

Murder, Mud and Mayhem (a love story)

By

Artemus & Oz

artemus@live.co.uk

FADE IN

ENGLISH COAST

EXT. MUD CREEK - DAY

A small fishing boat approaches an old wooden jetty. It becomes apparent that the fisherman on board is a young woman.

JOLENE FISHER (20's, feisty) wears OVERALLS that are too big for her. She moors the boat, and puts a plastic container box on the jetty.

JETTY

Fisherman JACK (60's), walks hurriedly over to the newly moored boat, as Jolene steps onto the jetty.

JACK

What time do you call this? Five more minutes, and you would have been stuck out there.

JOLENE

Good morning Jolene, how are you today. Very well thank you Jack.

JACK

You're too complacent. You think you know the waters, but...

JOLENE

How did it go Jolene? Not bad Jack, not bad.

JACK

Listen, I'm trying to explain how serious it...

JOLENE

And Yes Jack, I did come in when the tide went out, because I'm not a stupid girl like some people think I am.

Jolene picks up the plastic container box, and walks toward the nearby building THE FERRYMAN INN.

JACK

(shouting)

And let that be a lesson to you!

EXT/INT. THE FERRYMAN INN - DAY

The Ferryman Inn is a very old white weatherboard building in need of repair.

Jolene negotiates the closed front door, and walks backwards into the doorway with the plastic container box.

INT. THE FERRYMAN INN, BAR - DAY

The walls are covered in paintings of old galleons, and ageing sepia photographs depicting military aircraft.

Several luminous pink posters have the logo "No refinery".

ELSIE FISHER (Late 70's and glamorous) sits on a stool behind the bar. She is smoking a cigarette; while reading an erotic novel. She has a look of shock on her face.

Jolene enters backwards, and then struggles to put the container box on the bar.

JOLENE

Hi Nan.

ELSIE

Oh, don't put that smelly thing on the bar.

Elsie points at a page in the book.

ELSIE (CONT)

Jolene, you won't believe what this lady chef just did to her girlfriend with a pig's trotter?

Jolene puts the box on the floor.

JOLENE

I don't want to know thank you very much.

A MALE CUSTOMER enters the bar carrying bird watching camera equipment.

ELSIE

(to male customer)

What do you want? Hurry up, I haven't got all day.

MALE CUSTOMER

Just a half of bitter please.

The male customer realises Jolene is actually a female, and gives her a timid smile.

Jolene smiles back; picks up the plastic container box, and backs through a door by the bar.

ELSIE

(to male customer)

It's no good you eyeing her up.
She's a card-carrying butch
lesbian, so just deal with it,
and move on.

KITCHEN

VERONICA FISHER (50's) is preparing food by a kitchen sink. Jolene enters.

JOLENE

Guess what? Nan just told a
customer I was a butch lesbian.

Veronica turns around to see Jolene dressed in waterproof overalls; her hair in a mess, and her face splattered with mud.

VERONICA

Did She? Anyway, it's your own
fault for getting her those
books.

JOLENE

I didn't know it was lesbian
pornography. I just bought her
the titles she wanted.

Jolene puts the box on a worktop.

VERONICA

Jolene, you're not a butch
lesbian, and just saying you're
not a butch lesbian?

JOLENE

What?

VERONICA

Did you buy that book to, you
know, prepare your Nan and me for
the news?

JOLENE

No, because if I was a bona fide
lesbian, butch, or other, I would
shout it out with pride for all
the world to hear.

Jolene spreads her arms wide.

JOLENE (cont'd)
 (shouting)
 Look at me. I am a Lesbian, and
 proud of it.
 (normal voice)
 Not buy a book, and give it to my
 Nan.

Jolene walks away.

VERONICA
 (shouting)
 Did you just come out?

EXT. NEW YORK SKYLINE - DAY

CLOSE UP: ON WALL PLAQUE
 Simon & Simon. Attorneys at law.

INT. OFFICE - DAY

A large luxuriant room with framed certificates on the
 walls.

Attorney DAVID SIMON (late 30's) is sitting nervously
 behind a desk. The intimidating figures of NERO JOHNSON
 (40's, African American) and TONY ROSSI (mid 20's, Italian
 descent) stand menacingly either side of him.

GILES JEFFERSON (60's) looks out of an open window.

GILES
 You know the old man's getting
 near the end. I need to know
 where Clark is.

Giles turns, and nods toward Tony and Nero.

Tony puts the attorney in a headlock, and applies
 pressure, while Nero reaches inside his jacket; pulls out
 a PISTOL, and points it at David Simon's head.

DAVID SIMON
 (to Giles)
 Gile's please, this is madness.

GILES
 So you had a two-hour meeting
 with Loretta, and she never
 mentioned him at all?

Nero puts his mouth inches from David Simon's ear.

NERO

If we don't like what we hear on the count of three, your brains will be framed on the wall along with all those fake diplomas.

DAVID SIMON

(to Giles)

She mentioned him taking a trip to England. Mud something?

GILES

Mud Creek. The sentimental fool.

Tony releases the attorney, and pats him on the cheek.

TONY

That wasn't so hard was it?

DAVID SIMON

(to Tony)

Take your filthy hands off me, you filthy wop hoodlum.

Tony leans the chair back on its casters, pushes it rapidly toward the open window, and tips David Simon out.

EXT. NEW YORK SKYLINE - DAY

A male body falls from a two-storey window.

INT. OFFICE - DAY

Giles looks at Tony in disbelief. Nero looks dumbfounded.

NERO

Are you fucking crazy!

TONY

You heard him. He said the W word.

NERO

The W word. What wop?

TONY

Yeah. He said wop in a way that was sorta looking down on me, so now, I can look down on him.

NERO

I knew you were nuts, but this?

Tony looks at the shocked faces of Nero and Giles.

TONY

Okay, sorry I threw him out the window. There I've said it.

NERO

You're sorry. Great, that really makes up for it.

Tony watches Nero and Giles hurriedly walk away.

TONY

(shouting)

Don't thank me for saying sorry.

INT. THE FERRYMAN INN, BAR - DAY

Elsie sits behind the bar smoking a cigarette; as she reads an erotic novel. She looks confusingly at a page, then flicks the filter end of the cigarette with her tongue.

CLARK (late 20's) enters the bar lugging a suitcase. He looks around, and stares at the luminous pink posters on the walls.

ELSIE

Come on what do you want? People are waiting.

Clark is puzzled because the bar is empty.

CLARK

Hi, I've booked a room, the name is Smith.

ELSIE

I'll get my daughter in-law, she looks after the rooms.

(shouts)

Veronica, Veronica!

CLARK

Thank you.

ELSIE

What accent is that? Is it American?

Veronica rushes into the bar.

VERONICA

Hello Mr. Smith, did you have a good trip from Can-a-da.

CLARK

Canada?

VERONICA

Yes Can-a-da.

ELSIE

I won't have Americans in my pub,
not after what they did to me.

VERONICA

Not now Elsie!

ELSIE

Left up the duff I was without a
bleeding penny.

CLARK

Up the duff?

VERONICA

Mr. Smith doesn't want to hear
about that, he must be tired
after travelling all that way
from Canada. Follow me Mr. Smith,
and I'll get you settled in.

A puzzled Clark picks up his suitcase, and follows
Veronica.

GUEST ROOM

The beamed room is simply decorated with views over the
marshes.

Veronica leads Clark into the room and hands him a key.

VERONICA

Sorry about that Mr. Smith, but
my Mother-in-law is a bit, you
know, mental.

CLARK

Don't worry, my grandfather has
dementia, and is always saying
odd things.

VERONICA

There's nothing wrong with her,
she's just a bit mental. Are you
here on holiday?

CLARK

Sort of. My grandfather was
stationed on Mud island, so I've
come to take some photographs of

(MORE)

CLARK (cont'd)
 the area for him. He's not so good on short-term memory, but he remembers Mud Creek.

VERONICA
 What a lovely thing to do. Mind you, that island is a bit of a sore point at the moment. The American air force has only gone and sold it to a refinery company. God knows what will happen to the area now.

CLARK
 Sometimes things workout for the better.

VERONICA
 I hope you're right. Anyway, the shared bathroom is just down the corridor.

CLARK
 Shared bathroom?

VERONICA
 Come down to the bar when your ready Mr. Smith, and I'll get our Jolene to make you a cup of tea.

Veronica gives him a smile then leaves.

CLARK
 (to himself)
 A shared bathroom. Maybe this was not such a great idea.

