

Written by

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#### FADE IN:

# EXT. BROCKS MONUMENT - EVENING

A large monument stands tall in the midst of a beautiful garden. Hardly anyone's around.

A little girl, YOUNG JESSICA -- who wears a butterfly necklace -- and her FATHER walk together, hand in hand towards the structure.

As they make their way towards the monument, the girl begins to see the beginning of the entrance, which leads up a staircase. It's dark and sinister.

The girl stops, in fear.

The father smiles at her and goes to her. He caresses her hair, then picks her up by her shoulders. He walks inside the dark monument.

INT. STAIRCASE - BROCKS MONUMENT -- EVENING

The father carries little Jessica up the flight of stairs, the footsteps making intricate echoing noises throughout.

WINDOW - WIDE ANGLE

A magnificent view encompasses the open window as the father and little Jessica stare out in wonder.

Little Jessica reaches out into the window, as far as she can...

INT. BEDROOM - JESSICA'S APARTMENT - MORNING

The alarm clock rings.

JESSICA'S eyes open rapidly. She turns around in her bed, and pushes the button on the alarm. It doesn't turn off.

With a rush of anger, she knocks it off the top of the counter. Pieces of the clock shatter on the floor.

Jessica settles down and sighs, rubbing her face.

#### INT. WASHROOM - JESSICA'S APARTMENT

Jessica looks at herself in the mirror, now dressed in a waitress's uniform.

She stares at herself, touching the butterfly necklace she still has until her eyes come down to the counter in front of her. She picks up a photograph. She puts her thumb on it, touching it's surface.

#### INT. APARTMENT

She walks out of her room, and with her purse moves through the hallways without even looking or being conscious.

She walks to the stairwell, walking downwards to the ground floor.

### EXT. ROADS - MORNING

Lush green scenery and rocks encompass the roadway.

Jessica's car drives down a long, winding road way into the main road, then heads north.

# EXT. DINER (ESTABLISHING)

The diner: plain, simple.

# INT. DINER

Jessica goes around serving her customers, but looks as if she's in other world all together: A deep feeling of disappointment.

### EXT. ROADS (ESTABLISHING)

Jessica's car rides along the darkening sky and street lights.

#### INT. LECTURE HALL

Jessica is taking down notes in a lecture hall.

#### EXT. APARTMENT - NIGHT

Jessica, beat and tired, walks inside the doors to the apartment.

### INT. WASHROOM - JESSICA'S APARTMENT

Jessica brushes her teeth slowly. She picks up the photograph she picked up this morning, and looks at it.

She sighs, slowly down her brushing.

# INT. BEDROOM - JESSICA'S APARTMENT

Jessica slips into bed and closes her light.

She starts to slowly shut her eyes, until she falls asleep.

# INT. BEDROOM - JESSICA'S APARTMENT

Looking up at the ceiling, Jessica awakens not to any sound but by herself.

She turns her head to her alarm clock, but it isn't on the counter.

She moves over on the bed, looking down at the floor.

-- the clock's broken.

She panics, running out of bed with her pajamas and into the other room.

### EXT. ROADS - MORNING

Lush green scenery and rocks encompass the roadway.

Jessica's car drives down a long, winding road way into the main road, then heads north again.

### EXT. DINER - MORNING (ESTABLISHING)

The diner: plain, simple.

Jessica sprints inside. The door closes.

INT. COFFEE MUG - DINER

An empty coffee mug is filled up to the top.

EXT. DINER - EVENING

Jessica runs out of the diner, to her car. She starts it up, then drives away towards the main road.

EXT. ROADS (ESTABLISHING)

Jessica's car rides along the darkening sky and street lights.

INT. LECTURE HALL

Jessica is taking down notes in a lecture hall.

EXT. APARTMENT - NIGHT

Jessica, beat and tired, walks inside the doors to the apartment.

INT. APARTMENT

Jessica is holding up a pay-phone in the main lobby of the apartment.

She tries to call someone, but the line isn't working. She tries to call again.

-- she waits, but no answer. She puts down the phone slowly, saddened.

She's about to walk up the stairwell, when she remembers something. She goes into her pursue, finding a note that she wrote to herself.

"ALARM."

INT/EXT. CAR - STREETS -- NIGHT

She rides along the street. Her expression on her face, borderline breaking out into tears.

EXT. SMALL SHOP - NIGHT

Jessica walks into the small shop, full of antique clocks.

INT. SMALL SHOP

Jessica walks in. The shop is quite small, but a lot of it is hidden behind multiple corners.

The sounds of ticking encompass the room, all seeming to be at different intervals.

It is chaotic, but Jessica doesn't seem to care.

All of a sudden, she runs into GUY, who looking at his watch. She steps back, looking at him sympathetically, but her expression turns into wonder as she gazes into his face, which she finds pleasing.

She stares at him, and he does as well.

The clocks all tick at the same pace.

EXT. CAFÉ

The two sit outside a café, sipping on espressos while the rest dine in the background.

The girl talks about her day, and seemingly talking about her life (It's not heard, mouthed).

She stares at him, smiling.

GUY doesn't respond, but replies with an innocent silence.

FLASHBACK: Guy, dressed up in comfortable, fitted clothing, packs a suitcase. He seems to be undoing a screw-like object.

He leans back, looking down towards the wrist collars of his shirt.

-- stained in blood.

He looks at it coldly, flipping it away from sight.

