?

70 INT. HARRY'S APARTMENT BLOCK - FRONT LOBBY - NIGHT 70

Harry enters from the street and crosses to the lift. He presses the call button. The door opens straight away.

71 INT. LIFT 71

He walks in to find Kollodi there waiting for him.

KOLLODI

So what's next?

HARRY

(fed up)

Dunno. Haven't thought about it.

Kollodi scowls as Harry hits the button for his floor. The doors close.

KOLLODI

Start!

HARRY

Just cut me some slack, alright?

(MORE)

HARRY (CONT'D)

I've got a lot of things going on
in my head right now.

Kollodi flips the 'Emergency' switch, stopping the lift
between floors. He advances on Harry menacingly.

KOLLODI

It may not interest you, pal, but I
need something to work on. Where's
this new you?

HARRY

I don't know yet.

KOLLODI

Alright. Just gimme the ball park.
Y'know, areas we can look at.

HARRY

The--

KOLLODI

Come on, come on! What kind of person
you gonna be? Are we gonna have
some fun now?

Harry's eyes glaze over.

KOLLODI (CONT'D)

I mean... what was all that with
the American girl--

HARRY

Randa.

KOLLODI

Her, yes. I mean that was
interesting. She smiles at you all
the time and tells you deep shit.
I never had anything like that with
Sadie. She's a beer bottle, know
what I mean?

HARRY

A--

KOLLODI

Beer bottle -- empty from the neck
up.

HARRY

Well, I uh... I guess the difference
is there's a kind of... relationship
starting with Randa.

KOLLODI

What's that?

HARRY

It's... what you get when you, you know, share things with someone.

Kollodi computes this.

KOLLODI

Do I get to have one of those?

HARRY

Well, I haven't...
(carefully)

I'd have to think about how to do that.

Kolodi goes ballistic.

KOLLODI

See what I mean...?

Flips the switch angrily and releases the lift again.

KOLLODI (CONT'D)

All of that we could be doing! Get your FUCKEN ASS IN GEAR!

The lift arrives.

72 INT. HALLWAY OUTSIDE HARRY'S APARTMENT - CONTINUOUS

72

Harry gets out as soon as the doors open.

HARRY

I hear you, Michael. But that's a tricky one. We don't want to rush it and land you with some bitch, do we?

Kollodi nods "amen" to that.

KOLLODI

As long as you don't lose momentum. I'd have to intervene, know what I mean?

Harry gestures "I won't" as Kollodi presses a button and the doors close.

Harry gets out his front door key.

DING! The lift doors open again. Kollodi pokes his head out.

KOLLODI (CONT'D)

Another thing I was thinking about: I used to say all this poetry type stuff, you know, before I popped
(MORE)

KOLLODI (CONT'D)
 people. But it never meant nothin'.
 I just, like, *said* it.

HARRY
 I know what you mean.

KOLLODI
 Do you? I'm a feeling kinda guy,
 see. I think I need stuff that'll--
 (pats heart for
 emphasis)
 --light my fire more.

HARRY
 (softening)
 We'll see what we can find for you.

Kollodi beams.

KOLLODI
 That's terrific, Harry. Fabulous.
 I'm enjoying this a whole lot more
 now.

He winks as the doors close once more.

Harry puffs out his cheeks as he pushes the key into the
 lock.

73 INT. HARRY'S APARTMENT - LIVING ROOM - NIGHT

73

The room is silent and quite dark, with only a single table
 lamp providing illumination.

Tessa is perched on the sofa.

We hear the sound of the FRONT DOOR OPENING. A few seconds
 later the figure of Harry appears in the doorway.

Sensing Tessa's mood he crosses to the sofa and sits down.

HARRY
 Hi.

TESSA
 Cassie came round. Checking on
 things.

HARRY
 Oh.

TESSA
 She's nice. But I still don't like
 you screwing other women.

HARRY

Blame your mother. If she hadn't run off to Barcelona this wouldn't be happening.

TESSA

I don't know why she couldn't stay and put up with you. I do.

HARRY

Well.

(a realisation)

I think I must have been pretty impossible, Tessa.

He sighs and sits back. Then takes Tessa's hand and strokes it affectionately.

TESSA

Are you in love with Cassie then?

Harry thinks about it.

HARRY

I don't really know.

TESSA

(sitting up)

Is that the truth? You know what you're like.

HARRY

Yes, it's the truth.

A few moments SILENCE.

TESSA

What about me? Do you still love me?

HARRY

(no room for doubt)

Yes. You'll always be my sweetheart.

Thinking that's it he goes to get up, but Tessa holds onto his hand.

TESSA

What about mommy?

HARRY

Alright, that's enough now.

He gets up and walks out of the room. Tessa follows.

TESSA

I want to know!

(MORE)

TESSA (CONT'D)
 Just because I'm thirteen doesn't
 mean I can't be told the truth!

Harry carries on down the hall and into the kitchen.

HARRY
 Tessa... some things are better
 just left.

TESSA
 Why can't we talk about it? We don't
 talk about ANYTHING.

Harry sighs. He knows this is true.

HARRY
 I'm sorry, Tessa.

TESSA
 Do you still love her or not?

He turns to face her.

TESSA (CONT'D)
 Well..?

HARRY
 No. Not any more.

Tessa's eyes start to fill up.

TESSA
 Is that really the truth?

HARRY
 Yes it is.

She breaks down into floods of tears and hurt.

TESSA
 WHY COULDN'T YOU LIE?

She flies out of the room. Harry goes to follow her. Loses
 his nerve.

Goes out.

74 EXT. HARRY'S APARTMENT BLOCK - NIGHT

74

Harry crashes out of the building and stomps down the street,
 hands thrust deep in his pockets.

Kollodi appears from nowhere and walks by his side.

HARRY
 Not you again.

KOLLODI

You look upset.

Harry ignores him, kicking a discarded beer can.

KOLLODI (CONT'D)

Hey. Your problem is my problem.

HARRY

Give it a rest, alright?

They walk on.

75 EXT. A PARK - A LITTLE LATER

75

Harry and Kollodi sit side by side on a bench.

KOLLODI

It's the girl isn't it? The one in the apartment.

A purse of the lips from Harry confirms.

KOLLODI (CONT'D)

Who is she?

HARRY

My daughter.

KOLLODI

What's a daughter?

HARRY

(here we go again)

My *child*. What you get sometimes when you screw women. You screw women don't you?

KOLLODI

I used to screw Sadie at 7:31, 3:18 and 11:57. Every day. But I never had a daughter.

(pause)

What do you do with them?

HARRY

Get patronised. Spend money. Listen to endless jokes. Argue.

Kollodi looks disconcerted.

KOLLODI

All of that?

HARRY

Don't worry yourself. It's overrated.

KOLLODI
Anybody else you do that with?

HARRY
Cassie I suppose.

KOLLODI
Both of them talk to you?

Harry shrugs: "well, obviously".

KOLLODI (CONT'D)
What does it feel like?

Harry snorts dismissively.

Kollodi gets to his feet, agitated.

KOLLODI (CONT'D)
I never had that.

HARRY
You don't want to. Most of the time
it's a huge drag--

Kollodi is suddenly very distressed.

KOLLODI
You ASSHOLE!

He grabs Harry by the collar and hauls him to his feet.

KOLLODI (CONT'D)
I'd give my nuts to feel something
like that!
(lets him go)
A 'drag'?? You're.... you're rich
with that! You've got all that
richness, and--
(waves arm
disdainfully)
Get out of here, before I--

Harry is too dismayed to move. Kollodi advances towards him again.

KOLLODI (CONT'D)
You ever talk like that again I'll
fucken kill you.

Harry beats a hasty retreat.

Kollodi's watches him go, chest heaving.

is arranging on a tripod.

She points the lens so that it faces one of the walls, presses the START button and steps in front of it.

VIDEO CAMERA POV OF TESSA

TESSA

Right, er... Tape one of...