EXT. STUFFED OLIVE NIGHTCLUB - DAY

A stuffed olive in neon lights, FLICKERS over a characterless building.

INT. CLUB - DAY

Nero is pacing in front of a large dining table. GUS (60's), is sitting at the table eating pasta, while trying to use a tablet PC.

NERO
 ...then he pushed the chair to the window, and threw him out.

GUS

He's young and hot headed. We've all thrown someone out a window.

NERO

You said he would be better by now.

GUS

He is getting better, maybe he's just still a bit bruised after the brain op.

NERO

I really don't want to work with him again; he's worse than he was before.

GUS

You are working with him, the job's not over yet.

NERO

What do you mean not over?

GUS

The client now wants his nephew dead.

Gus hands over a photograph.

NERO

I've seen his face in the society pages. Is he the one in England?

GUS

I told him it would cost plenty, but he doesn't care. He just wants it done yesterday.

NERO

England. Okay, I'll make plans.

GUS

Tony can make the plans.

NERO

Tony?

GUS

My sister won't talk to me because I never give him a chance to prove himself. What can I do?

NERO

I'm begging you Gus, let someone else team up with him.

GUS
You're doing it; end of story.

Gus knocks the edge of the tablet PC on the table.

GUS
Fuck. How do you do the noise on these things?

NERO
You press the slidey button.

The SOUND increases.

FEMALE VOICE
(filtered)
Oh yes, Oh yes, give it to me big boy. Oh! You are a big boy.

Gus fiddles with the slide button, and the sound goes away.

GUS
What did we do before computers?

NERO
I'm not happy Gus, not happy.

GUS
Treat it like a vacation. I hear England is nice. Wet, but nice.

NERO
Don't believe it. Nothing but Mary Poppins bitches, and shepherd's pie.

INT. THE FERRYMAN INN, BAR - DAY

Clark talks on a PHONE, while he sits at a table over looking the estuary.

CLARK
It's not a good line mom, I got here okay.

Jolene walks in with tea and cakes on a tray. She doesn't notice that Clark is using his phone.

JOLENE
The cakes have just come out of the oven, and if you need any more tea just ask.

Clark looks at the view out of the window, while listening on the phone. He acknowledges Jolene.

CLARK

Thank you.

Clark notices Jolene's reflection in the window, and does a double take at how pretty she is.

Jolene looks at the back of his head, makes several funny faces; puts the tray down, and goes through to the galley.

Clark turns around, and watches Jolene walk away.

Elsie enters searching for something.

CLARK (cont'd)

Who is that girl?

ELSIE

My granddaughter Jolene, and you have more chance of shagging the queen of England. She's a one hundred percent committed butch lesbian.

KITCHEN

JOLENE

Am I invisible?

VERONICA

Why?

JOLENE

That American bloke totally ignored me.

VERONICA

It's hardly surprising. Why don't you at least put a bit of lippy on. Look at your grandmother 75, and still wearing make-up.

JOLENE

I want someone to notice me as I am, natural.

Elsie enters, she searches a shelf.

ELSIE

Has anybody seen my porn?

VERONICA

(to Elsie)

Can you tell your granddaughter that if she wants to be noticed, she needs to put some make-up on.

ELSIE

That's the only advantage you have when you're a butch lesbian, you don't have to bother.

JOLENE

Nan, I am not a butch lesbian, stop saying that.
(to Veronica)
Mum, tell her.

VERONICA

Instead of looking like a butch lesbian, why don't you try looking like a lipstick one? At least they always look nice.

JOLENE

Give me strength.

Veronica picks up a rubbish bin, and leaves through a back door.

ELSIE

(confidentially)
Jolene, I need you to do one of them twitchers tweety things.

JOLENE

We only did a tweet two weeks ago?

ELSIE

And a rubbish tweety it was too. This time do the one that got all that newspaper press.

JOLENE

What if I get caught this time. I might end up in prison or something.

ELSIE

You're a butch lesbian, you'll love it.

INT. THE FERRYMAN INN - EVENING

Elsie sits on a stool behind the bar reading her book. She has a look of shock on her face.

Veronica is writing on a menu blackboard. Clark enters.

VERONICA

Evening Mr. Clark, are you eating tonight?

CLARK

Yes ma'am.

VERONICA

I've got one more shepherd's pie left if you want it?

CLARK

That would be great, thanks.

VERONICA

How did you get on with your pictures?

CLARK

I managed to get some great shots of the local area, but I really want to take some photographs of the old air base on the island. Do you know anyone who could take me there?

VERONICA

I'm sure Jack can take you. I'll ask him when he drops in later.

Elsie does not take her eyes off her book.

ELSIE

He won't be able to do it for a few day's because of the twitchers.

VERONICA

Twitchers! It's too soon to do another twitchers.

CLARK

Twitchers? What is that?

VERONICA

Sometimes we get a rare bird that turns up on the marshes, someone tweets it, and we are flooded with birdwatchers for days.

(to Elsie)

What bird is it this time?

ELSIE

The spoon thingamabobs.

VERONICA

Not again.

CLARK

Spoon thingamabobs?

VERONICA

Spoonbills. Nobody has seen a pair on this coast for over three hundred years until a few weeks ago, and luckily for us, someone has tweeted that they've seen another pair.

CLARK

Maybe I Should try and see them?

ELSIE

Jack will be taking groups out on his boat tomorrow.

VERONICA

These Spoonbills can take days to find. Why don't I arrange for Jack to get someone to take you to the island in the morning.

Veronica looks at Elsie, and shakes her head with dismay.

EXT. JETTY - MORNING

Clark comes out of the Ferryman Inn to find a long line of birdwatchers queuing to board a boat.

JACK

Spoonbill search. The Spoonbill search will be leaving in five minutes.

Clark approaches Jack.

CLARK

Excuse me, I'm booked to go to Mud island.

JACK

You must be the Canadian bloke. Go to the end of the jetty, I've got someone to take you.

Clark walks over to a small wooden fishing boat moored at the end of the jetty. He looks down on the boat, and sees the back of a person in overalls.

CLARK

Excuse me sir, is this the boat to Mud island?

JOLENE

This is the one.

Jolene turns around.

CLARK
Sorry, I thought you were a man.

JOLENE
If you want a man to take you
that's fine with me.

Jolene makes ready to cast off.

CLARK
Hold on. Can we start again. I'd
be very happy for you to take me.
I really do need to get to Mud
island.

Jolene thinks about it.

JOLENE
Welcome aboard.

EXT. ESTUARY - DAY

A small boat chugs along the river.

INT. SMALL BOAT - DAY

Jolene is sitting at the stern of the boat with the tiller. Clark is taking photographs of the scenery.

CLARK
How long does it take to get to
the island?

JOLENE
Not long, and call me Jolene.

CLARK
Okay Jolene, my names Clark.

JOLENE
Clark? That's your first name?

CLARK
Is it that odd?

JOLENE
It is a bit, I've never heard of
anyone called that before.

CLARK
You must have heard of Clark
Kent?

JOLENE

No?

CLARK

Comic book hero. Changed clothes
in a phone booth?

JOLENE

Batman?

CLARK

Batman! Are you kidding me.

Jolene catches a smile on Clark's face, and laughs.

JOLENE

So why are you called Clark then.

CLARK

Named after my mom's dad.

JOLENE

Was he named after batman as
well?

CLARK

You're quite sharp for a Mary
Poppins.

JOLENE

Mary Poppins?

CLARK

An English girl with a posh
voice.

JOLENE

Are you taking the piss?

CLARK

I'm not quite sure what that
means? I just like your posh
voice. It's classy.

JOLENE

You are taking the piss.

Clark takes a few photographs of different views.

JOLENE (cont'd)

Why are you taking so many
photographs?

CLARK

My grandfather was stationed at
the air base in the sixties. He
has dementia now, and the past is

(MORE)

CLARK (cont'd)
the only thing he remembers. So
I've come to take some
photographs for him.

JOLENE
It must have cost a lot of money
to come over here just to take
some pictures. I think that is
really sweet of you. What do you
do for a living?

CLARK
My family has a... gas business.

JOLENE
Like Gas bottles?

CLARK
Sort of.

JOLENE
Still, it must have cost a lot of
money to fly here just to take a
few pictures.

CLARK
Not as much as you think. I get
air miles and stuff.

Clark looks guiltily away.

JOLENE
The yanks... sorry, the Americans
have been using the island as a
secret base since the 1940's. It
was closed down at the end of the
cold war.