BLACK FRAMES.

Superimposition over:

Three months later...

EXT. CONDO

A car pulls up to a nice condo, French inspired architecture.

INT. CAR

Jessica and Guy in the car.

She looks in astonishment.

JESSICA

This is where you live? (Pause)

How did you afford this?

GUY

Inheritance, mostly.

INT. HALLWAY - CONDO

Inside: white walls and hard floor, beautiful designs.

Jessica's shoes clamp against the floor as does Guy's dress shoes.

Jessica carries along a reelable luggage case.

**JESSICA** 

Inheritance, from who?

He goes to the room number, and unlocks the door with a card-pass.

GUY

Come inside.

He opens the door.

INT. GUY'S CONDO

The girl enters the room, and inside is a beautifully decorated room that's quite large and filled with expensive furniture.

**JESSICA** 

Oh my...

GUY

You can set it there.

Guy walks in, unimpressed and ignoring Jessica's reaction to the room.

He makes his way over to a random room inside the condo, away from Jessica as she walks around.

She observes the wall of books on the selves, the view from outside, etc...

-- She comes upon a picture frame.

She picks it up, holding it to her face. The photo is a black and white portrait of Guy with an young looking male figure: strong, in his early 40s. They're both in suits, alcohol in hand.

She looks at it strangely.

-- Guys comes back into the main room, walking quickly towards the door with a briefcase in his hand. Jessica quickly puts the picture down.

He goes to put back on his coat when he peaks at Jessica, who is pretending to look at the books.

GUY (CONT'D)

I got a whole collection of Fleming, there. They're a good read.

(Pause)

It's not really the stuff you're into, though.

She nods her head, awkwardly.

**JESSICA** 

Yeah.

(Pause)

Where are you going?

GUY

Just a little job. We can spend this afternoon together.

She approaches him.

**JESSICA** 

Okay.

She pecks him on the lips.

-- he leaves, quickly. The door shuts.

She stands around, not knowing really what to do. She goes to the phone in the kitchen, and dials an obviously familiar number. She hesitates to pick up, but she does.

The phone rings. She touches her necklace.

"I'm sorry, your call is not available..."

She hangs up the phone.

All of a sudden, she gets an idea. She walks towards the door, putting on her coat as well, and then heads out the door.

### INT. JEWERLY SHOP

Inside the jewerly shop, she looks at a watch over the counter as the jeweler looks at her.

He explains to her how intricate it is, and how the deal's good. She gives him a card, and he swipes it. She appears guilty, unsure of this transaction, but pushes herself to do it.

### INT. GUY'S CONDO

Beside a window still, the girl is sitting down at a workstation where papers are piled neatly, and everything is orderly. With a dark pen in her hand, and a page of white infront of her, she writes at the top,

"Dearest..."

#### -- Later,

Sarah sits at a table, with cut up sheets of wrapping paper and strings.

She's finished the tiny gift, and is now inserting a label which she still has to, label.

### FROM:

"Yours sincerely, butterfly."

She sticks it on the package.

INT/EXT. ROADS - SUBURBS -- DAY

The girl rides along in her car along the suburban home. Greenery sounds it, contrasting well with the well maintained home with trimmed lawns.

She looks out into the window, knowing exactly where she needs to go.

### EXT. SUBURBS

She walks up to the home of importance to her, looking around in painful nostalgia. The present is in her hand.

-- she goes to the front door step, and places the present on the porch.

Once she does -- in the lonely essence of the house's demeanor -- she stands still, taking in a breath. She slowly sits down,

-- As a child she sits down to. She and her younger self look out at the trees, the hollowing wind the only sound heard and the leaves of the trees fluttering.

#### INT. WASHROOM

Guy, in a panic, walks into the small washroom with only a white collared shirt.

Parts of his face and shirt are covered in sufficient stains of blood.

He goes to the sink, rinsing his face.

### INT. GUY'S HOUSE

The apartment stands alone against the tapping of the rain on the outside window, providing a soothing sound for Jessica to listen to as she stares out the window, arms crossed in a warm sweater.

Guy enters the front door. He looks at Jessica, as she does at him.

Their stares hold for a moment, then she smiles.

JESSICA

(Softly)
Everything alright today?

He continues to stare without a smile.

INT. WASHROOM - GUY'S HOUSE

Guy, facing the mirror, looks lifelessly at himself as he shaves with a straight razor. He does it slowly.

In the corner of the doorway, Jessica leans back and looks at him. He doesn't turn around to look at her curious, sadden expression. She knows something that day bothered him.

-- yet, there is a serene attitude to him. As if he had to deal with it before.

She slowly walks up to him, still with a lot of shaving cream on his face.

She wraps her arms around his waist, and puts her chin on his shoulder. He doesn't budge.

**JESSICA** 

You okay?

He doesn't reply.

GUY

How was your day?

**JESSICA** 

Good.

A moment of silence.

JESSICA (CONT'D)

Are you coming to bed after?

GUY

I'm gonna have a drink first.

She lets go of him, walking out.

INT. BEDROOM - GUY'S CONDO

A small candle is lit on a small dresser in the bedroom. Guy sits on a leather chair, legs crossed. He's barely illuminated at all, and the light flickers.

He sips his bourbon, on the rocks, in solitude as the girl sleeps.

JESSICA (V.O.)

(Echo)

So what is it that you do?