She realises she's chewing gum. She takes it out of her mouth, disappears from the frame and quickly reappears.

TESSA (CONT'D)

Tessa Browne. Showreel.

(arranges herself)

Apparently one in five people in the world are Chinese. This is interesting to me because there are five people in my family, so it must be one of them, right?

It's either my mom or my dad or my elder brother Dennis or my younger brother Jiang Zhi Min.

But I think it's Dennis.

77 INT. CASSIE'S OFFICE - DAY

77

Mellenkamp is pacing around, looking royally pissed off.

MELLENKAMP

I don't want to hear about problems, Cassie. I want an airport thriller that'll make shedloads of money.

(stops)

I think you should cover yourself with another writer.

CASSIE

(without conviction)

Uh-uh. He'll come through.

Mellenkamp realises she's upset.

MELLENKAMP

Cassie, listen to me. Are you sure it's a good idea to be slamming the ham with someone you're representing?

A flicker of doubt enters Cassie's mind, which she quickly banishes.

CASSIE.

Yes. He's special.

MELLENKAMP

I only say this because you don't seem to be getting a whole lot back from this guy.

CASSIE.

Oh, there's plenty in there to like.

She smiles. Mellenkamp smiles back: he likes Cassie.

CASSIE

I remember: on my first day here I was in a room full of big name agents. I totally froze. Harry was the only one who noticed.

(recalling fondly)

"Did you know", he said, "chemically all whiskey is supposed to be the same?" Then he gave me the most enormous wink and said "thing is, some of them taste a darn sight better than others."

(wink)

You don't get a much better bevvy than Harry Brown.

78 INT. UNIVERSITY COLLEGE - CORRIDOR - DAY

78

Harry makes his way through gaggles of STUDENTS.

Eventually he finds what he's looking for -- a sign reading:

DEPT OF ANTHROPOLOGY Lecture Theatre

He follows the direction of the arrows.

79 INT. LECTURE THEATRE

79

Randa is finishing a lecture to a group of twenty or so STUDENTS.

RANDA

...so we can see it's very easy to misunderstand their intuitive spirituality. Because we're more 'sophisticated' or 'civilised', to see it as unreal, or obscure...

Harry stumbles in. Everybody looks round.

RANDA (CONT'D)

(smiling at him)

... mumbo jumbo.

He waves 'hello'.

80 INT. CORRIDOR OUTSIDE LECTURE THEATRE

80

Harry is waiting for Randa as she emerges from the theatre.

HARRY
I was just, so impressed.

RANDA
(pleased to see
him)
You were probably the only one
listening.

HARRY
I loved what you were saying. I'm
really interested.

She links her arm into his as they walk down the corridor.

RANDA
I'm glad you came. I've been thinking
about you.

Their eyes meet.

HARRY
Same here.

81 INT. COLLEGE CANTEEN

81

Carrying cups of coffee they search the busy canteen for an
empty table.

RANDA
Baz thinks what I do is rather silly.

HARRY
And I think you're wasted on him.

She meets Harry's gaze and then looks away again.

A table has become free. They grab it.

RANDA
Harry, before you get any... sweeter.
I should warn you, I'm not a good
bet right now.

HARRY
Why? Are you serious with Baz?

RANDA
Aren't you with Cassie?

HARRY

All I know is I couldn't talk to her the way I want to with you.

Randa is touched by this. She pushes her cup away.

RANDA

Did you really want coffee?

Harry shakes his head.

They get up to leave.

82 EXT. KENSINGTON GARDENS - DAY

82

Randa and Harry walk in silence. Finally Harry blurts out:

HARRY

Randa, how, ah... *real* do you think these spirit type things can be?

RANDA

I guess that depends how deeply you feel it.

Harry doesn't reply.

RANDA (CONT'D)

In my case... I don't know how much I want to talk about this, but there is a spirit that is a particular burden to me at the moment. And it was real enough to me to fly four thousand miles to get away.

(beat)

Does that answer your question?

HARRY

I feel like that, too.

Harry stops, expecting ridicule.

RANDA

They come when you need them.

HARRY

Actually it's a character from the book I'm writing.

Randa seems unfazed by this.

RANDA

Don't be scared by it.

Harry is thrilled to have finally found a sympathetic ear.

HARRY
I'm not going mad then?

RANDA
Stop thinking! The less you think
the more you'll feel and the more
you feel the more you'll understand.

Harry doesn't know what she's talking about.

RANDA (CONT'D)
Look --

She takes his arm.

83 THE ROUND POND

83

Randa leads him to the edge of the pond so that the water is just touching his shoes. Then she picks up a stone and presses it into his hand.

RANDA
Throw it into the middle.

He does. It splashes into the water, and then the circular ripples spreading out from the stone, until they reach the water's edge and lap against his shoe.

RANDA (CONT'D)
There are lots of circles in life
which begin and end with you. Never
be afraid to move on to the next
one.
(pause)
This is probably what your Spirit
is telling you, yes?

Harry nods thoughtfully.

84 INSERT - TESSA ON VIDEO

84

TESSA
Tonto and the Lone Ranger are out
on the prairie, when they hear a
strange sound. The Lone Ranger
says: "What does your Indian instinct
tell us?". Tonto puts his ear to
the ground: "Buffalo come".
"How do you know?" says the Lone
Ranger.
Tonto says: "Ear sticky".

85 BACK TO THE ROUND POND

85

Harry and Randa slowly walk away.

Kollodi approaches. Stands in the same spot. Throws in a stone.

Watches the ripples.

86 EXT. STREET OUTSIDE COFFEE HOUSE - A LITTLE LATER 86

Kollodi watches as Harry and Randa go inside.

Follows them in.

87 INT. COFFEE HOUSE - CONTINUOUS 87

It's full of STUDENTS and YOUNG PEOPLE.

On a small stage, accompanying herself on piano, is a GIRL SINGER.

Kollodi enters and looks round. Harry is seated with Randa, at ease in her company and enjoying himself.

Kollodi's attention turns to the Singer.

SINGER

"I aint blue
Just a little bit lonesome
For some loving..."

She's very good and the performance is heartfelt.

Kollodi watches, transfixed.

WITH HARRY AND RANDA

She checks her watch.

RANDA

I have to get back.

They get up.

HARRY

Shall I walk you?

RANDA

Don't you have your own work to do?

Harry wrinkles his nose.

RANDA (CONT'D)

Still not happening, huh?

HARRY

Maybe I'll meet my daughter from school. I've been sort of neglecting her.

They head for the door.

Kollodi is still intent on the Singer.

88 EXT. TESSA'S SCHOOL - AFTERNOON 88

Harry arrives at the school gates and looks around for Tessa.

SCHOOLKIDS flood out of the building, meet PARENTS, form GROUPS, head home.

No sign of Tessa; she's already gone.

89 EXT. THAMESIDE PATH - AFTERNOON 89

Tessa dawdles along making her way home. At one point she makes a little detour to a quiet part of the river wall. This is her favourite spot.

She hoists herself onto the wall and sits, feet dangling, watching the river flow by.

90 ANOTHER PART OF THE PATH 90

Harry spots her -- he knows she comes here. Wonders whether to interrupt.

91 BACK TO TESSA 91

A figure approaches -- but it's Kollodi.

KOLLODI

I hear you like jokes.

Without acknowledging him Tessa takes out a Penguin bar, starts to munch on it.

Kollodi sits with her on the wall.

KOLLODI (CONT'D)

This blind guy. Waiting to cross the street. His guide dog pisses all over his leg. He gives it a cookie. Passer-by says "wow, that's real understanding of you". "No way" says the blind guy, "I'm just finding out where his mouth is so I can kick him in the nuts".

No response from Tessa.

KOLLODI (CONT'D)

Myself I'm more into poetry--

He stops, realising she can't hear him.

Just to make sure he waves his hand in front of her face -- still no reaction.

For a brief moment Kollodi's hand lingers, as if to stroke the side of her face.