CLARK
I can see why it would be a
secret. No one in his or her
right mind would want to come
here. It's just mud, and there's
a funny smell.

JOLENE
Don't talk about Mud creek like
that. It's one of the most
beautiful places in the world if
you really look at it.

Clark looks around.

CLARK
Nope I don't get it, all I see is
mud.

EXT. MUD ISLAND - DAY

A small boat moors alongside a disused wooden jetty.

INT. SMALL BOAT - DAY

JOLENE

I'll pick you up in four hours,
and don't be late. The tides get
very low around here. If you're
not here, I'll have to leave you
until the tide comes back in.

CLARK

I'll be here ready and waiting.

EXT. MUD ISLAND - DAY

The island consists of a disused airfield, and dilapidated buildings.

Clark climbs onto a jetty, and waves a goodbye to Jolene who ignores him.

CUT TO:

Four hours 15 minutes later.

Jolene is standing impatiently on the jetty looking at her watch. In the distance, she sees Clark strolling towards her. She beckons him to hurry, but he just waves back.

Jolene begins to walk back to the boat, then turns, and runs toward Clark screaming at him.

JOLENE

(shouting)

Hurry! The tide is going out.

When Clark realises what she is saying he begins to sprint toward her. Jolene turns, and runs.

They hit the jetty at the same time, and leap into the boat, which tilts to one side in the mud.

JOLENE (cont'd)

Bugger bugger bugger.

CLARK

Am I late?

EXT. ESTUARY - DAY

A small boat is sitting lopsided in mud.

INT. SMALL BOAT - DAY

CLARK

Are you still pissed?

JOLENE

If you mean am I still annoyed,
then yes, I am pissed.

CLARK

When I saw you were hanging
around, I thought I had a bit
longer.

JOLENE

You do know we're going to be
stuck here for bloody hours. You
Americans think you can do what
you like, and sod everyone else.

CLARK

What is the big deal about being
American around here?

JOLENE

It's a long story.

CLARK

Good because we're stuck here.
Tell me.

JOLENE

It was in 1961...

CLARK

1961! Christ you Brits keep a
grudge for a long time. Go on,
what happened in 1961?

JOLENE

My Nan was about 20, and worked
at the pub for her dad. She was
very pretty, and the young men
were lonely. I think you can see
where I'm going.

CLARK

I see crystal clear.

JOLENE

My Nan was a bit of a... What's
the American word for
promiscuous?

CLARK

Slut.

JOLENE

MY Nan wasn't a slut.

CLARK

Sorry. How about tramp?

JOLENE

That sounds a bit better. Anyway, she was a bit of a tramp, but did fall in love with an American airman.

CLARK

I take it she never married him.

JOLENE

He was posted back to the states. She never got to tell him she was pregnant with his child.

CLARK

And the kid?

JOLENE

The kid was my dad.

CLARK

Your dad. Where is he now?

JOLENE

Dead. He died when I was nine.

CLARK

My grandfather was an airman here in the sixties, maybe he knew your Nan. I could ask him when I get back, he remembers things from the past.

Jolene looks wistfully toward the old air base.

JOLENE

I used to sneak over here when I was young. Did you see the secret bunker?

CLARK

Secret bunker?

INT. SECRET BUNKER - DAY

Jolene and Clark enter a long metal room with doors leading off.

JOLENE
... built during the cold war.
They say the walls are two feet
thick.

Clark looks around the room taking photographs.

CLARK
This place is pretty amazing.
I've travelled a lot, and never
seen anything like this.

JOLENE
I've always wanted to travel. To
go places.

CLARK
What's stopping you?

JOLENE
I need to save some money, and my
mum still needs help at the pub.

Clark takes a photograph of old radio equipment.

CLARK
I don't know too much about the
cold war.

JOLENE
My dad used to visit the base now
and then in the early 70's. He
told me 100 airmen could have
lived in here for a year.

CLARK
Was he in the forces?

JOLENE
No, he was a fisherman, and a
life boatman. That's how he died,
trying to save someone's life.

CLARK
I know how it feels to lose a
dad. Mine died in a boating
accident a few years ago.

EXT. MUD ISLAND - DAY

Jolene and Clark walk past a derelict air traffic control tower.

CLARK

Thanks for showing me that.

JOLENE

I wasn't really expecting to.

CLARK

Can I ask you something personal.
Is Jolene a British name?

JOLENE

My Dad was a Dolly Parton fan. He said I would grow up to be a heart breaker like the girl in the song. He thought I was pretty. How wrong can you be.

CLARK

I don't think he was wrong at all. I think you are extremely pretty.

Jolene looks shyly away.

CLARK

And I hope you end up with someone just as pretty as you.

JOLENE

As pretty as me? Did my Nan tell you I was a lesbian?

CLARK

A butch lesbian.

JOLENE

She told you I was a butch lesbian!

CLARK

I sort of guessed it, when I saw you wearing overalls.

JOLENE

You guessed it!

CLARK

Have I said something wrong?

JOLENE

The tide should be in enough by now... I'll take you back.

Jolene stomps off ahead leaving Clark shaking his head.

CLARK
(to himself)
I didn't know limey lesbians were
so touchy.

INT. SMALL BOAT - DAY

Clark is taking pictures of the estuary, as a scowling Jolene skipper's the boat. Clark points his camera at her.

JOLENE
Do you want a novelty picture of
a lesbian on a boat?

CLARK
I like that scowling look on your
face, it warms me.

Jolene exaggerates the scowl, which makes Clark laugh as he takes a series of pictures of her.

JOLENE
When do you go back?

CLARK
Soon.

JOLENE
If you're not in a hurry; Jack is
taking the old sailing barge out
tomorrow morning.

CLARK
Sailing barge?

JOLENE
Before roads, it was the only way
to transport goods into London.
It's a working piece of history.

CLARK
I like history.

EXT. AIRPORT - NIGHT

Nero and Tony are standing by a drop off zone.

A bright YELLOW FORD MUSTANG fastback pulls up in front of Tony and Nero. The DRIVER gets out of the car, and holds the CAR KEYS up.

DRIVER

Tony?

TONY

That's me pal.

DRIVER

What's the saying?

TONY

I like the car. I'll make you an offer you can't refuse.

NERO

You've got to be kidding.

The driver throws Tony the keys.

DRIVER

We had a job finding that model of car. We supplied what you asked for in the glove box. When you're done with the motor just torch it.

The driver walks over to a waiting car, and is driven away.

Nero walks around the car.

NERO

What the fuck is this?

TONY

A 1968 Ford Mustang. Steve McQueen!

NERO

Have you got shit for brains? We're supposed to keep a low profile.

TONY

It's my job, and I can get whatever car I damn well want.

NERO

But this, this lump of yellow shit?

TONY

It's a Ford Mustang. Steve McQueen. Bullit. It's a fucking classic car.

NERO

It's yellow for Christ's sake.

Nero opens the car door, and squeezes his holdall into the back seat. He opens the glove compartment, searches around, and pulls out a Beretta.

NERO (cont'd)

Bullets?

TONY

Yep Bullit. The same model as Steve McQueen's. Isn't she a beaut.

NERO

There's no bullets?

TONY

No bullets! Fucking limey gangsters must have shit for brains.

NERO

This job has got almighty fuck-up written all over it.

TONY

Don't sweat it, we'll buy some at a store.

NERO

Prick. Nobody uses a gun here.

TONY

Okay. The job has to look like an accident right? So we just wave the piece around if we need to.

INT. MUSTANG - NIGHT

Tony is putting on his seat belt. Nero scowls.

TONY

Relax. I've got my GPS, and I read up on the roundabouts, and all that shit. It will be like driving at home, a piece of cake.

Tony gives Nero a smile, and accelerates away.

TONY

See a piece of cake.

NERO
You're driving on the wrong side
of the road.

TONY
I knew that.

Tony suddenly turns the steering wheel, which causes a
bout of angry CAR HORNS.

Tony winds the driver's window down, yells a string of
expletives, and gives the finger.

TONY (CONT)
See! Just like driving at home.

INT. BAR - NIGHT

Clark is sitting at a table, while DAVE (late 20's), and
MARTIN (20's), look over his shoulder at photographs on
his laptop.

Veronica puts a pint of beer beside Clark, and takes away
an empty plate.

VERONICA
Did you enjoy your fish and
chips?

CLARK
The best I've ever had.

Veronica gives Clark a big smile, and walks back to the
bar where Jolene is serving.

VERONICA
He's a lovely lad, and very
polite as well. Why don't you put
some make up on, he might like
you then.