GUY

(Whisper)

What I do? It's better you don't know, Jessica. But I'll take care of you. As long as I can...

He continues to sip in silence.

INT. BEDROOM - GUY'S CONDO - MORNING

The alarm clock goes off again -- with a distinct tone -- inside Guy's bedroom.

Jessica moves around in bed, miserable to get up, but she does.

INT. WASHROOM - GUY'S CONDO

Jessica brushes her teeth. As she does, she brings back the picture she's always looked at to her face, slowing down her brushing. After a moment of looking, she puts it down.

EXT. ROADS - MORNING

Jessica's car drives down the same long winding road way into the main road, then heads north.

EXT. DINER (ESTABLISHING)

The diner: plain, simple.

INT/EXT. CONDO LOBBY

Jessica walks into the condo lobby, looking exhausted, but not enough.

She walks towards the stairwell.

INT. STAIRCASE - CONDO

She walks up the staircase.

INT. GUY'S CONDO

Jessica walks the condo. Her footstep clamp against the floor as she slowly walks in, finding herself hearing a lot of banging and slamming of drawers.

She walks in to find the apartment in a wreck; clothes thrown everywhere, books thrown out of shelves, glasses shattered and wine spilt.

Jessica is shocked at what she sees, and doesn't move an inch further.

Guy comes into the room in a panic, briefcase in his hand closed. His white collared shirt is covered in blood and white. His hands are cut up, his hair is a mess, his face perspiring, his eyes blood-shot.

He stops in his tracks.

GUY

We gotta' go.

Jessica looks around the room, about to cry.

**JESSICA** 

What... what--

GUY

We don't have time to have a chat about it, in the car I'll explain as much as I can. Wait here, I need to get something.

(Pause)

Take this.

He throws the suitcase on the floor and runs back into another room.

Jessica stands there in astonishment, trying to find the works.

**JESSICA** 

(To herself)

What's going on...

GUY (0.S.)

(Shouts)

Found it, let's go.

All of a sudden, Jessica hears loud footsteps coming up from the staircase.

Guy runs towards her, with a gun in hand, picking up the suitcase on the floor. He also hears the footsteps.

GUY (CONT'D)

Shit.

He grabs Jessica's wrist and runs out with her.

INT. HALLWAY - CONDO

Guy is practically carrying Jessica as she's moving too slowly along. She cries in silence, as he covers her mouth while tucking his pistol into his belt.

He turns back, knowing the footsteps are getting closer and closer.

He uses his back to open the stairwell door, and heads inside. (Fight scene here)

INT. STAIRCASE - CONDO

Guy drags Jessica down the staircase, her mind in a spin. She has a headache.

**JESSICA** 

(Weakly)

Stop, let's stop, stop...

He doesn't turn back.

INT/EXT. CAR - ROADS - NIGHT

Jessica -- with her hand to her mouth, eyes watering -- stares out the front window as Guy drives, stressed but he contains it.

**JESSICA** 

I doubted myself, always. No, it can't be...

(Pause)

Every man in my life must have a niche. A niche that drives me away.

Guy doesn't reply.

JESSICA (CONT'D)

Speak for yourself!

She's about to go on, but figures there is no sense. She calms down.

JESSICA (CONT'D)

Can you at least tell me what's going on?

**GUY** 

... There are some people after me.

**JESSICA** 

People. What people?

GUY

Bad people.

**JESSICA** 

Well I don't want to be a part of it.

GUY

Of course not. I'm bringing you somewhere safe.

**JESSICA** 

And after that?

GUY

Complete the objective.

**JESSICA** 

"Complete the objective", of course.

They sit in silence.

JESSICA (CONT'D)

How could you live knowing that one day you could disappear and never hear from me again?

GUY

That's life.

**JESSICA** 

Have you ever considered my feelings? You know about my past and how I feel about this. And selfishly you listened to my shit, not giving a damn.

GUY

Of course I gave a damn.

**JESSICA** 

Then why are we in this... this... THIS!

GUY

I trusted myself to get jobs done right. My commitment to my job is my commitment to you. If I fail my job, I fail you.

(Pause)

I'm taking responsibility now by bringing you back home.

Jessica doesn't say anything more, and rests her head against the window.

EXT. APARTMENT - NIGHT

Guy pulls up to the girls old apartment. She stares up at it. Same as it was before.

GUY

Get out.

Jessica's stunned.

**JESSICA** 

That's our goodbye? "Get out?"

**GUY** 

(Shouts)

I said, get the fuck out of my car!

**JESSICA** 

Fuck you asshole! Stupid prick.

She gets out of the car and slams the door.

JESSICA (CONT'D)

(Shouts)

Here I was, thinking you loved me --

All of a sudden, a man grabs her aggressively and is trying to drag her away.

Jessica starts screaming, trying to break free of his grasp. She sees Guy outside the car, using the front of his car as cover. Gunshots are being fired at him from the car behind him. Guy fires back, as well as the man dragging Jessica.

The man dragging her become furious with her behavior, and knocks her out cold.

EXT. BROCKS MONUMENT - DAY (DREAM)

The sunlight on the landscaping is gleaming, everything is oversaturated.

From the point of view of Jessica, we move forward towards the monument, when a mysterious figure walks from the side, turning around infront of Jessica. He stops.

Jessica looks at him, stunned. It's WILLIAM.

WILLIAM

Jessica.