He pulls it away again as Tessa finishes her Penguin and jumps down.

Kollodi looks crushed as she continues on her way.

He turns and looks out over the river. Sings quietly to himself.

KOLLODI (CONT'D)

"I aint blue..."

92 INT. CASSIE'S LOFT APARTMENT - NIGHT

92

Cassie is in tears. Harry is drinking wine at an alarming rate.

CASSIE

Look, I don't care about their effing book. But I do care if it screws us up.

Harry drains his glass.

CASSIE (CONT'D)

I'll cancel the commission, alright? Refund them myself.

HARRY

Too late. It's all kicked off now.

CASSIE

What has? What are you on about?

He goes over to get some more wine. The bottle's empty.

Cursing he stomps into the kitchen to get coffee, forgetting there's only a washing machine in there.

HARRY

Jesus CHRIST, Cassie...half a million quid and there's no fucking kitchen!

Cassie pads over to him.

CASSIE

What do you want, coffee? I'll send out.

HARRY

Send out..? What're you-- what-what
planet are you living on you send
out for coffee?

CASSIE

Harry why are you being like this?
What's wrong?

Harry stops pacing and looks out of the window silently.

CASSIE (CONT'D)

You're hiding something. I can tell.

Cassie wipes her eyes and goes up to him, putting her arms
round his waist.

HARRY

Cassie, you've been wonderful for
me, but...

(now or never)

I'm not someone you want to get
this involved with.

Cassie is hurt.

CASSIE

What, don't you want that?

Harry stops short of a reply.

CASSIE (CONT'D)

Don't you share the same feelings?

HARRY

I don't know what I'm feeling at
the moment. This is what I mean.

Cassie kisses him gently.

CASSIE

Stop this, Harry. Kiss me. Reassure
me.

HARRY

(without conviction)

You want to make love?

CASSIE

D-don't you?

Their eyes meet.

HARRY

I don't think it's a good idea.

Cassie's eyes fill up again.

CASSIE
I don't understand. What have I
done?

HARRY
Nothing. It's me.

CASSIE
You're stressed, that's all it is--

HARRY
Look. I told you things were going
to change. Well... they have. I-I'm
trying out new things all the time,
and... IT'S GOOD, ALRIGHT? I have
to have space to do that, Cassie.
(this is hard)
You know... off with the old and
all that.

CASSIE
You bastard. Are you ditching me?

Pause

HARRY
Yes.

Cassie crumples.

CASSIE
But I love you.

Harry is dying inside.

CASSIE (CONT'D)
You've met someone else, haven't
you?

Beat

HARRY
(lying)
No.
(beat)
Aw, fuck. I didn't mean it to happen
like this.

Harry can't face any more.

Flees.

Tears roll down Cassie's face.

93 INT. LANDING OUTSIDE CASSIE'S LOFT APARTMENT - CONTINUOUS

93

Kollodi is waiting outside. He gives Harry the thumbs up.

Harry pushes straight past him.

94 EXT. STREET OUTSIDE CASSIE'S APARTMENT - MOMENTS LATER

94

Kollodi catches up with Harry.

KOLLODI
Lighten up, willya? It's going good.

HARRY
What, I'm supposed to have enjoyed that?

KOLLODI
All you did was ditch her.

HARRY
All?

KOLLODI
It's not like you terminated her. I threw one bitch from a Lear Jet and popped another two but I didn't get all in a snit about it.

Harry stops.

HARRY
Well you wouldn't would you? You wouldn't remotely know what I'm feeling...
(poking him in the chest)
...and you NEVER FUCKING WILL.

Harry strides off again.

Kollodi looks like he's been hit with a sledgehammer.

95 INT. HARRY'S APARTMENT - HALLWAY - NIGHT

95

Harry enters to find LIGHT SPILLING OUT from Tessa's room.

Checking his watch, he wanders to her room and pokes his head round the door.

96 INT. HARRY'S APARTMENT - TESSA'S BEDROOM

96

She's sitting cross-legged on the bed.

HARRY
Shouldn't you be asleep?

TESSA
Randa called. 7351 3742. She sounds
flakey to me.

HARRY
She's not flakey, Tessa. She's a
pretty special person.

Tessa's antennae twitch.

TESSA
I hope you're not two timing Cassie
with her.

HARRY
What do you care about Cassie?

TESSA
You are!

HARRY
I'm not two timing. Cassie and I
are... we split up.

Tessa explodes.

TESSA
HOW COULD YOU DO THAT?

HARRY
(taken aback)
Tessa, it's complicated, alright?
I had to made some decisions and--

TESSA
You're HOPELESS! Cassie's the best
thing that's happened to us and
YOU'RE THROWING IT ALL AWAY!

Harry sits down on the bed and takes her hand. She pulls it
away.

TESSA (CONT'D)
Go away! Just... go away.

Harry doesn't know what to say. Slowly he gets up and leaves
the room.

97 EXT. RANDA'S APARTMENT BUILDING - NIGHT

97

Old Chelsea. Charming. Leafy. Expensive.

Harry's old Volvo pulls up.

- 98 EXT. RANDA'S APARTMENT BUILDING - FRONT DOOR 98
- Harry presses the intercom.
- RANDA'S VOICE
- Hello..?
- HARRY
- Put on a coat and come straight down.
- 99 EXT. NEWSPAPER BUILDING - NIGHT 99
- Harry's old Volvo estate drives up and halts. Harry gets out, followed by Randa.
- 100 INT. NEWSPAPER BUILDING - RECEPTION 100
- Randa watches with bemusement as Harry hands over £50 to the SECURITY MAN at the desk.
- 101 EXT. NEWSPAPER BUILDING - ROOF 101
- Harry helps Randa through an access door.
- HARRY
- Close your eyes.
- He leads her by the hand out onto the roof, positions her carefully.
- HARRY (CONT'D)
- Ready?
- She nods.
- HARRY (CONT'D)
- Okay. Open your eyes now.
- We see with her: the vast, magical, twinkling panorama of the sleeping City.
- Randa is enthralled. Harry takes her hand.
- At the same moment the sun rises up gloriously from behind the rim of the city.
- HARRY (CONT'D)
- I feel like it's a whole new day.
In my life, I mean. And I wanted to
share the start of that with you.
- Without saying anything she puts her hand in her bag and takes out a lipstick.

Holding his hand in hers she draws the outline of a bird's wing on his palm.

RANDA

The Sioux Indians say that when a man carries one wing of an eagle in his hand....

She draws another wing on her own palm.

RANDA (CONT'D)

...and a woman carries the other in hers, it shows that they have a great feeling for each other.

She presses the their two palms together.

RANDA (CONT'D)

Because a bird with one wing can't fly.

Slowly their heads draw together and.... they kiss.

102 INT. CASSIE'S OFFICE - DAY

102

Tessa's 'showreel' plays on a tv set in the corner of the office.

Cassie watches, her eyes still red from crying.

She pauses the tape as her phone rings.

CASSIE

Hello... Oh hi Tessa.

103 INT. SCHOOL CORRIDOR - DAY

103

Tessa is on her mobile, still upset too.

TESSA

He told me.

INTERCUT CONVERSATION

CASSIE

It was a big shock.

They're both trying not to cry.

TESSA

He's mad. If I was a man I'd make you the centre of my life, not get rid of you.

CASSIE

You're sweet. But I guess... we all
have to move on now.

Tessa bites her lip.

TESSA

Does that mean I won't see you again?

CASSIE

No Tessa, it doesn't at all. We can
do what we like.

Tessa brightens visibly.

TESSA

Yeah?

CASSIE

Keep in touch, yeah. I'd like to.

Tessa punches the air.

CASSIE (CONT'D)

I was just watching your tape, you
know. I think you've got something.

TESSA

Yeah?

CASSIE

Let's take it further. But I think
you need to start developing your
own material. You know, give us
your own take on things.

Cassie's Secretary enters with a huge bunch of flowers.

TESSA

Wow, a whole new direction!