JOLENE
I would never date anyone who
disliked Mud Creek. Anyway,
thanks to Nan he thinks I'm a
butch lesbian.

VERONICA
Well at least try not to look
like one.

Clark is pointing to photographs on a laptop screen.

MARTIN
(to Clark)
When are you off home?

CLARK

Tomorrow night I hope. Jolene said I should experience a trip on a sailing barge before I go.

DAVE

The sailing barge is beautiful.

MARTIN

Whatever they charge for the trip I would pay double. It's that good.

CLARK

That good? In that case, I might give it a go.

INT. THE FERRYMAN INN, CORRIDOR - NIGHT

Clark is dressed in shorts and a tee shirt. He carries a wash bag with a TOWEL over his shoulder.

Clark walks toward a door marked 'Bathroom'. He goes to open the door to find it locked.

The bathroom door opens ajar, the face of Jolene appears in the gap.

JOLENE

Bugger! I thought you'd already used it.

CLARK

It's okay, I'll come back later.

JOLENE

Sorry.

CLARK

No problem.

Clark walks back to his room to find the door locked. Clark goes back to the bathroom, and knocks on the door. Jolene opens the door ajar.

CLARK (cont'd)

Jolene, I've locked myself out of my room. Can you get a spare key for me?

Jolene hesitates.

JOLENE

No.

CLARK
No? Why not?

JOLENE
I said no. Knock on my mum's
door. It's three doors down.

Jolene shuts the door.

Clark reluctantly walks down to the third door, is just about to knock, when he hears SNORING. He makes his way back to the bathroom door, and knocks.

The door opens very slightly with just Jolene's eye showing.

CLARK
Your mothers asleep, I can hear
her snoring so please could you
just get me the spare key.

JOLENE
Okay okay, but you have to look
away.

CLARK
Fine, I'll look away.

JOLENE
And put the towel over your head.

CLARK
What?

JOLENE
Put the towel over your head, and
I'll go and get the key.

CLARK
Is that really necessary?

JOLENE
Yes.

Clark reluctantly puts the TOWEL over his head.

CLARK
I never thought I'd ever utter
these words in my life, but I
have the towel over my head.

Jolene opens the bathroom door. She is wearing a sleeveless tee shirt with MEN'S PYJAMA BOTTOMS that are way too big for her. Her hair is tied back with her face covered in WHITE FACE CREAM. On her feet are big fluffy NOVELTY SLIPPERS.

JOLENE

Wait there, I'll get the key.

Jolene dashes down the nearby stairs, and promptly runs back up.

CLARK

Did you get it?

JOLENE

(out of breath)

Yes.

Jolene walks past Clark, and opens his room door.

JOLENE (CONT)

It's open.

CLARK

Thank you.

JOLENE

Wait until I've gone before you take the towel off.

CLARK

Okay.

JOLENE

Goodnight.

CLARK

Goodnight. By the way, I love the baggy pyjama pants with the face cream look.

Jolene stomps off awkwardly in her slippers, and slams her bedroom door shut.

CLARK (cont'd)

(calling)

I like the slippers.

Jolene opens her bedroom door. Her head appears.

JOLENE

At least I don't have a stupid name!

The door slams shut.

Clark goes into the bathroom laughing.

EXT. MUD CREEK - DAWN

The sun is on the verge of rising, as Clark queues up with several birdwatchers at a wooden jetty.

JETTY

As Clark get to the front of the queue he sees Dave and Martin.

DAVE
Good morning Clark!

CLARK
You never mentioned anything
about working on the barge?

DAVE
Didn't I?

MARTIN
Good morning Clark.

CLARK
You as well?

MARTIN
Go and see June, she'll make you
a nice cup of tea and do you a
bacon sandwich. Welcome aboard.

INT. SAIL BARGE - DAY

Clark reluctantly steps on board.

Jack starts the engine, and takes the tiller at the stern. Dave and Martin undo the ropes from the jetty. The barge slowly chugs away downstream. Suddenly the engines stop.

JACK
(calling)
Jolene, we're about to set sail.

Jolene appears from below deck, and sets to work with Dave and Martin lowering the sails. Clark is hypnotised by the silence, broken only by the sound of footsteps on wood.

Slowly the barge begins to pick up speed. The sun begins to rise flooding Mud Creek with pink light. Clark watches Jolene, as she matches the men for strength and speed.

MONTAGE:

During the voyage, Jolene catches his Clark's eye, and smiles. Clark smiles back. They keep catching each other's eye, and smile, when they are caught looking at each other.

END MONTAGE:

June stands next to Clark, as he takes a photograph of Jolene.

JUNE

She lights up when she looks at you.

CLARK

Sorry?

JUNE

Jolene. She lights up when she looks at you.

CLARK

Why would she light up?

JUNE

She really likes you.

CLARK

Does she?

JUNE

It's as plain as day.

CLARK

But she seems to hate me most of the time, and she is, you know, attracted to women.

JUNE

You think Jolene's a lesbian?

CLARK

The old lady...

JUNE

Take it from me Jolene is not a lesbian. I should know, I'm the only rug muncher around here.

Clark looks at June with with a puzzled look.

CLARK

You Brits certainly have a way with words.

JUNE

I've got to get the food ready.
See you later.

June disappears below decks. Jolene walks over to Clark.

JOLENE

What do you think of the old sail
barge?

CLARK

It's pretty cool I want to take
one home.

JOLENE

I'm pleased you like it. It shows
you have good taste.

CLARK

So far it's been a perfect
morning, and with any luck I
might even see these Spoonbills.

JOLENE

Yes, about those Spoonbills.

JACK

(shouting)

Jolene we're going to moor up by
Shallow Creek.

JOLENE

(to Clark)

I'll tell you later.

Jolene rushes over to Dave and Martin, and helps them
lower the mainsail.

EXT. PETROL STATION - NIGHT

Tony and Nero are sitting on the hood of the mustang
eating burgers, and drinking cola.

Nero tosses his rubbish on the ground, and opens a map.

NERO

Where the fuck are we?

Nero looks at the map, and turns it around.

NERO (CONT)

These limey maps are useless.

TONY

Guess what else I got in the
store.

NERO
I'm not guessing anything.

Tony produces a pair of pincers.

TONY
I got me a Mr. Pincers.

Nero looks at Tony despairingly.

NERO
You're really nuts.

TONY
Listen up. I'm the boss on this job, and it's about time you started showing me a little bit of respect. I'm getting a little bit pissed with your attitude.

NERO
You're pissed. You don't know what pissed is.

Nero takes a deep breath.

NERO
Okay Mr. hotshot boss you sort this mess out, and find out where we're going.

TONY
Leave it to me and Mr. Pincers.

Tony picks up the map, and takes it into the petrol station store.

EXT. SHALLOW CREEK - DAY

The sail barge is moored up by a tiny Jetty. Martin and Dave are leading the bird watchers along a footpath.

INT. SAIL BARGE - DAY

Clark watches Jolene adjust the ropes on the mooring.

CLARK
What was it you wanted to say about those rare spoonbills? I don't want to miss them.

JOLENE
You won't miss them.

Jolene smiles conspiratorially.

CLARK

Are you trying to say there are
no Spoonbills?

JOLENE

I doubt it.

CLARK

What about the tweet?

Jolene smiles, takes a phone out of her pocket, and
jiggles it.

JOLENE

Tweet tweet.

CLARK

A con?

JOLENE

Not a con really. The
birdwatchers love every minute of
it even without seeing anything.
Everyone wins.

CLARK

A lesbian confidence trickster.
I've seen it all now.

Clark bursts out laughing at Jolene's sour facial
expression.

CLARK (cont'd)

I love to see your face when
you're annoyed, which is most of
the time by the way.

JOLENE

Oh yeah. Well let's see what your
face looks like when it's
annoyed.

Jolene pretends to push Clark overboard. He staggers on
the edge.

CLARK

Jesus!

Jolene leaps off the barge screaming with laughter. Clark
regains his balance, and chases after her.

EXT. SHALLOW CREEK - DAY

Jolene runs full speed along a footpath laughing. Clark chases after her.

CLARK

I'm going to kick your butch
lesbian ass.

JOLENE

You'll never catch me batman.

Clark and Jolene are giggling like school kids. He tackle's her to the ground in long grass, where their play wrestle slowly subsides into a passionate kiss.

EXT. THE FERRYMAN INN - DAY

A yellow Ford Mustang pulls up outside the Inn. Tony and a very pissed off Nero, appear from the car.