**JESSICA** 

Will?

WILLIAM

Hey kiddo. I just came to see you again.

**JESSICA** 

Well it's a little late now.

The tall monument behind him makes him seem grand.

WILLIAM

Still working at that diner of yours?

**JESSICA** 

What do you want, Will?

WILLIAM

I just wanted to know about my little boy.

Jessica stares at him.

**JESSICA** 

What little boy?

William sighs playfully.

WILLIAM

Our little boy, kiddo!

(Pause)

He's playing over there, don't you

William points, Jessica looks.

-- A boy is crouching beside some flowers, touching them.

Jessica stares at the boy, breaking into tears. William walks towards her slowly.

WILLIAM (CONT'D)

He's got your sense of adventure.

(Pause)

But his eyes... he gets them from

me.

(Pause)

Can I say hello?

Jessica stares at the boy, playing with his back faced to her. William walks towards the boy, and puts a hand on his back as he crouches beside the boy.

-- He goes on about the type of flowers.

Jessica walks towards the boy, also crouching down beside him. She touches his shoulder, feeling the reality of it.

WILLIAM (CONT'D)

His name is James.

(Points to Jessica)

Little James, say hi to your mother.

LITTLE JAMES speaks,

LITTLE JAMES

Hi mommy.

Jessica, through her confusion, manages to smile at his confession. William notices, and smiles too. She gives up, and enjoys the moment, real or not.

**JESSICA** 

I've only met him just now, but I love him.

(Pause)

Say, little James, would you like to see something my father showed me a long time ago?

LITTLE JAMES

Okay.

Jessica picks up little James, and they walk towards the monument, inside into the darkness.

LITTLE JAMES (CONT'D)

It's a little scary, mommy.

**JESSICA** 

Trust me, sweetheart.

(Pause)

There's always beauty in the

darkest places.

She says it a little to herself as well.

INT. STAIRCASE - BROCKS MONUMENT

Jessica carries little James up the flight of stairs, the footsteps making intricate echoing noises throughout.

WINDOW - WIDE ANGLE

A magnificent view encompasses the open window as Jessica, William and little James stare out in wonder.

**JESSICA** 

The view is something, isn't it?

Little James reaches out into the window, as far as he can...

AERIAL SHOT - SCENERY

Gliding over the long river...

-- all of a sudden:

INT/EXT. CAR - ROADS - DAWN

Jessica wakes up inside the backseat of Guy's car. He's still driving.

Jessica rubs her eyes.

**JESSICA** 

Where are we?

He looks back at her -- now with a cut on his cheek -- with sympathy in his eyes.

**GUY** 

I'm afraid I couldn't bring you home.

**JESSICA** 

What happened to your cheek?

GUY

You'll have to stay with me for now. Indefinitely.

(Pause)

They know too much, and it's my fault.

(Pause)

I'm sorry.

Unable to comprehend his words, tired from waking up, she puts herself upright.

Outside her window, is beautiful country road and large mountainous structures.

Jessica is struggling to stay awake, closing her eyes and her head nodding.

GUY (CONT'D)

Go back to sleep, Jessica. I'm going to sort everything out.

She continues looking at the scenery, head against window while she does.

INT/EXT. CAR - SMALL TOWN - EVENING

Guy -- who has now changed his shirt into a grey sweater -- drives down the road lane, waiting to emerge into a small main road, where on the sidewalk people are walking along the small shops.

Jessica leans against the window, looking somewhat miserable.

GUY

Anyplace you want to go?

**JESSICA** 

I'd like to walk around for a bit.

He gets a green light, and turns into the road.

EXT. BEACH (FLASHBACK)

A quiet, cloudy day encompasses the beach. No one is playing around.

Guy, dressed formally in linen pants and a bright white shirt \* with suspenders, sits down with Jessica. \*

\*

\*

CONTINUED: They enjoy lunch together, silently. Only the clinging of cutlery can be heard. **JESSICA** You know in this moment, there's nothing more I could ask for. He smiles at her. JESSICA (CONT'D) I quess there's something about this that one could love. The quiet \* nature of the ocean, the absence of people, problems... (Pause) I think one day we'll take this for granted. Maybe one day something will happen between us. But I'll remember it forever. However eternity doesn't really go hand in \* hand with promises. Because once feelings change, suddenly things aren't forever and promises are \* broken. (Pause) That's why I hate the prospect of \* marriage. GUY I suppose it's a guarantee of \* persistence. That's what makes it so mad. (Pause) But theoretically, if someone were \* to cheat, would it be acceptable to \* move on? **JESSICA** Well, what are you really promising \* when you marry someone? You don't promise intimacy, you promise love

Well, what are you really promising when you marry someone? You don't promise intimacy, you promise love and support. Just because someone makes love to someone other than their significant other, does not mean they don't love you.

#### GUY

Yeah, but what are you saying then? Marriages are built on intimacy.

\*

\*

CONTINUED: (2)

**JESSICA** 

Then you don't know marriages then. Marriages are built on friendships, partnerships...

(Pause)

By the way, you've never told me about your parents.

GUY

There's nothing important to know.

All of a sudden, he gets up from his chair, and makes his way down the beach, hands in pocket.

INT. BEDROOM - MOTEL -- MORNING

Guy is shaking Jessica to get up. She opens them.

GUY

Get up, we gotta' go.

He walks hastily away.