CASSIE

Got to earn a living now, Tessa.
But we'll talk soon, alright..?

We stay with Cassie as she puts the phone down.

SECRETARY

Looks like Harry finally found a
way to say sorry.

Cassie beams as she tears open the message envelope. The
card inside reads:

*"Get another writer
- Max Mellenkamp"*

Cassie's face falls.

104 EXT. RANDA'S APARTMENT BUILDING - DAY 104

Harry emerges and gets into his car.

105 INT. HARRY'S VOLVO 105

Kollodi is sitting inside waiting for him. He points ahead.

KOLLODI

Drive.

Harry takes in Kollodi's stern expression.

HARRY

Alright. I'm sorry if I upset you.

KOLLODI

Do what I say, or you'll be choking on testicles.

Harry quickly switches the engine on and pulls away.

KOLLODI (CONT'D)

They're after us.

Harry checks his mirrors; sees nothing.

KOLLODI (CONT'D)

You've done it again.

HARRY

Nothing's happening, Michael.

KOLLODI

You just can't deal with women, can you?

HARRY

What?

KOLLODI

The Cassie girl! If you hadn't got in a funk about her this wouldn't be happening, would it?

Harry now notices something in his rear-view mirror.

106 EXT. ROAD 106

A 'DULL' CAR pulls out of a side road and accelerates after them.

107 BACK INSIDE HARRY'S VOLVO 107

Kollodi spins round.

KOLLODI

See what I mean? I never did this scene either.

Harry stares straight ahead through the windscreen, where a road intersection is looming into view.

108 EXT. ROAD JUNCTION 108

The traffic light turns red in Harry's direction.

BACK TO THE CAR

Harry slows down, ready to stop.

KOLLODI

Carry on.

Harry points to the light, assuming Kollodi hasn't noticed.

LARRY

Red light

KOLLODI

So? Just put your foot down.

LARRY

(incredulous)

What, and DIE..?

Kollodi is unperturbed.

KOLLODI

Oh for fuck's sake, I do this all the time.

Alarm bells go off in Harry's mind.

LARRY

But that's a fil--
(hits the brakes)
No! Absolutely not!

109 EXT. STREET APPROACHING TRAFFIC LIGHTS 109

The car skids to a halt.

110 BACK TO HARRY AND KOLLODI 110

Harry looks ahead: traffic in the other direction has just

started to move.

Kollodi pushes his foot hard onto the gas pedal.

The car shoots forward.

111 EXT. ROAD JUNCTION 111

Oncoming cars SKID, SWERVE and COLLIDE as Harry's Volvo catapults through the gap.

By the time their pursuers reach the intersection it's blocked by the wrecked cars.

The 'DULL' car screeches to a halt.

112 BACK INSIDE HARRY'S VOLVO 112

Harry breathes a sigh of relief, hardly able to believe what he's just done. He slows down.

Suddenly ANOTHER 'DULL' CAR fills the rear mirror.

KOLLODI

Turn left here!

113 EXT. ROAD JUNCTION 113

The Volvo careers round the corner, sideswiping a stationary car before gathering speed again.

The second 'DULL' car follows, catching up fast.

114 EXT. RAILWAY MARSHALLING YARD/GOODS DEPOT - DAY 114

Several lines of GOODS WAGONS wait in the sidings. All is QUIET.

The peace is broken by Harry's car hurtling off the road, coming to a halt alongside the buffers.

Harry and Kollodi leap out. Kollodi points to a PILE OF CONTAINERS.

KOLLODI

Hide!

Harry does as he's told.

Just in time! The 'DULL' car speeds into the Yard.

Kollodi runs for it.

THREE VILLAINS -- all 'DULL' -- get out of the car.

Followed by Sadie Grey, also 'DULL'. They fan out and chase after him.

115 ANOTHER PART OF YARD 115

Kollodi finds himself in the avenue formed between two lines of goods trucks. He runs a few yards. Stops. Listens. The VOICES GET NEARER.

He looks under the wheels -- feet move inexorably in his direction.

He looks up again. The nearest wagon is full of GRAVEL.

He clambers up quickly, hugs the gravel.

The Villains pass by underneath. Converge. Scratch heads.

116 EXT. SIGNAL BOX 116

Unfortunately for Kollodi the signal box overlooks his hiding place.

Sadie Grey, scanning the lines of wagons, spots him. She WHISTLES to the others. Points delightedly.

117 BACK TO HARRY 117

His eyes widen as he sees Kollodi surrounded.

He dashes over to the unattended Volvo and jumps in.

118 KOLLODI'S WAGON 118

Sadie arrives and gestures for Kollodi to get down.

SADIE GREY
Nobody ditches me and gets away
with it!

Out of nowhere Harry's Volvo skids to a halt alongside the wagon, scattering Sadie and co.

Harry leans out of the window and gestures to Kollodi.

HARRY
Jump!

Kollodi doesn't have to be asked twice. He jumps from the wagon onto the roof of the car.

Harry hits the gas.

- 119 EXT. TOP OF HARRY'S VOLVO - MOVING 119
Kollodi hangs on as the fast receding Sadie and the boys fire wildly at the speeding car.
- 120 EXT. RAILWAY MARSHALLING YARD/GOODS DEPOT - EXIT RAMP 120
Once out of range Harry stops the car and lets Kollodi get in.
- 121 INT. HARRY'S VOLVO - TRAVELLING 121
Harry and Kollodi head back home.
- KOLLODI
Hey shit, huh?
- HARRY
Sorry?
- KOLLODI
My man.
- Harry beams.
- 122 EXT. STAMFORD BRIDGE FOOTBALL STADIUM - NIGHT 122
Randa makes her way down a concourse, along which are doors leading to the Directors' boxes.
- CORPORATE GUESTS mix with CLUB DIRECTORS, ageing former PROFESSIONALS, a sprinkling of WIVES and GIRLFRIENDS.
- Halfway along she spies Baz hovering in one of the doorways, waving madly.
- BAZ
They've just kicked off.
- They kiss as he ushers her inside.
- 123 INT. DIRECTORS BOX 123
Already in there are two BUSINESS TYPES and a FORMER PLAYER snorting coke in the corner. None of them are watching the match, which can be seen going on behind a large glass window taking up the whole of the fourth wall.
- They grunt hellos to Randa and melt from the room.
- Baz closes the door behind them, crosses to a buffet table and pours them both champagne.

RANDA

This is fun.

BAZ

I've had a hard on all day thinking about it.

They chink glasses and kiss. She breaks off.

RANDA

You said you'd drop in on my lecture.

BAZ

Didn't have time.

RANDA

Harry found time.

BAZ

Harry's flipped. He told me he was seeing things.

She goes to say something about that, then stops herself.

RANDA

At least he came, Baz. At least he has some interest beyond, you know, screwing...

BAZ

What's the matter? Don't you want to do it in front of forty thousand people?

RANDA

Baz, I'm serious. If Harry finds my work interesting, why can't you?

BAZ

Because I'm here to cater to your animal side.

Baz has been slowly undoing her zip.

RANDA

No!

BAZ

No..?

Baz sulks.

BAZ (CONT'D)

I thought this was the deal, Randa. I'm married. We *fit in*.

RANDA

Well maybe, sometimes... it's just not enough.

There's a ROAR as down on the pitch one of the teams scores.

Randa waits for him to say something. Instead he pours another drink.

RANDA (CONT'D)

Well-o-well... inevitable really.

Still nothing from Baz.

RANDA (CONT'D)

(long sigh)

You know what? For the first time I miss home. My old house. The floorboards that creak. The Sierras outside the window.

BAZ

I don't think you ever left it. Not really.

RANDA

(surprised by this)

What?

BAZ

You're here, but you're not here. You're, I don't know... elsewhere.

He knocks back the last of his drink violently.

BAZ (CONT'D)

You say you want more than... the physical thing, but would you really know what to do with it?

Randa realises this is probably true.