NERO

Ten hours to drive fifty miles.
That has to be a world record.

Nero stretches his legs. Tony walks toward the inn.

TONY

Are you coming? Or do I have to
do everything.

INT. BAR - DAY

Elsie is sitting behind the bar smoking a cigarette. She has the look of shock on her face, as she reads an erotic novel. She makes a fist with her right hand, and looks at it.

ELSIE

That can't be right?

Tony and Nero enter the bar. Elsie looks up.

ELSIE

You're too late.

TONY

What?

ELSIE

You're too bleeding late. You
should have got here hours ago.

TONY

Too late for what?

ELSIE

The spoon thingamabobs. You'll have to come back tomorrow.

NERO

Excuse me ma'am, I think you may...

ELSIE

Americans aren't you? I can tell, I've been molested enough times by em.

NERO

Ma'am, I don't know what you are talking about. My friend and I, are seeking a fellow American by the name of Jefferson. We believe he is staying here.

ELSIE

I don't let Americans stay here because I was bloody left up the duff by one.

TONY

Lady are you sure he isn't staying here because there ain't anywhere else around.

ELSIE

Oh, I'm sure, because the only way an American would stay here would be over my dead body.

Tony takes a photograph out of his jacket pocket, and shows it to Elsie.

TONY

This is our friend. Have you seen him?

Elsie looks at the photograph.

ELSIE

Who is he?

TONY

Lady we know who the fuck he is. Have you seen him, or what?

ELSIE

This is not foul-mouthed America young man. You can't go around

(MORE)

ELSIE (cont'd)
saying eff this, and eff that,
like you do over there.

Nero takes Tony to one side.

NERO
Let me deal with the old broad.

TONY
If she says anything about
America one more time, I'm going
to shut her up.

NERO
(to Elsie)
Look lady we just want to find
our friend. If he isn't here
could he have stayed nearby?

ELSIE
You could try Creek village they
have a pub there.

TONY
Can you give us some directions?

ELSIE
Erections! You bloody Americans
don't give up. I'm 75. I suggest
you piss off back to that den of
iniquity where you came from.

TONY
Right... The fucking crazy old
bitch gets it.

Tony goes behind the bar, grabs Elsie from behind, and
puts his hand over her mouth.

NERO
What are you doing?

TONY
I'm shutting the bitch up. She's
badmouthing my country.

NERO
So what? She's an old lady who's
not all there.

Elsie begins to struggle, and presses her cigarette
against Tony's hand.

TONY
Fuck! The bitch just burnt me.

NERO

Let her go. Old ladies are bad luck.

Tony Lets go of Elsie.

TONY

You fucking mad old bitch.

Elsie is gasping for breath. She holds her left arm.

ELSIE

Sod it. Not again.

Elsie collapses on the floor. Nero leaps over the bar, and clasps Elsie's hand.

NERO

(to Tony)

Old ladies are bad ju ju.

TONY

I ain't done nothing.

NERO

(to Elsie)

Are you on medication? Can I get you a pill, or something?

Elsie has her eyes closed.

ELSIE

I can't get that pigs trotter out of my head.

NERO

Christ she sounds delirious.

TONY

Shut up you old bitch.

NERO

(to Tony)

Will you shut the fuck up for one second?

Elsie opens her eyes, and looks at Nero.

ELSIE

I could never have been one of them lezzers.

NERO

Sorry, what are you saying?

Elsie's breathing becomes shallow, she holds Nero's arm, and looks into his eyes.

ELSIE

There's no way I could have done
that scissor thing with my hips.

Elsie slumps to the floor.

NERO

I think she's dead.

TONY

Good. The fucking bitch burnt me.

Nero gently puts her hand down.

NERO

This is bad ju ju, and it's all
your fault.

TONY

Fuck her!

NERO

Let's get out of here, and get
this job finished. This contract
is just one fuck up after
another.

TONY

You keep saying that, but I got
it under control. I'm a
professional.

Tony and Nero walk out. On the floor is the photograph of
Clark.

INT. SAIL BARGE - DAY

Jack is at the helm, he looks ahead in the distance.

JACK

Jolene, look...

Jolene runs to the bow of the barge, and looks with
anguish at an AMBULANCE outside the Ferryman Inn.

EXT. MUD CREEK - DAY

The sail barge moors alongside a small jetty. Jolene leaps
off before the barge has stopped moving. Clark follows
her, as Jolene sprints toward the Ferryman Inn.

INT. THE FERRYMAN INN, BAR - DAY

Elsie sits on a stretcher chair. An oxygen mask covers her face. Veronica is talking to the PARAMEDICS, as Jolene and Clark, burst into the room.

JOLENE

Nan!

Jolene Kneels by Elsie, and holds her hand.

PARAMEDIC #1

Don't worry, she should be fine.

JOLENE

What happened?

VERONICA

Your Nan has had another heart attack.

PARAMEDIC #2

Fortunately, she was found very quickly. It could have been worse.

JOLENE

Nan, can you hear me? Nan it's Jolene.

Elsie opens her eyes, squeezes Jolene's hand, and mumbles.

PARAMEDIC #1

I'm afraid she seems a bit confused, she keeps going on about Americans.

The paramedics wheel Elsie away.

VERONICA

I'll go with your Nan. Try not to worry, she'll be okay.

Veronica rushes out.

EXT. THE FERRYMAN INN - DAY

Veronica jumps into the rear of the ambulance. It pulls away with SIRENS BLARING. Jolene runs out of the Ferryman Inn, and watches the ambulance disappear.

EXT. THE SHIP PUB - DAY

A yellow Ford Mustang is parked outside.

INT. MUSTANG - DAY

Tony and Nero sit facing the Ship pub.

NERO

So boss... Now we know he's not here what do we do now?

TONY

I'll think of something.

NERO

If I was in charge, I'd find out if he got a cab from the train station. I saw a sign for one a few miles back.

TONY

I was going to do that! You just didn't give me time to say it.

EXT. THE SHIP PUB - DAY

A yellow Ford Mustang burns rubber, as it pulls away.

INT. OFFICE - DAY

LORETTA (50's) is typing on a laptop. Personnel assistant NOAH enters.

NOAH

I'm so sorry to trouble you Loretta, but a detective Blake from the NYPD says he has to speak to you urgently.

LORETTA

NYPD? Okay send him in.

Noah leaves, and a moment later re-appears with detective DAN BLAKE (late 50's).

NOAH

Detective Blake to see you.

Noah leaves the room.

DAN BLAKE

Mrs. Jefferson.

LORETTA
Yes, how can I help?

DAN BLAKE
It concerns a law attorney by the
name of David Simon.

LORETTA
David?

DAN BLAKE
I'm afraid I have some bad news.
He appears to have fallen from an
upper story window, and
sustained injuries

LORETTA
Fell?

DAN BLAKE
Fell, pushed, we can't tell yet.

LORETTA
Will he be okay?

DAN BLAKE
It's too early to say. When you
saw last Mr. David, did he appear
worried, or concerned?

LORETTA
No, he was in very good spirits.

DAN BLAKE
I'm sorry to have disturbed you
Mrs. Jefferson, but we need to
build a picture of events over
the last few days.

LORETTA
Will you let me know the outcome?

DAN BLAKE
I'm due to retire in a few weeks,
but someone will let you know. If
you do think of anything in the
next few days give me a call.

Dan Blake gives Loretta a business card, an emphatic smile
then leaves.

LORETTA
Poor David.

Loretta yawns, and continues typing.

INT. THE FERRYMAN INN, BAR - DAY

Jolene is wiping tears from her eyes. Clark has his arm around her.

JOLENE

I told her that if she didn't stop smoking she would have another heart attack.

CLARK

Don't worry, ladies like your Nan are indestructible.

The bird watchers from the sail barge enter the bar. Jolene puts on a false smile, and goes behind the counter to serve them.

Clark's mobile phone RINGS; he heads for the front door, and answers it.

CLARK (cont'd)

Hi mom.

EXT. THE FERRYMAN INN - DAY

Clark walks out of the Ferryman Inn, while talking on his mobile phone.

CLARK

Mom slow down, you're talking too fast.

INT. OFFICE - DAY

LORETTA

Clark, where have you been? I've been trying to reach you for hours.

INTERCUT - TELEPHONE CONVERSATION

CLARK

I went for a trip on this neat old sailing barge, and I guess there was no phone signal.

LORETTA

When are you coming home?

CLARK

Soon, I might just stay here for a few more days.