The motel is fairly small, yet elegant. Everything is arranged neatly.

She sits up in her bed, rubbing her eyes. She eyes him going to the washroom.

He goes to grab something from under the cabinet. The same suitcase he had brought when they first escaped.

GUY (CONT'D)

Get the other briefcase, will you?

**JESSICA** 

What's in that one?

GUY

Stop sitting around we have to go.

**JESSICA** 

Are you going to tell me where we're going today?

GUY

I've decided to bring you to the airport. I'll buy you a ticket to wherever you like, and give you enough to live for a month.

**JESSICA** 

And you?

GUY

Don't worry about me.

EXT. ROADS - COUNTRY -- MORNING

Jessica, now in the passenger seat, and Guy in the car.

**JESSICA** 

I had a dream of you last night.

GUY

Good or bad?

**JESSICA** 

It was good.

GUY

That's new.

**JESSICA** 

Yeah, but that's why it was bad: I want to hate you.

He ignores her comment.

GUY

Something from the past again?

**JESSICA** 

Yes.

GUY

What was it?

**JESSICA** 

Our date on the beach.

He pauses for a moment.

GUY

I remember that.

JESSICA

It was you before back when "too-cool-for-words" was sweet.

GUY

It isn't now?

**JESSICA** 

Don't joke.

Guy looks at his gas metre. It's low.

EXT. GAS STATION - COUNTRY

Jessica leans outside the car while Guy fills up the tank to the car.

**JESSICA** 

Could we stop off by the library later?

GUY

We'll make it quick.

All of a sudden, another car pulls up the gas station, the opposite side of the pump.

A man gets out, ready to pump gas. He notices blonde-haired Jessica, and walks over.

-- It's William.

WILLIAM

My God, is it you?

Jessica looks at him, she doesn't recognise him at a first glance.

**JESSICA** 

I'm sorry?

WILLIAM

Jess.

**JESSICA** 

Yes, and you?

WILLIAM

It hasn't even been that long and already you've forgotten me.

(Pause)

Look into my eyes.

Jessica does, and in a split-second her eyes widen.

**JESSICA** 

Will.

Guy looks over at the both of them but pays no attention.

WILLIAM

Jesus Christ, how are doing?

**JESSICA** 

Why does it matter to you now?

William's smile disappears.

WILLIAM

You could never look at it from my perspective, could you?

**JESSICA** 

I'm not going to argue about this again.

William walks closer to her.

WILLIAM

Look, Jess, I really would have never thought I'd get to see you again. I mean, I moved and I tried to forget it but I couldn't. (Pause)

You knew how things were.

**JESSICA** 

That's no excuse.

WILLIAM

We were 17 for Christ's sake.

There is a pause between them.

WILLIAM (CONT'D)

Don't tell me you got an abortion.

Jessica sighs, shaking her head.

JESSICA

No, Will, that's not it.

They stand in silence.

WILLIAM

Oh no. Jess, I'm so sorry.

**JESSICA** 

No, it's fine.

William goes to hug her, she clasps onto him tightly.

JESSICA (CONT'D)

It's nice to see you've gotten more sensitive.

William release himself from her.

WILLIAM

I'm sorry, I needed that.

There is a pause between them.

**JESSICA** 

What are you doing now anyway?

WILLIAM

Just working in construction. It's alright.

He pulls himself together.

WILLIAM (CONT'D)

Where are you and this fella' here headed?

Jessica can't reply. Fortunately, Guy comes out just in time to answer.

GUY

We're off on a vacation.

WILLIAM

Vacation you say?

**JESSICA** 

Yes, we're going down south. Somewhere. He says it's a surprise.

WILLIAM

Sounds fun, I'm actually going that way too.

GUY

Really?

WILLIAM

Yes, an industrial facility. But I have a lot of free time, so I guess you could say I'm having a vacation too.

GUY

Would you like to tag along?

Jessica interrupts.

JESSICA

Well, it's more of just a --

GUY

-- nonsense, he can tag along.

**JESSICA** 

But --

GUY

-- It's fine, really.

William smiles.

WILLIAM

Well, that would be great. I'd want to redeem myself for my wrongdoings to Jess. Only if she thinks I should come. What do you say, Jess?

INT/EXT. COUNTRY - ROADS (DELETE?)

Jessica and Guy ride along the roads infront of William's car.

**JESSICA** 

Why the hell did you want to bring him?

GUY

Because he's going to take care of you.

**JESSICA** 

Excuse me?

GUY

Look, you know him. You're better off with him than anyone else.

**JESSICA** 

I guess so.

GUY

I know you two don't have a great history, but you're better off with him than with me.

**JESSICA** 

I forgot to tell you, I had a dream with him. We were at Brock's monument, I had a child with William. I showed him the view...

There is silence between them.

JESSICA (CONT'D)

It was just a dream. It doesn't mean anything, I just wanted to tell you.

(Pause)

I feel as if we're not together anymore.

GUY

We're still together.

**JESSICA** 

Yeah, but here you are telling me to go off with another guy.

GUY

It's because...

He stops.

GUY (CONT'D)

I want what's best for you, and I'm not part of that. I need to accept it and move on.

She stares at him, lovingly.

**JESSICA** 

You love me?

GUY

Yes.

Guy puts out his hand, asking her to return the gesture. She does, and they hold hands.

He sighs.

GUY (CONT'D)

We're actually going in the direction of the monument, want to go?