RANDA

Why are you doing this? It's not like you give a sweet goddam.

He bristles.

A pause.

BAZ

I need to take a leak.

He stomps out.

124 INT. HARRY'S APARTMENT - TESSA'S BEDROOM 124

At first we see Tessa is through her camera viewfinder.

TESSA
This is... Tessa Browne. Revised
Showreel.

ANGLE ON ROOM

She's standing in front of the camera.

TESSA (CONT'D)
I'm so depressed. I don't know why
but I just can't get boys interested
in me--

She stops as she hears the FRONT DOOR OPENING.

125 THE HALLWAY 125

Harry enters.

Tessa comes out of her bedroom and walks straight past him.

TESSA
I'm going out.

HARRY
Tessa, this is ridiculous. Can we
have a truce now?

She stops, surly.

TESSA
What makes you think this has got
anything to do with you? I'm hungry.
There's nothing in the fridge.

She holds out her hand for money.

Harry sighs, hands over a tenner.

126 INT. STAMFORD BRIDGE - DIRECTORS BOX 126

Baz still hasn't returned from the toilet.

Resisting the temptation to just leave, Randa investigates.

127 INT. STAMFORD BRIDGE - HOSPITALITY AREA 127

Randa crosses to the Gents Toilet and taps on the door.

RANDA

Baz?

(nothing)

You prick, are you in there..?

Still nothing. She pushes the door open and peeks inside.

At first it seems to be empty. Then, on the floor, she sees a pair of feet sticking out from one of the cubicles.

Heart in mouth she rushes in.

There he is -- spreadeagled where he fell, eyes staring and....

Quite dead.

128 EXT. STREET OVERLOOKING HARRY'S APARTMENT BLOCK - NIGHT 128

Kollodi watches the building from a doorway.

Tessa exits from the building and walks off.

Kollodi heads for the block.

129 EXT. STAMFORD BRIDGE - DIRECTORS CAR PARK - NIGHT 129

Baz's body is being loaded into an ambulance.

Randa chokes back tears as she punches in Harry's number.

RANDA

Harry? ... something terrible's happened!

130 INT. HARRY'S APARTMENT - NIGHT 130

Harry is still in the living room.

HARRY

Baz? What about Baz? ... What..?
... He's -- hold on -- he's what?
... *dead*? ... How?

KOLLODI (O.S.)

'Heart attack'.

Harry spins round to find Kollodi standing right behind him.

Kollodi leans forward, takes the receiver from Harry and recradles it.

HARRY

I have to get to Randa.

KOLLODI
There's bigger priorities.

HARRY
Baz just died!

He heads for the door. Kollodi blocks his way.

KOLLODI
Exactly.

Harry tries to push through but Kollodi stands firm.

HARRY
Michael, I haven't--

KOLLODI
Heart attack? Who you kidding?

Harry stops struggling.

KOLLODI (CONT'D)
They're raising the stakes. They're coming after us again.

Harry can't believe what he's hearing.

KOLLODI (CONT'D)
Doncha get it? They can't get me so they're going for the weak point. That means you. *Friends*.
(indicates Apartment)
Family--

HARRY
T-Tessa..??

KOLLODI
You better believe it.

HARRY
But... she just...

KOLLODI
You can't let this happen, Harry.

Harry flies out of the door.

131 EXT. SUPERMARKET - DAY

131

Tessa emerges with a carrier bag and heads for home.

Harry's Volvo skids to a halt alongside her.

HARRY
(pushing door open)
Get in!

Tessa is hardly in before he shoots off again.

132 INT. HARRY'S VOLVO - TRAVELLING

132

HARRY

Tessa, you can't go home at the moment.

She turns to him for an explanation.

HARRY (CONT'D)

(as calmly as possible)

It might be dangerous.

TESSA

I knew something was up.

HARRY

No. Well... yes. I don't know. Something's just... happening.

TESSA

This why you've been so weird lately, isn't it?

HARRY

Tessa, I, I can't really talk about it right now. Let's find you a hotel and--

TESSA

I don't want to go to a hotel!
(getting upset)

I don't want anything to happen to you!

Harry pulls the car over and puts his arms round her.

HARRY

I don't want anything to happen to you either.

TESSA

Can't I go to Cassie's?

HARRY

Are you kidding? She'll string me up.

Tessa burrows further onto his shoulder.

TESSA

I'm not going to a hotel.

Harry curses. Rams the car into gear.

133 INT. CASSIE'S LOFT APARTMENT - EVENING

133

Cassie is at her desk working when the doorbell rings.

She opens the door to reveal Harry and Tessa.

CASSIE
(to Harry, bristling)
Some nerve you've got.

TESSA
He's in trouble.

She glares at Harry as he follows Tessa in.

HARRY
Can she stay here?

TESSA
Apparently it's not safe at home.

Harry indicates this is true. Cassie shelves her alarm in order to deal with Tessa.

CASSIE
Well... in that case, there's the sofa.

Tessa nods gratefully. Shuffles over.

Cassie turns to Harry.

CASSIE (CONT'D)
This better be good.

Harry leads her further away from Tessa.

HARRY
Baz died of a heart attack tonight.

Cassie's hand covers her mouth.

HARRY (CONT'D)
Except, I can't be sure any more if it was... natural.

CASSIE
Harry, don't mess me about any more. What are you actually saying?

HARRY
I'm scared someone might want to do the same to us. Tessa and me.

CASSIE
What... *kill* you?

He makes sure Tessa isn't looking. Nods quickly.

CASSIE (CONT'D)
But.. you're just a writer, who'd
want-- How do you know this?

HARRY
(here goes)
Michael Kollodi told me.

Cassie resists the urge to hit him.

CASSIE
Harry. He's six thousand miles away.
DON'T START THAT AGAIN!

HARRY
Not the actor. The original.

Cassie stares at him trying to get a handle on this.

CASSIE
The--

HARRY
...from the book, yes. He's here.
(beat)
It's all my fault.
(off her look)
I knew I shouldn't have told you.

Cassie's anger turns to concern.

CASSIE
Harry, you're not well. I think you
should get help.

HARRY
We'll talk about this later. I'm
going to sort it out.

His look moves from Cassie to Tessa, nervously taking it
all in.

HARRY (CONT'D)
Please... don't worry.

They watch helplessly as he ducks out.

134 EXT. CHELSEA - RANDA'S APARTMENT - NIGHT

134

Harry's Volvo parks a little way from the building.

He checks to see if the coast is clear before sprinting for
the door.

135 INT. RANDA'S APARTMENT

135

She opens the door to Harry. He enters without saying anything.

RANDA
I killed him, Harry.

Harry stiffens.

RANDA (CONT'D)
We were breaking up. Arguing. I know that's what gave him the heart attack.

Harry relaxes again.

HARRY
It wasn't you. Believe me.

They stand facing each other for several charged moments.

Randa steps closer. Embraces him. Runs her hand under his shirt and up his back.

He kisses her face. Slips his hand into her blouse, caressing her breasts.

As their bodies grind Harry lifts Randa off her feet and presses her against the wall.

Immediately she stiffens. Harry pulls back, looks at her.

RANDA
(quietly)
Baz always did that.

Harry loosens his grip, lets her slide down onto her feet.

HARRY
Sorry.

RANDA
No, no. I mean... wow.
(brushes back hair)
Freaky.

Long pause.

RANDA (CONT'D)
Drink..?

136 INT. CASSIE'S LOFT APARTMENT - NIGHT

136

Cassie sips white wine in silence. Tessa has a takeaway capuccino.

TESSA

Do you really think he's going crazy?
My friend Melanie's dad flipped out--

CASSIE

He's not going to flip out.
(darkly)
He just needs to pull himself
together.

Suddenly Tessa bursts into tears.

CASSIE (CONT'D)

Tessa, don't... he'll be okay.
Really.

TESSA

WHAT ABOUT ME..? I'm fourteen years
old today! It's my birthday.
(floods)
Nobody even noticed.