LORETTA

I don't see why you can't just stay in London.

CLARK

I like it here. Nobody knows me, I get no special treatment. I just get liked for who I am.

LORETTA

Liked for who you are? Have you met someone?

CLARK

I met this English girl...

LORETTA

For Gods sake don't have unprotected sex with a Mary Poppins. They're riddled with Chlamydia, and they'll get pregnant just for the pay off.

CLARK

Jolene isn't like that.

LORETTA

Jolene! If that isn't some cheap hooker's name I don't know what is, and I bet she knows very well who you are.

CLARK

Look I've got to go, and don't worry. Say hello to grandpa for me.

INT. THE FERRYMAN INN, BAR - DAY

Clark enters the bar, and sees a puzzled look on Jolene's face.

CLARK

Are you okay?

JOLENE

I've just found this on the floor.

Jolene holds up a photograph of Clark.

JOLENE (cont'd)

It's a picture of you?

EXT. RAILWAY STATION - DAY

The railway station consists of one small brick building with an adjacent potholed car park.

A BLACK TAXI CAB is parked outside the railway station. A yellow ford mustang roars into the car park. Tony and Nero get out of the car, and walk over toward the cab.

NERO

Let's see if he recognises his face.

Nero puts his hand out for the photograph.

TONY

I'm the boss, and I'll do it my way. I'm through playing with these fucking hicks.

Tony goes up to the taxi cab, and finds TRAVIS the taxi driver with his head back fast asleep. Tony leans through the open driver's window, and slaps his face with the back of his hand.

TONY (cont'd)

Hey... Sleeping beauty.

The Travis sits bolt upright

TRAVIS

What the...

TONY

I want an answer sleepy head! Have you, or any of your inbred buddies had an American guy for a fare in the last couple of days?

TRAVIS

What?

The taxi driver attempts to open the driver's door, but Tony slams it shut, and leans in the window.

TONY

You got shit in the ears, or something? I asked you a question. Has an American guy hired a cab in the last couple of days?

TRAVIS

Taxi drivers oath mate. I couldn't tell you even if I knew.

TONY
Are you shitting me?

Tony produces a pair of pincers, and grabs the driver's shirt.

TONY (CONT)
Whaddya say we see how far these bad boys can stretch your bottom lip before you break that oath.

TRAVIS
All right mate calm down. One of the drivers picked up a yank fare a few days ago.

TONY
Where did he take him?

TAXI DRIVER
How would I know?

TONY
Because this is banjo country, and all the inbreeding means you know each other's business.

Tony pushes the pincers toward the driver.

TRAVIS
Mud Creek. He took him to Mud Creek. The Ferryman Inn... Jesus.

TONY
There you go, simple.

Tony pats Travis on the shoulder.

TONY (cont'd)
You have a nice day now.

INT. MUSTANG - DAY

NERO
So?

TONY
The Ferryman Inn. The bitch lied.

EXT. RAILWAY STATION - DAY

The yellow ford mustang SCREECHES away in a cloud of dust.

INT. THE FERRYMAN INN, BAR - DAY

Jolene is sitting opposite Clark at a table by the window.

JOLENE

I want to know what a photograph of you is doing on the floor, at the same time as my Nan has a heart attack?

CLARK

It might have been someone from the refinery company looking for me.

JOLENE

Looking for you?

CLARK

I was going to tell you when the time was right. I sort of work for Jefferson oil, and someone may have wanted me to okay something.

JOLENE

And they carry pictures of you do they?

CLARK

No, I wouldn't have thought so.

JOLENE

Hold on, you said you were in the gas business?

CLARK

Which is sort of true.

JOLENE

But you said you were here to take photographs for your granddad?

CLARK

That is true.

JOLENE

True! You've done nothing but lie to me and everyone since you arrived.

CLARK

I just avoided the truth a little bit. I genuinely came here to take photographs for my grandfather who was stationed on the island.

JOLENE

I bet you got a real kick out of knowing we could all lose our homes, and our jobs because of that refinery being built.

CLARK

We always pay two percent above the recommended recompense to all...

JOLENE

Stop. Don't ever talk to me again.

CLARK

Let me explain...

JOLENE

Go, go away.

Jolene turns her back on him, and begins to sob.

JOLENE

Why don't you go back to America.

A door suddenly opens. Jack comes bursting in.

JACK

Jolene!

Jolene wipes her eyes, and rushes over to Jack.

JOLENE

Is Nan okay?

JACK

Your Nan is alright, but your boyfriend here may not be.

JOLENE

He's not my boyfriend, he's a bloody big liar.

JACK

I don't want to sound alarmist, but I just had a call from Travis. He said two nasty characters are on their way here looking for Clark.

JOLENE

It's okay they work for him. They're something to do with the refinery.

JACK
You have something to do with the refinery?

CLARK
I can explain...

JACK
We don't have time. Travis says these two Americans have been looking for you all over the area. They've hurt people trying to find you.

CLARK
I'll talk to them, and find out what they want.

JACK
My advice would be to wait for the police to turn up then ask.

Jolene is looking out of the window.

JOLENE
Do these Americans have a big yellow car?

EXT. MUD CREEK - DAY

A yellow ford mustang is speeding toward the ferryman Inn leaving a trail of dust behind.

INT. THE FERRYMAN INN, BAR - DAY

JACK
Jolene, take Clark over to the island. Do it quickly. I'll fob them off with some story, and call the police.

CLARK
You don't have to do this.

JACK
Quickly Jolene, go now. I'll let you know when it's all clear.

Jolene and Clark look at each other, then run out of a back door.

EXT. THE FERRYMAN INN - DAY

Jolene and Clark run toward the jetty.

A small INFLATABLE DINGHY heads off down the estuary as a yellow ford mustang SKIDS to a halt outside the front of the building.

INT. MUSTANG - DAY

NERO

Can you try not to fuck anything up this time? We've got bad ju ju thanks to you.

TONY

Can I just say that you are beginning to irritate me with your superstitious shit.

NERO

I'm just saying...

TONY

Will you just chill. It's like doing a job with my mother.

Tony gets out of the car. Nero sighs, and follows him.

INT. THE FERRYMAN INN, BAR - DAY

Jack is behind the bar, as Tony and Nero enter.

TONY

What happened to the lying old bitch?

NERO

(under his breath)
Jesus.

JACK

What did you do to her? What sort of animals are you.

NERO

The old lady keeled over pops, we never hurt her.

TONY

The fucking old bitch hurt me.
Look.

Tony shows Jack the burn mark on his hand.

JACK

What do you want?

TONY

A friend of ours by the name of Clark Jefferson. We know he came here, so don't fucking lie like the old lady did.

JACK

A young man did stay here, but he's gone now. He went to the airport.

NERO

When did he leave?

TONY

Excuse me! I'm the one asking the questions.

NERO

Okay do it your way.

TONY

I will do it my way! And because I'm a professional, I took the liberty of buying some duct tape when I bought Mr. Pincers.

CUT TO:

Jack is taped to a chair. Tony stands in front of him holding a pair of pincers.

TONY (cont'd)

Last chance pops. Where is he really?

JACK

He went to the airport.

Tony uses the pincers to grab Jack's nose, and twists it.

JACK (cont'd)

Arrrgh.

NERO

You won't get anything out of him. I know his sort he'll take whatever you give him.

TONY

Me and Mr. Pincers always get results. Let's start with a few fingers.

Tony pincers one of Jack's fingers until it cracks then another.

JACK
Arrrgh. He left honestly.

NERO
You're wasting your time, he won't tell us what we want.

TONY
You are ruining my mood with all your negativity. I'm going to have to start again with another finger.

Tony pincers another one of Jack's fingers until it cracks.

The front door opens, and Veronica enters. She freezes when she sees Jack tied up.

JACK
Run!

Nero grabs hold of Veronica, as she attempts to get away.

NERO
Now this will make him talk.

TONY
Hey, bitch lady. Meet Mr. Pincers.

CUT TO:

KITCHEN

Veronica is sitting on a chair taped up, and gagged. She sobs with fear.

Tony is standing by Jack who has his hands taped behind his back. Nero is opening a rear door.

MALE VOICE O.C
Hello. Service please.

TONY
Who the fuck is that?

NERO
Did you lock the front door?

TONY
Well no, because I thought my underling would do it.

NERO
Underling? I am not your fucking
underling.

MALE VOICE O.C
Hello is anybody there?

NERO
Fuck. I'll get rid of him.

Nero walks toward the bar.