**JESSICA** 

We were?

(Playfully)

I don't even know where we are

going.

EXT. BROCKS MONUMENT - EVENING

Jessica, Guy, and William walk together into the park, infront of them the structure of the monument.

Jessica has the same expression as she did when she was a child.

WILLIAM

This is still your favourite place, huh?

**JESSICA** 

Always.

(Pause)

Let's go inside the monument.

WILLIAM

I'd rather walk for a bit.

GUY

Yes, I agree.

WILLIAM

(Pause)

So Jess, this your boyfriend?

**JESSICA** 

No, he's married.

Guy puts out his hand,

GUY

You can call me Guy, William.

WILLIAM

Nice meeting you Guy. Jess an old friend of yours?

GUY

We've actually only known each other for a couple of months.

WILLIAM

This sounds more like an affair to me.

Guy laughs.

GUY

Oh no, I love my wife.

WILLIAM

Love and lust are two different beasts, my friend.

INT. BROCKS MONUMENT

They make their way up the steps, up to the window that shows us the same view that Jessica's loved before.

**JESSICA** 

I'm taken away by it every time.

Silence between them.

WILLIAM

Say, would you guys be interested in visiting the beach tomorrow?

GUY

We'd be happy to, what do you say, Jess?

**JESSICA** 

Excellent.

WILLIAM

Well then, seeming that I'd see you tomorrow Jess, perhaps I should check into a motel.

**JESSICA** 

Yes, that's probably a good idea. Do you mind if I stay with you? Guy over here has been spoiling me, and I'd feel guilty if he rented another room all for myself.

WILLIAM

I don't mind.

**JESSICA** 

Good.

EXT. CAR - STREETS -- NIGHT

The three of them walk towards their cars.

-- William gets a call.

WILLIAM

(Into phone)

Hello?

(Pause)

Yes, soon.

As he talks, he leans against Guy's car.

WILLIAM (CONT'D)

Okay, bye..

He hangs up, frustrated.

GUY

Work?

WILLIAM

Yes, just my contractor. He just called to remind me where we will be tomorrow night.

(Pause)

He's kind of an asshole.

GUY

I see.

William puts his arm behind Jess,

WILLIAM

We better get going.

They walks quickly towards the car.

WILLIAM (CONT'D)

Don't want to be late.

GUY

Going somewhere?

WILLIAM

Oh, I meant I just don't want it to get too late. I don't want to be too tired tomorrow night.

GUY

Okay.

**JESSICA** 

Bye Guy, I'll see you tomorrow?

Guy waves to her without a response. She sits still looking at him, remembering everything about him.

He gives her a "sho" with his hand.

She gets into the car, then William drives off into the distance.

She watches him, standing alone in the dark.

CLOSE UP: GUY.

He stands there for a moment, taking in what has just happened. He's saddened by the moment, but he stiffens his face.

GUY

Just another kill.

He walks around and goes into his car, driving away into the distance.

INT. MOTEL ROOM - MORNING

Guy finishes getting dressed on his bed. He goes into the same spot -- bathroom cabinet -- to get the suitcase.

He walks out the door, and into his car outside. He drives away.

EXT. ROADS - COUNTRY

Guy drives along the countryside.

EXT. GALLERY - DAY

The gallery is in the style of renaissance European architecture. Guy enters from outside with his briefcase in hand.

INT. GALLERY

Guy walks through some corridors down a quiet section of the building.

He walks into a large room, filled with few but grande paintings.

He stands infront of one of these grand paintings.

Another man emerges from elsewhere, in dark concealing clothing right beside him: they're almost holding hands.

-- Guy drops the briefcase. The other man picks it up.

Without looking away, the CONTRACTOR speaks.

CONTRACTOR

I don't ever want to see your face again.

He stands there for a moment. They then walk away in opposite directions.

EXT. GALLERY

Guy walks over to his car, which is parked on the side of the street.

He unlocks the door to his car, opens it, and then sits. He's about to start the car, when a telephone's ring goes off near him.

A bright LCD light flashes beneath him, down where the break petal is.

He picks up the phone curiously, wondering to himself how it got there.

He examines the phone -- still ringing.

"UNKNOWN CALLER"

He answers the phone hesitantly.

**GUY** 

(into phone)

Hello?

WILLIAM (V.O.)

Hello Guy.

**GUY** 

... William?

WILLIAM (V.O.)

Bingo.

There is a pause between them. Guy is speechless.

WILLIAM (V.O.)

I've got the girl.

(Pause)

We want our money. It's only a fair trade, no?

Guy's face becomes more tense.

GUY

(Angry)

You son of a bitch, I should have known.

WILLIAM (V.O.)

Our money by nine o'clock, or she's dead.

Guy sits stunned.

GUY

I want to hear her voice.

WILLIAM (V.O.)

Certainly.

William grabs Jessica, who is yelling his name:

JESSICA (V.O.)

(Screaming)

GUY! GUY! --

She is immediately cut off.

-- Guy's become even more furious.

GUY

I swear, if you so much as touch her --

WILLIAM (V.O.)

We'll do much worse if you don't have our payment.

(Pause)

This time, you won't be able to run.

Guy pauses, then speaks:

GUY

Where do you want it?

WILLIAM (V.O.)

Take the next train at 4:45, eastbound. Nobody comes with you.

I'll guide you from there.

GUY

Okay.