Cassie holds her close, curses Harry silently.

CASSIE

Come on. We're going out.

137 INT. RANDA'S APARTMENT - LIVING ROOM - NIGHT

137

They sit on the floor sharing a bottle of wine. Both are
pretty ripped.

HARRY

I'm not sure I like this new me.

RANDA

You didn't like the old one either.

HARRY

That was just boring. This is
bewildering. This is... out of
control.

He looks to Randa for reassurance but she says nothing.

HARRY (CONT'D)

I mean, you're doing the same kind
of thing, exorcising whatever it is
from your old life -- don't you
feel better?

A long pause as she considers this carefully.

RANDA

No.

It's not what Harry wanted to hear.

RANDA (CONT'D)

I'm not what you need, Harry. And
you're not what I need, either.

(beat)

You do realise that?

HARRY

(rising panic)

This is terrible. I can't move
forward and I can't move back.

RANDA

(eyes closed,
swaying slightly)

Yes you can.

He looks at her expectantly.

RANDA (CONT'D)

Er... I think I'm going to pass
out. I have to eat something, Harry.

138 INT. THE COMEDY STORE - NIGHT

138

A FEMALE STANDUP is going through her routine.

Tessa watches, rapt. After a few moments she turns to Cassie
sitting next to her.

TESSA

I can do that.

Without saying anything Cassie gets up and crosses to the
MC standing by the side of the stage.

Tessa watches, wondering what's going on.

Cassie returns to her seat, a big grin on her face.

CASSIE

I've booked you into the next Open
Night.

Tessa punches the air.

139 EXT. FISH AND CHIP SHOP - NIGHT

139

Randa and Harry emerge eating hungrily.

RANDA

It's a question of confronting your
spirits head on. And with honesty.
Then you can look into your Power--

Harry doesn't know what she's talking about.

RANDA (CONT'D)

Sorry... another Indian thing: your power is what's inside you that makes you you. Makes you strong.

HARRY

But what is it?

RANDA

Only you know that.

140 EXT. THE COMEDY STORE - NIGHT 140

Cassie and Tessa emerge laughing and jump into a cab.

141 INT. TAXI - TRAVELLING 141

Cassie's mobile RINGS as the cab pulls away.

CASSIE

Hello? ... Yes, I do remember you.
From the New York office ... Of course I didn't take any notice, you were drunk ... Y-you weren't joking..?

Cassie looks thrown.

142 EXT. HIGH STREET - NIGHT 142

Harry and Randa have finished their fish and chips and are walking back to her place.

RANDA

It's kinda like the nuclear option. If you knew the big one was going to happen and you only had, like, *moments*, what would come into your head?

It hits Harry like a thunderbolt.

HARRY

Tessa. And yes... Cassie.

RANDA

That's your Power, Harry.

Harry's face slowly animates as this sinks in. He wraps his arms round Randa and kisses her gratefully.

At that moment Tessa and Cassie's taxi drives past.

143 INT. TAXI - MOVING 143

Tessa sees them first. Then Cassie. Tessa turns to Cassie, shocked.

TESSA
Is that Randa?

CASSIE
It's alright, Tessa. I should have realised she was behind this.

144 INT. RANDA'S APARTMENT - NIGHT 144

Randa sits motionless staring at the phone.

Eventually she plucks up courage. Picks up the receiver and dials a very long number.

RANDA
Surprise, surprise ... will you talk to me? ... No, I'm not alright, I...
(bites lip)
Something happened tonight and... suddenly I don't know what I'm doing here.

145 INT. HARRY'S APARTMENT - LIVING ROOM 145

Tessa is alone, sitting cross legged on the floor.

In front of her is a solitary jaffa cake with a lighted candle stuck into it.

TESSA
Happy birthday, Tessa.

She blows out the candle.

146 INT. CASSIE'S LOFT APARTMENT - NIGHT 146

Cassie sits on the chesterfield hugging her knees.

A KNOCK at the front door.

She opens it to find Harry standing there. She tries to close the door on him but he pushes in.

HARRY
(looking round)
Where's Tessa?

CASSIE
I dropped her off at the Apartment.

HARRY
Are you CRAZY??

CASSIE
Oh, stop pretending! We know there's
no danger.

He heads back to the door.

CASSIE (CONT'D)
WE SAW YOU! With Randa. The whole
pavement snog. Tessa and I were in
a cab.

Harry freezes.

CASSIE (CONT'D)
Some father. Some lover. Leading us
on with that cock and bull story
just so you can hump your floozy.
Jesus... *Michael Kollodi..?*
(gesturing)
...your nose ought to be OUT TO
HERE!

He turns to face her.

HARRY
Okay. We need to talk.

She slaps his face, hard.

CASSIE
You broke my heart. I never want to
see you again.

He just stands there.

CASSIE (CONT'D)
Fuck off, Harry! Out of my life!

He backs out of the door, abject.

147 INT. HARRY'S APARTMENT - THROUGHOUT - NIGHT

147

Harry bursts through the door.

HARRY
Tessa!

No reply.

He checks the living room -- no Tessa.

Runs to her bedroom -- empty.

The PHONE RINGS.

He doesn't move, letting the answerphone take it.

RANDA'S VOICE

Goodbye, Harry. I'm at Heathrow.
This isn't the way I would've wanted
to do it--

Harry runs back into the living room, grabs the phone.

HARRY

Do what, Randa?

RANDA'S VOICE

I'm going home.

HARRY

What are you saying..? You CAN'T!
(trying to think)
Look this is a bad time. I need
your help, Tessa's-- don't get on
the plane before I get there!

Harry flies out of the door again.

148 EXT. M4 MOTORWAY - NIGHT

148

Harry's Volvo turns off the motorway and powers down the approach road to Heathrow Airport.

149 INT. TERMINAL 3 - AMERICAN AIRLINES DESK

149

Harry pushes to the front of the queue.

HARRY

Do you have a Miss--
(realising he
doesn't know name)
Randa. Her name's Randa... Probably
the Tucson flight.

The FLIGHT ATTENDANT looks at the frantic Harry and then the line building up behind him.

HARRY (CONT'D)

Please. It's terribly important.

The Attendant decides that looking is the quickest way to get rid of him. She scans the list.

FLIGHT ATTENDANT

There's a Mrs Randa,er--

HARRY

No, no. She's not married.

Before the Attendant can continue a VOICE interrupts.

RANDA (O.S.)

Yes, she is, Harry.

Harry spins round to find Randa standing a few feet away.

RANDA (CONT'D)

And it's time I went back to him.

The shock waves reverberate through Harry's body.

Randa takes his arm and they move slowly to a quieter area.

HARRY

Married..?

She shrugs: 'what can I say?'

HARRY (CONT'D)

Is there anyone else I should know about..?

RANDA

Only Baz.

Harry struggles to take it in.

RANDA (CONT'D)

I told you I was trouble. I've been stupid, Harry, but I wouldn't hurt you for the world.

HARRY

I thought we were helping each other.

RANDA

Of course we were. And thank you for that, Harry, because....

(carefully)

... because you made me-- you see I looked into my Power, too. And that's why I have to go.

The BOARDING ANNOUNCEMENT comes on the loudspeakers for her flight. Harry starts to panic.

HARRY

Stay. Please.

Quickly and passionately she kisses him.

RANDA

Our hearts will always soar together, Harry.

She pulls away until their arms are at full stretch, then lets go. Harry's arm remains that way for several moments as she joins the other passengers milling through the gate.

And then she's gone.

Harry turns and walks away in a trance.

150 EXT. M4 MOTORWAY - NIGHT 150

The Volvo careers onto the motorway from the airport slip road, CAUSING OTHER CARS TO VEER AWAY dramatically.

151 INT. HARRY'S VOLVO - TRAVELLING 151

Harry doesn't even notice.

152 EXT. THAMESIDE PATH - NIGHT 152

Tessa wanders onto her favourite spot, still very upset.