BAR - CONTINUOUS

The bar area is full of people with bird watching
equipment. A PORTLY MALE in his 40's, stands at the bar.

Nero enters from the kitchen.

NERO
What the fuck?

PORTLY MALE
Hello, are you having shepherd's
pie on the menu tonight?

Nero looks at the portly male with disbelief.

NERO
Listen up Porky. We are closed,
get it, closed.

PORTLY MALE
What time do you open?

NERO
Fuck off!

EXT. MUD ISLAND - DUSK

A fishing boat pulls up alongside a jetty.

INT. FISHING BOAT - DUSK

Jack cuts the engine of the boat.

NERO
That wasn't so hard was it pops.
Play ball with us, and no one
gets hurt.

JACK
You won't get away with this.

Nero and Tony tape Jack's hands and feet, then gag him.

TONY
Why do they always say that?

NERO
They watch too many movies.

EXT. MUD ISLAND - DUSK

Tony and Nero search the buildings around the island.

TONY
Where the fuck are they?

NERO
They must be around here
somewhere.

TONY
If that old bastard has got us on
a wild-goose chase, me and Mr.
Pincers will fuck him up.

NERO
Shush! I hear something.

Tony sees a sliver of light in a doorway, and points to it.

TONY
What have we got here?

INT. SECRET BUNKER - DUSK

Jolene is sitting on the floor with her back against the wall of the bunker. Clark is sitting on an old metal cabinet on the other side of the room.

Candles illuminate the space between them.

CLARK
I hope your Nan is okay.

Jolene ignores him.

CLARK (cont'd)
I hope Jack's all right. I hope
your mom's okay.

JOLENE
Don't pretend to care.

CLARK
I do care.

JOLENE

All you care about is building a stupid refinery. I wish you'd never come to Mud Creek.

CLARK

It hasn't been given the green light yet. I like Mud Creek as much as you do now I've seen it.

JOLENE

What do you mean, when you say it hasn't been given the green light?

CLARK

It's not a suitable location.

JOLENE

Is this another one of your lies? I think you're a liar, dishonest, and unscrupulous.

CLARK

Unscrupulous? I've never been called that before.

JOLENE

It means you're... you're a big headed git.

CLARK

A big headed git?

JOLENE

Yes! Big headed, and a git.

Jolene and Clark look over at each other, and a faint smile appears on Jolene's face.

CLARK

Do you think it's safe to go back yet?

JOLENE

Jack will let us know.

CLARK

Is he going to call, because I can't get a signal?

Clark walks about holding his phone up high.

JOLENE

He will let us know.

CLARK
I'm getting kind frustrated just
sitting here waiting.

JOLENE
Will you give it a rest?

CLARK
I have some music on my phone
I'll play some.

JOLENE
You Americans really do have a
low boredom threshold.

CLARK
What type of music do you like?

JOLENE
Anything.

CLARK
I know just the song to play.

Clark scrolls through his phone.

SOUND: 'Dancing Queen' by Abba.

CLARK (cont'd)
That's not it.

SOUND: 'I'm coming out' by Diana Ross.

CLARK (cont'd)
No not that one.

SOUND: 'Help me make it through the night' by Gladys
Knight begins to play.

CLARK (cont'd)
I love this song.

JOLENE
A lot of your songs are a bit
gay?

CLARK
Gay?

JOLENE
Not many men would have those
songs on their phone.

CLARK
It was on shuffle. It just came
out that way.

Clark begins to slow dance.

CLARK (cont'd)
 Hey lesbian girl. Fancy dancing
 with a big headed gay guy.

JOLENE
 You forgot to mention git.

CLARK
 Hey lesbian girl. Fancy dancing
 with a big headed gay git who is
 also unscrupulous.

Clark dances over to her, and holds his hand out. Jolene laughs, stands up, takes his hand, and dances with him. As the song plays, they begin to kiss.

Tony and Nero walk silently into the bunker.

Around a corner, they see Clark dancing with Jolene. Tony sees the Beretta in Nero's hand.

TONY
 (whispering)
 I should hold the gun because I'm
 in charge.

NERO
 (whispering)
 Not now. Later.

TONY
 (whispering)
 But they'll think you're in
 charge cause you're holding.

NERO
 (whispering)
 Are you for fucking real!

TONY
 (whispering)
 Everybody thinks the guy with the
 gun is the boss so I should hold
 it.

NERO
 (whispering)
 For fuck's sake, take it.

Nero hands Tony the Beretta.

NERO (cont'd)
 I'll sneak around the back of
 them.

Clark and Jolene are kissing, as Tony appears from behind a corner. He points the gun at the dancing couple.

TONY
Now lookie here.

Jolene and Clark stop dancing, and look with fear toward Tony.

JOLENE
What have you done to Jack?

TONY
You'll be seeing the old boy soon
enough.

Nero emerges from the darkness behind them.

Tony moves toward them.

TONY (cont'd)
Put your hands behind your backs.

Tony sees defiance in Jolene's face, and points the Beretta at Clark's head.

TONY (cont'd)
I won't ask again.

Nero pulls out a roll of duct tape, and tapes Clark's hands behind his back. He throws the tape to Tony.

Tony puts the pistol in his trouser waist, and tape's Jolene's hands behind her back.

Jolene spins around, and kicks Tony in the balls. Tony doubles over in pain. The pistol falls, and slides off into the darkness.

CLARK
Run for it Jolene...

Nero punches Clark in the stomach causing him to fall to the floor.

Jolene runs toward the door.

Clark's phone plays a new song.

Sound: 'Over the rainbow' by Judy Garland.

Jolene glances over her shoulder, as she runs away.

JOLENE
(shouting)
That song's gay as well!

Jolene disappears through the door.

Tony kneels on the floor in agony.

TONY
The bitch!

NERO
Get after the girl.

Tony struggles to his feet, and runs after her.

EXT. MUD ISLAND - DUSK

Jolene runs across the island toward the jetty. She sees the fishing boat, and jumps on board.

INT. FISHING BOAT - DUSK

Jack is tied, and gagged on the deck. Jolene hurries to untie him.

JACK
Thank Christ for that, I thought
I was going to suffocate.

JOLENE
I'll undo your hands, they'll be
here any minute.

Jolene fumbles blindly with the tape.

JACK
I'm undone.

JOLENE
Undo me quickly.

Jack attempts to move his fingers.

JACK
I'll have to use my teeth, they
broke some fingers, and the
others are numb.

JOLENE
We haven't got time. I'll undo
your ankles so you can get help.
I'm frightened Jack these men are
nutters.

Jack sits on the edge of the boat. Jolene fumbles blindly with the tape around his ankle, and manages to free him.

JACK
I'm beginning to feel something
in my fingers, I might be able to
untie you.

The figure of Nero looms out of the dusk dragging the battered figure of Clark. He pushes Clark violently onto the boat knocking Jolene over, and Jack overboard.

Nero jumps onto the boat, and searches the water for Jack.

JOLENE

Do something, he'll drown.

Nero spins around, and viciously punches her in the head. Jolene falls unconscious to the deck.

Clark looks up, and sees Jolene's limp body.

CLARK

(sobbing)

Jolene... Jolene.

Nero watches Clark crawl toward Jolene for a few seconds. He smiles, shrugs his shoulders, and kicks Clark in the head.

EXT. MUD ISLAND - DUSK

Tony is dishevelled, and limping.

NERO O.C

(shouting)

Hey asshole! Get back to the boat. I got em.

TONY

Shit. I won't hear the last of this.

INT. FISHING BOAT - DUSK

Tony delicately clambers onto the boat, to find the unconscious Clark and Jolene, taped up and gagged side by side.

TONY

Where is the old guy?

NERO

Wet on the inside, and wet on the outside.

TONY

Are we gonna do them here as well?

NERO

Let's do them out at sea, somebody might turn up.

Tony feels around his groin.

TONY
Jesus. I think the bitch ruptured
one of my balls.

Nero unties the mooring rope, starts the engine of the boat, and pulls away from the jetty.

Tony cradles his groin, and winces.

TONY (cont'd)
The Mary Poppins bitch dies last.
I want to see her fucking beg.

EXT. MUD ISLAND - DAY

On the other bank of the estuary, Jack pulls himself ashore in the mud. He watches the fishing boat head off to open sea then looks back at the inflatable dinghy moored up at the jetty.

INT. FISHING BOAT - NIGHT

Jolene and Clark are taped, and gagged, at the stern of the boat. Nero steers toward open sea, while Tony stands at the cabin doorway.

NERO
Are you watching them?