WILLIAM (V.O.)

Keep the phone.

William hangs up.

-- Guy's face.

BLACK FRAMES.

Superimposition over:

EIGHT STRESSFUL HOURS LATER...

EXT. TRACK - TRAIN STATION -- EVENING

The evening light has come upon the train's track.

Guy is standing, one hand in pocket, the other on a large briefcase waiting for the train. Nobodies around, only himself.

Guy checks his watch:

-- exactly nine o'clock. The trains horn goes off in the distance.

All of a sudden, his cellphone goes off. Guy picks it up:

WILLIAM (V.O.)

Are you ready to board the train?

GUY

(Into phone)

Yes.

WILLIAM (V.O.)

Are you alone?

GUY

Yes.

WILLIAM

Do you have the money?

GUY

Yes.

The loud train pulls up into the station, slowly coming to a stop.

The doors to the train open.

-- Guy gets on.

INT. FIRST FLOOR - TRAIN -- EVENING

Guy walks through the train, when he gets a phone call from William. He picks up the phone,

WILLIAM (V.O.)

Go to the steps to the second floor, we'll meet and proceed from there.

Guy puts the phone in his pocket and walks up to the steps. He goes up into the second floor.

INT. SECOND FLOOR - TRAIN

Guy looks at the surroundings on the second floor --

-- William is in the corner of the train, sitting by himself looking into the distance of the evening sky.

He walks towards him, trying to get his attention with his steps, but he doesn't budge. Guy sits down opposite of him. William finally turns his head,

WILLIAM

Nice of you to join me this fine evening?

**GUY** 

Where's the girl?

WILLIAM

Cutting to the chase so soon? Why, we have plenty of time. Jessica's not aboard with me. We'll meet with her soon, not at least until 10.

(Pause)

Guy, this is purely business.

Guy smirks in a vexed manner.

GUY

Business mixed in with charades: One would be bound to throw up.

WILLIAM

It's unsanitary, but necessary. Like the old saying, "Sometimes you just need to get your hands dirty."

William smirks at his comment.

WILLIAM (CONT'D)

Let's see the money.

Guy puts his suitcase on his lap and unlocks it. He opens it infront of him, playing theatrics with William.

He slowly turns around the suitcase...

-- a tiny little check.

WILLIAM (CONT'D)

Well, that's very anti-climatic.

Guy takes the check in his hands, holding it delicately.

GUY

If you try anything on me...

He blows on the check, making a ripping noise, pretending to rip it.

WILLIAM

(applauding)

Now THAT'S climatic.

Guy puts the check down to his lap.

GUY

Where are we going?

WILLIAM

You'll see.

EXT. TRAIN -- EVENING

The train rides along the tracks.

EXT. TRAIN STATION -- EVENING

William walks out with Guy as they leave the train station's front doors. A black car awaits them on the sidewalk.

They both get inside the car. As soon as they do, the driver immediately drives off, taking the route through the city.

INT/EXT. CAR - CITY -- EVENING

The sky has gotten darker, the glow of the city's lights shine brightly through the windows of the car. People are about.

EXT. BROCKS MONUMENT -- NIGHT

The car pulls up near a sidewalk. The monument is clearly in sight in the background.

WILLIAM

She's in the tower. I'll have a man of mine bring her down.

He gets out of the car. Guy follows.

William walks infront of guy, moving towards the large structure.

William signals to Guy,

WILLIAM (CONT'D)

Stay here.

He stops.

William goes up to the monument entrance, and is about to shout inside --

INT. BROCKS MONUMENT

In the darkness of the interior, Jessica is sitting down, leaning against the rock with her eyes blindfolded, her mouth tapped shut, and her arms tied behind her back. A henchman stands beside her.

WILLIAM (O.S.)

(Shouts)

He's here, bring her out!

She starts screaming through the tap, but it's useless. The henchman picks her up by the elbows and brings her down the staircase, where she meets up with Guy again. The scene almost looks like a spaghetti western showdown.

WILLIAM (CONT'D)

(Shouts)

Are you satisfied with the deal?

Guy nods.

-- Jessica stands in terror, trembling.

WILLIAM (CONT'D)

Bring her towards me.

The henchman quickly brings her towards him. Guy gets a good glance at her once again. He looks at her coldly. He's dealt with this before. Stay focused.

The henchman hands her over to William, who grabs her. The henchman takes a gun from his pocket, holding it by his waist menacingly.

WILLIAM (CONT'D)

Check him.

The henchman walks towards Guy. He pats him down, armpit to waist, to leq.

**HENCHMAN** 

Clean.

William gives Guy a stare: He's ready.

WILLIAM

Lay out your arm Jessica.

She doesn't.

WILLIAM (CONT'D)

Lay out your arm, or you'll have no arm left.

She does.

WILLIAM (CONT'D)

Good girl.

William grasps her other arm.

WILLIAM (CONT'D)

Now Guy, take her arm, and I will take the check.

Guy approaches Jessica, looking at her with a stare that's difficult to shake.

He looks at William, then the henchman.

-- William, then the henchman...

He slowly grabs her arm, makes a fist and clamps her arm firmly.

William stares at Guy.

WILLIAM (CONT'D)

Now your end of the deal.

Guy continues to stare at Jessica.

-- He release his grip to look at William, the henchman, then back to William.

WILLIAM (CONT'D)

YOUR end of the deal, please.