She jumps up onto the wall, stares down into the swirling, inky water below.

153 INT. LANDING OUTSIDE HARRY'S APARTMENT - NIGHT 153

Harry hurries up the stairs. His spirits lift as he sees the front door to the Apartment ajar.

154 INT. HARRY'S APARTMENT - HALLWAY - NIGHT 154

HARRY
Tessa, is that you?

No reply. He moves quickly into

155 THE LIVING ROOM 155

He finds Kollodi sitting on the sofa.

KOLLODI
They've got her. The deal is: her
for me.

Harry goes numb.

HARRY
So what do we do?

Kollodi looks directly at him.

KOLLODI
 She'll never be able to see me,
 will she?

HARRY
 W-who?

KOLLODI
 Tessa.

HARRY
 No.

Kollodi nods slowly.

KOLLODI
 I would have loved that. I would
 have told her everything I know.
 I would have shown her everything
 that ever excited me.

Pause.

HARRY
 I'm so sorry Michael. I can't change
 that.

KOLLODI
 And I can't ever be a real person,
 can I?

HARRY
 I'm afraid not.

A terrible sadness crosses Kollodi's face.

KOLLODI
 I'd love that, too. To be like you.
 You can be a real jerk sometimes
 but you're a okay guy, Harry. I
 like you.

Harry is very touched.

HARRY
 What you do have, Michael, that no-
 one can take away from you...

He touches Kollodi's arm.

HARRY (CONT'D)
 ...is me.
 (beat)
 I'll always be your friend.

Kollodi gets up and embraces Harry. They stay like that for
 some time.

KOLLODI

Okay.
 (breaks away)
 Let's go get Tessa back.

156 EXT. THAMESIDE PATH - NIGHT 156

Tessa is still there, a lone figure sitting on the wall.

157 FURTHER DOWN THE PATH 157

Harry and Kollodi peek round the corner of a building.
 Kollodi points.

We see Tessa from their point of view: she is surrounded by three of the Villains from the railway marshalling yard, all carrying guns. There's no sign of Sadie Grey.

Harry turns to Kollodi, perturbed.

KOLLODI

What I want you to do is wait FIVE minutes then walk up and get their attention.

HARRY

What are you going to do?

Kollodi rolls his eyes.

KOLLODI

Read them a passage from the Bible, whaddya you think I'm gonna do?

Starts to move off. Pauses.

KOLLODI (CONT'D)

And *try* and look tough, okay?

He disappears behind the building.

158 INT. CASSIE'S LOFT APARTMENT - NIGHT 158

Cassie unfolds a map of New York. Looks at the unfamiliar streets.

Sniffs unhappily.

159 BACK TO THE THAMESIDE PATH 159

One of the Villains has moved further along the wall, away from the others.

He lights a fag, leans on the wall to enjoy his smoke.

Below him the inky water slides by.

CLOSER ON SURFACE OF WATER

Kollodi's head emerges slowly out of the water, like Martin Sheen in 'Apocalypse Now'.

He registers the Villain a few feet above him. Smiles.

WITH HARRY

Harry checks his watch. Mutters a quick prayer. Takes a deep breath...

TESSA AND THE VILLAINS

Tessa, of course, can't see her 'captors'. When she hears FOOTSTEPS and turns, all she sees is Harry.

Harry on the other hand is confronted by the startled Tessa, three serious looking thugs and a small forest of gun barrels.

HARRY

(deepening voice)

Right! Let's sort this thing out!

At this point Kollodi's hand reaches up, grabs the smoker Villain and yanks him over the wall into the water.

As per plan the two other Villains are too intent on Harry and miss this. They cock their weapons.

Tessa responds angrily.

TESSA

You can't! It's too late!

VILLAIN

Where's Kollodi?

Harry sees Kollodi swiftly climb over the wall and creep up silently behind them.

HARRY

What we have to do is talk.

VILLAIN

Go and play with your hamster. This is nothing to do with you.

TESSA

(simultaneous with
above)

I don't want to talk with you!

Kollodi pounces. THUD! He karate chops the nearest Villain and grabs his gun -- an Uzi.

The other Villain turns. Seeing his mates dealt with and Kollodi poised to fire, he grabs Tessa as a hostage.

VILLAIN

Don't push it!

This corresponds with Tessa jumping down off the wall and railing against her dad.

TESSA

She's going to New York now and
we'll never see her again and it's
all because of you!

Harry freaks, rushing at the Villain in a blind frenzy.

Tessa SCREAMS at the sight of her father heading straight for her, fists flailing.

The Villain lets go of Tessa and fires both barrels of his shotgun. It misses, SHATTERING BRICKWORK either side of the advancing Harry.

Harry pounds the Villain, knocking him away from Tessa.

Terrified, Tessa jumps back onto the wall. Watches her father shadow boxing the air.

TESSA (CONT'D)

STOP IT! YOU'RE SCARING ME!!

Kollodi reacts quickly, spraying the Villain with bullets. He falls like a limp doll.

Suddenly all is quiet again, except for Tessa, sobbing.

TESSA (CONT'D)

I don't understand! What's happening
to you?

But Harry's attention is fixed on the two dead Villains, who are slowly but surely DEMATERIALISING -- like a video image being slowly erased.

TESSA (CONT'D)

TELL ME!!

HARRY

Wait a minute, Tessa...

Suddenly another SHOT rings out.

Kollodi looks down in amazement at the neat hole that has just appeared in his chest. He drops his weapon. Collapses onto the ground.

Sadie Grey appears and looks down at him.

SADIE GREY

You're losing your touch.

She empties the rest of the gun into the helpless Kollodi. He jumps and jerks like a crazy puppet. Then is still.

HARRY

NO!!!

Incensed, Harry grabs Kollodi's Uzi. DUUURRRRR! He lets Sadie Grey have it.

She SQUEALS with rage. Crumples into a heap. Starts to DEMATERIALISE as well.

Harry drops the gun and kneels next to his friend.

Kollodi is just about alive but fading fast, and parts of him are slowly DEMATERIALISING.

Tessa continues to stare at what she sees as Harry on his knees, talking to the weeds on the path.

HARRY (CONT'D)

Oh no, no...

Harry takes Kollodi in his arms.

Kollodi looks at the empty space where his left arm used to be.

KOLLODI

I guess... this is it then.

Harry's eyes start to fill up.

HARRY

Michael, listen. The guy who wrote your poem also wrote:

"I carry your heart with me
I carry it in my heart
Anywhere I go you go
Whatever is done by only me
is your doing..."

Kollodi smiles softly.

KOLLODI

Hey, I like that. That feels good...

All that is left of Kollodi now is his head, one arm and half a leg.

KOLLODI (CONT'D)

See ya Harry. We had a great time, didn't we?

And with a last grin, he's gone.

All that remain are a few POPS OF STATIC.

TESSA
(frightened)
Dad...?

Harry looks up. Gets to his feet and lurches over to her.

HARRY
Tessa, I--

Tessa leaps to her feet, balancing precariously on the wall. Beneath her feet: the flowing waters of the Thames.

TESSA
Don't come near me--

They both stop, suddenly bathed in dancing FLASHLIGHT BEAMS.

Two POLICEMEN are making their way towards them.

Startled, Tessa loses her footing. Falls backwards and disappears into the swirling water.

Harry's heart slams into his mouth.

HARRY
Tessa!!

He runs to the wall, dives after her without stopping.

160 IN THE WATER

160

They both thrash about, caught in the fierce current.

With superhuman effort Harry kicks and claws his way over to her.

HARRY
Hold on to me!

She reaches out. Harry grabs her, pulls her to him.

161 A SLIPWAY

161

The two Policemen run down to the water's edge.

Harry and Tessa are bobbing towards them, still trapped in the current.

One of the Policemen grabs a long wooden spar and wades out as far as he dares towards them.

POLICEMAN
Grab it!

He thrusts the spar at them. Harry reaches. Snatches it.

The other Policeman wades in too, helps drag them in on the end of the spar.

They pull too hard. Harry's hand slips off.

Tessa SCREAMS, goes under.

The Policemen curse.

Harry lunges again -- a firm hold -- the Police pull -- and suddenly he and Tessa are on the slipway like two beached whales.

Tessa flings her arms round Harry's neck.

HARRY
Everything's going to be alright.
(holding her tight)
It'll be different from now on.

DISSOLVE TO:

162 INT. HARRY'S APARTMENT - TESSA'S BEDROOM - LATER

162

Harry strokes Tessa's forehead affectionately as she settles down into her bed.

TESSA
Are you going to stop acting all loony tunes now?

HARRY
Definitely. I learned a big lesson.

TESSA
(not sure yet)
Yeah?

HARRY
I was a fool, but I'm going to put it right. We're going to be okay now.

She touches his nose to see if it's growing.

HARRY (CONT'D)
Very funny. But it's the truth. We're going to do lots of things together from now on. I want to do that.

Tessa thinks about it.

TESSA
Does that mean you'll help me write
material now?

HARRY
Done deal.

She beams as they hi five.

HARRY (CONT'D)
But the most important thing, Tessa--

He takes a felt tip from her bedside table and draws a little heart on the palm of her hand, and another on the palm of his.

HARRY (CONT'D)
Whatever we do... our hearts will
always be together.

He presses their hands together.

163 INT. HARRY'S APARTMENT - LIVING ROOM

163

Pale, early dawn light peeks through a gap in the curtains.

Harry staggers in looking exhausted.

Harry rests his head in his hands. Not far from his nose, on the bookshelf, are the copies of his books.

In a sudden spurt he pulls them off the shelf and flings them into the fireplace.

HARRY
Time to move on.

With trembling hands he sets them ON FIRE.

164 INT. HARRY'S APARTMENT - STUDY

164

Harry enters and switches the iMac on.

Sits down.

Places his hands on the keyboard.

CLOSE ON COMPUTER SCREEN

Words appear in the centre of the screen:

"IMAGINARY FRIENDS

a novel by

Harry Browne"

ANGLE ON HARRY

He smiles.

HARRY
Okay, Michael..?

CLOSE SHOT: 'SAVE' BUTTON ON KEYBOARD

He presses it decisively.

165 INT. LITERARY AGENCY - RECEPTION - DAY

165

Cassie's Secretary sees Harry coming through the swing doors.

She lunges for Cassie's office and puts herself bodily between Harry and the door.

SECRETARY
Don't you dare!

Harry holds up his palms in a gesture of peace.

HARRY
It's alright, I just want to--

The Secretary picks up a chair to fend him off.

SECRETARY
(shouting to someone)
Get security!
(to Harry)
You're lucky I can't reach my
scissors, fella, or I'd cut off
your pathetic little--

She stops as behind her Cassie opens the door to see what all the fuss is about.

Cassie says nothing but we know her heart is beating very fast.

HARRY
Cassie, hear me out--

SECRETARY
SECURITY!!

CASSIE
There's nothing left to say, Harry.
I'm going to New York.

HARRY
No, listen, please...

He sees 2 SECURITY MEN hurrying in his direction.

HARRY (CONT'D)

I don't want you to go! I want you to stay here with me. And Tessa.

SECRETARY

Don't listen to him.

HARRY

I mean... I don't blame you, I was acting so badly, but it's--
 (mimes 'erased')
 Randa's gone, all that craziness is GONE, I'm back to 'me' now--

The Security Men arrive and take an arm each.

SECURITY MAN

Come on. Let's not have any trouble.

HARRY

I don't expect you to believe this, but the, the Harry who gave you all that grief.... isn't the Harry that's standing here...

Harry tries to shake free. They start to pull him away

HARRY (O.S.) (CONT'D)

What can I say..? It's like... yes, whiskey -- chemically we're probably both the same, but I guarantee this one tastes a darn sight better...

A smile of recognition flickers across Cassie's lips.

CASSIE

(to Security Men)

Let him go!

They look at her: "are you sure?"

SECRETARY

Don't be a fool.

CASSIE

What are you trying to say, Harry?

He shakes free, moves towards her.

Crowds of AGENTS are gathering as well now.

HARRY

I'm saying... the Harry standing here is the one who... loves and treasures you and knows that now, and regrets like hell he didn't before...

(MORE)

HARRY (CONT'D)

(beat)

...and won't make that mistake again.

Cassie says nothing.

He shrugs: "oh well, I tried". Turns and heads for the door.

CASSIE

Harry!

He spins back round.

Their eyes meet.

She pushes past her Secretary towards him.

They fall into each other's arms.

The Agents all APPLAUD.

DISSOLVE SLOWLY TO:

CAPTION: "6 MONTHS LATER"

CUT TO:

166 EXT. THE COMEDY STORE - NIGHT

166

We hear Tessa's VOICE and AUDIENCE LAUGHTER over a long queue of people waiting to go inside..

TESSA'S VOICE

(imitating

W.C.Fields)

Ye-e-es, it's a funny old woorrld --
a man's lucky to get out of it
aliiive...

The queue snakes past an adjacent bookshop

BOOKSHOP WINDOW

There's a display for the Booker Prize nominations. One of the names looks familiar.

CLOSE ON BOOK

The cover reads: "IMAGINARY FRIENDS" by Harry Browne

TESSA'S VOICE (CONT'D)

Y'know... I used to tell Essex girl
jokes. That is, until I discovered
normal life. And I mean... *is this
it, or what..?*

(MORE)

TESSA'S VOICE (CONT'D)

I'm just turned fourteen, and I tell you-- I'm not impressed. No kidding... life to me is like one of those bumper stickers: "IF YOU CAN READ THIS YOU'RE NOT FROM HERE".

(waits for laugh
to subside)

What is going ON..?

167 INT. COMEDY STORE

167

The place is packed out. On stage Tessa looks completely at home.

In the audience, grinning from ear to ear, is Harry. Sitting next to him, equally enjoying the act -- Cassie.

TESSA

Actually I blame Walt Disney. I put my computer on the other day and it started writing things on its own. Like magic. You may laugh, but I tell you, these things really can happen.

YES THEY DO!

So I go -- "WHAAAAT???" - and try to ignore it. Well... BIG mistake! Things just got WORSE. There in front of me, large as life, is a character from my favourite video telling me:

"I WANNA BE YOUR PAL!!".

So, I'm a nice kid, I try to oblige. Before I know it I'm in a virtual reality gang war. We whack a few villains. Then he gets whacked, and you know what? He evaporates... right in front of my eyes! And all of this is going on while you suckers are SHOPPING or whatever you do. Well... by now I'm pretty spooked. I put on the tv for some, you know, normality. What do I see? England winning a test match, and David Beckham saying THERE WAS NO AFFAIR!

(artful pause)

Yeah. Walt Disney's running the whole show, folks...

More laughter followed by a round of applause.

Harry looks across to Cassie and smiles. She returns it and turns back to the stage. Harry continues to look at her for several moments before turning back himself.

TESSA (CONT'D)

Okay, you can stop applauding now.
I'm only a minor...

(smiling into
audience)

But before I go I just want to thank
someone -- my dad.

She holds up her palm. Inked on it is a little heart.

TESSA (CONT'D)

You know what they say: from 16 to
35 a girl needs good looks; from 35
on she needs personality. But I'm
here to tell you-- at my age what
she needs is a darn good writer...

(over applause)

Thank you, goodnight....My name's
Tessa Browne...

SEE YOU AFTER PUBERTY!

She runs off stage. Looks for Harry and Cassie.

Their seats are empty.

168 EXT. THE COMEDY STORE

168

Harry and Cassie are kissing in the doorway.

We pull away, up and up until they're just specks.

169 EXT. AERIAL SHOT - LONDON BY NIGHT

169

Picture postcard view.

CAPTION: "...and they probably lived happily ever after"

FADE OUT