Guy looks out of himself, almost as if he's never dealt with such a situation before. He looks almost innocent. For William and the henchman, time moves too slowly but for Guy it's all too quick.

WILLIAM (CONT'D)

I'm going to count to three.

The henchman has his gun aimed up to Guy.

-- Jessica screams at him through her masked lips.

WILLIAM (CONT'D)

You have nowhere to run, Guy.

(Pause)

One.

Guy doesn't move. He turns his pupil to his side: he notices a man in the distance with a rifle in his hand, aimed right at him.

WILLIAM (CONT'D)

Two.

The henchman takes a firm grip on his pistol, ready to fire at him.

Guy is sweating profusely. He looks at them all again, to the man with the rifle again.

Jessica is screaming her mind out.

WILLIAM (CONT'D)

Three.

Guy lifts his other arm up with the check in his hand. He moves it towards William. He takes hold of the check. --

-- Guy let's go. William does too.

Jessica grasps onto Guy. William looks at the check.

-- A BULLET IS FIRED THROUGH THE CHECK: Blood splatters all over it.

William falls.

The sound of cocking is heard in the background as Guy pushes away Jessica aggressively onto to the floor. The henchman is stunned at William's death, confused too late to react as the cocking has completed and he's shot in the heart, falling to the floor. But right before, Guy catches his body and uses his hand to guide his gun, which is aimed towards the rifleman in the distance. Multiple shots from him are fired towards Guy. The body acts a shield.

-- After four shots, the fifth one hits Guy directly. As he collapses, he fires the founds perfectly into the rifleman and he goes down.

The driver in the distance comes running towards Jessica on the floor, pointing a gun at her ready to shoot. He is shot in the back, falling to the floor.

-- behind him, is an Ted with a rifle on his shoulder. Smoke from the muzzle glides up into the air.

Jessica tries to hurry away on the floor, screaming, as she hears the footsteps of this unknown Ted running closer to her.

He slings the rifle on his back, takes out a knife, and kneels down towards her.

-- He cuts the clothe on her eyes. Her eyes are bloodshot, they look into this mysterious figure which is the Ted, who stares deeply into her soul.

**JESSICA** 

(through tape)

HELP! HELP!

The TED shushes her.

-- She faints.

INT. TED'S HOME -- MORNING

Jessica starts to open her eyes. She is awakened by the sounds of chirping and the sight of a sunny morning. The pleasant sound of a kettle is going off.

The house is an old fashioned one -- fairly small, for only one person only. Various antiques and wooden furniture decorate the room.

She lay on a bed in the main room. The Ted brings her some hot tea.

She tries to get up.

TED

Missy, stay in bed. I've made strawberry tea.

She stays, but backs up onto the bed so that she can sit upright.

He lays a tray infront of her, with a small antique cup. He pours tea for her, filtering out the loose leaves.

She smiles.

**JESSICA** 

(Softly)

Thank you, ...?

TED

Oh, just call me Ted.

She scratches her head.

**JESSICA** 

Am I in a dream?

Ted laughs.

TED

I wish I could tell you it was. But don't be alarmed, I'm not here to hurt you.

(Pause)

You had quite the night, missy. Do you remember anything?

She scratches her head.

**JESSICA** 

Not very much.

TED

You fainted. And if I were you, I would have too.

**JESSICA** 

He's dead, isn't he?

Ted looks at her blankly. He sighs looking into her eyes. He slowly sits down on the bed she lays in. He leans forward,

TED

(Sympathetically)

Yes.

(Pause)

But, how could you know?

She stares at him.

**JESSICA** 

He said goodbye to me in my dream. But it was... satisfying. It was more closure than I could ever provide myself.

He looks at her slightly confused and in disbelief, but continues anyways.

TED

(Pause)

You weren't very close to Guy. I understood he kept a lot of things secret.

(Pause)

I too was also involved in... shady things. I was sent to jail in my youth. And I've regretted deeply, I've sacred so many things... but unlike lucky Guy, I've had to live with it for longer.

Jessica sits in bed, looking at the Ted.

TED (CONT'D)

What you experienced, and are experiencing, I can only fathom.

The man goes into his pocket.

TED (CONT'D)

You see, while you were being held against your will, Guy needed to satisfy a deal. I won't get into the details, but he didn't want his last inheritance money to go to waste. I kept telling the boy that it wasn't worth the risk, but he insisted.

(Pause)

He died, so he could give you this.

He pulls out a check, addressed to Jessica.

-- She puts a hand on her mouth, about to cry.

TED (CONT'D)

He wanted you to get outta' that diner, and making a decent living for yourself. He wanted you to make your father proud for the wrongdoings you've caused him.

Jessica nods.

**JESSICA** 

Thank you.

TED

It's no problem, missy.

There is a pause between them.

**JESSICA** 

Are they going to come after me again?

TED

No. He promises.

She smiles. He gets up.

TED (CONT'D)

Enjoy your tea, maybe stay for lunch.

He walks over to his window, his back to her.

-- She drinks her tea.

INT. TRAIN -- NIGHT

Jessica rides on the train by night. She stares out the window at all the scenery in the background.

She stares at the check given to her by Guy.

EXT. TRAIN -- NIGHT

The train moves along to it's destination far away in the distance, becoming smaller and smaller.

Jessica rides far into the distance, away from us.

ROLL CREDITS.

THE END.