Tony looks behind briefly.

TONY
They're not going anywhere.

In the darkness, Clark fumbles with Jolene's taped wrists. Jolene opens her eyes, and sheds a tear.

TONY (cont'd)
How far are you going out? Let's
just dump them here.

Nero looks back toward shore.

EXT. COASTLINE - NIGHT

In the distance, white lights twinkle along the shoreline.

INT. FISHING BOAT - NIGHT

NERO
This looks far enough.

TONY
Hey kids! It's time to get wet on
the inside.

Nero switches the engine off, and listens out to sea.

NERO
No one around, let's do it.

Tony spots a small anchor and grins as he picks it up.

TONY
This baby will send him right to
the bottom.

Tony tapes the anchor to Clark's bound ankles.

NERO
(to Clark)
Not as good as the concrete block
I used on your old man, but what
the fuck.

Tony and Nero grab hold of the struggling distraught
Clark.

TONY
Your uncle says hello, or should
it be goodbye?

They heave him into the darkness, a large SPLASH is heard.
Tony leans down to Jolene, and peels the tape from her
mouth.

TONY (cont'd)
Start begging bitch.

Nero sees a length of heavy chain, and uses it to tie
around Jolene's ankle.

TONY (cont'd)
I'm not hearing any begging? Come
on bitch, beg me.

NERO
That should do it. Let's dump
her.

TONY
No. I want the bitch to beg
first.

Tony puts his face inches from Jolene's.

TONY (cont'd)
I think I see some liddle diddle
tears.

Jolene spits in his eye.

JOLENE
Fuck off you cunt!

Tony slaps her around the face.

TONY
The Mary Poppins bitch called me
the C word!

Nero grabs hold of Jolene, and roughly picks her up. Tony blows Jolene a kiss, as Nero throws her overboard. A large SPLASH can be heard.

Tony looks out into the darkness.

TONY (cont'd)
Mr. Pincers never got to say
goodbye.

NERO
This has to be the worst fuck up
job of all time. I'll be glad to
get back to the states.

Nero hears SPLASHING, and strains his ears to listen. He looks out into the blackness.

NERO (cont'd)
I hear something.

TONY
What is it?

NERO
I thought I heard splashing.

TONY
It's the fucking ocean, what do
you expect?

NERO
I heard something. See if there's
a flashlight about.

Tony looks inside the cabin, and sees a switch.

EXT. COASTAL WATERS - NIGHT

The fishing boat lights up like a Christmas tree.

Clark and Jolene are standing in water up to their waists.

JOLENE

I'm nearly free...

Jolene frees her hands, pulls off the rest of the tape before freeing Clark's hands. Clark removes his gag.

CLARK

They killed him. They killed my dad.

Clark struggles to contain his emotions.

JOLENE

Hold on Clark we're not out of it yet.

CLARK

My uncles behind it all...

JOLENE

Clark, listen to me! We need to move fast. I'm going to undo the tape around your ankles then you need to do the same for me.

Clark is distraught. Jolene slaps him around the face.

JOLENE (cont'd)

Did you hear what I just said? We are in danger if we stay here.

CLARK

Okay. Let's do it.

Jolene takes a deep breath, and goes underwater.

INT. FISHING BOAT - NIGHT

Nero peers into the darkness, while Tony searches the cabin.

NERO

I see them!

Tony starts the engine, and puts it in gear. The boat powers up, and Tony turns the fishing boat to face the half-submerged figures. Nero rushes over to take the wheel.

NERO

Watch them.

TONY

Why won't they fucking die?

NERO

I'll Head straight for them if the boat doesn't kill them the propeller will.

EXT. COASTAL WATERS - NIGHT

Jolene and Clark have their heads just above water. They watch the brightly lit fishing boat start to pull away.

JOLENE

Follow me, there's a sand bank not far away. We need to move, or this mud will suck us under.

Clark is in shock.

CLARK

I thought we were going to die.

JOLENE

I knew the water would be shallow, but I couldn't tell you. You're safe now.

Clark sees the brightly lit fishing boat beginning to turn around.

CLARK

There turning, there turning!

Jolene looks to see the fishing boat head toward them.

JOLENE

Do exactly as I say. Dive down hands first, the pull of the mud on our arms will keep us at the bottom.

CLARK

Dive into the mud?

JOLENE

Trust me, we have no choice.

The fishing boat heads toward Jolene and Clark, with Tony leaning over the bow giving hand directions to Nero.

Jolene and Clark dive at the last moment. Tony watches the spot where the couple dived under, while Nero slows the boat, and brings it around.

INT. FISHING BOAT - NIGHT

NERO
See or hear anything?

TONY
Nothing. They must be dead by
now.

NERO
Maybe. Let's just make sure.

The fishing boat slowly moves away with Nero and Tony looking out over the dark water.

EXT. COASTAL WATERS - NIGHT

Clark emerges from the water gasping for breath. He frantically looks around.

CLARK
(Whispering)
Jolene.

Clark becomes desperate as he searches the water, finally diving under, and emerging with the unconscious Jolene.

Clark gives her the kiss of life until she splutters.

CLARK (cont'd)
Jolene!

Jolene coughs the water out of her lungs, and gasps for breath.

CLARK (cont'd)
We're safe, they've gone.

Out of the darkness, the fishing boat coasts toward them at speed. Tony is leaning over the bow of the boat.

TONY
(shouting)
Surprise!

The force of the impact knocks Clark and Jolene out cold. Their bodies float face down in the dark waters.

INT. FISHING BOAT - NIGHT

Nero looks overboard. Tony stands beside him looking over.

NERO
I'd say they were dead now.

TONY
Do they have sharks in these
waters?

NERO
I don't think so.

TONY
That's a shame. Are we gonna just
leave em?

NERO
It will be weeks before they get
washed up. Let's get back to
civilization where they speak
English the right way.

The fishing boat heads off toward distant shore lights.

EXT. COASTAL WATERS - NIGHT

A small wooden fishing boat eases along side the floating
figure of Jolene.

INT. SMALL BOAT - NIGHT

DAVE
I told you something was going
on...

MARTIN
It's Jolene.

Martin jumps overboard, and turns her over.

MARTIN
Quick. Get her on the boat, she's
breathing.

Dave and Martin lift Jolene on board, where Dave
immediately lays her face down in the recovery position.
Jolene coughs back into life.

DAVE
Come on Jolene, cough it up.

Martin scans the dark waters, and spots a body floating
face down.

MARTIN
Jesus, It's Clark!

Martin swims over to Clark, and turns him over.

He takes him over to the boat, and with Dave's help lifts
him onto the boat.

MARTIN (cont'd)
He's not breathing.

Dave clears Clark's lungs before attempting CPR.

JOLENE'S P.O.V

In eerie silence, Dave is desperately trying to revive Clark. Kneeling beside him is the drenched Martin. Then blackness.

INT. FISHING BOAT - DAWN

Tony stands behind a frustrated Nero who is steering the boat.

TONY
Why is it taking so long?

NERO
Because fuck head I can't find the right channel. These waters are weird, and the tide goes out real fast.

The fishing boat judders to a halt.

TONY
Are we stuck? Because if you'd let me steer the boat like a boss should have done we wouldn't be in this situation.

NERO
Don't fucking push me! We got two choices, we wait for the tide to come back in, or we try and walk it.

TONY
I say we walk, it can't be that far.

NERO
You're the boss, but that mud could be deep.

Tony and Nero climb down, and find the surface firm.

TONY
The trouble with you is you're too cautious.

Tony takes a couple of steps, and sinks to his knees.

CUT TO:

EXT. MUD FLATS - DAY

Mud flats, as far as the eye can see, reflect light from a vast sky.

Two tiny silhouette figures can be seen in the distance.

Tony and Nero are painstakingly lifting one foot in front of the other, as they walk knee deep in mud.

TONY
I really fucking hate this
goddamn place.

NERO
We agree on something at last.

Tony looks toward the shoreline.

TONY
We've been going for ages, and
don't seem to be getting any
closer?

Tony looks down at the mud, and sees a trickle of water.

TONY
Is the tide coming in?

NERO
It can't be.

Tony points to the water that has begun to trickle faster.

TONY
How long does it take for the
tide to come back in here?

NERO
How the hell do I know?

TONY
Shit, my foot's getting stuck.

The water is now an inch deep. Nero takes a laboured step.

NERO
Fuck, I'm stuck now. The waters
making it like quicksand.

TONY
Maybe we can swim for it when the
water rises.

NERO
Maybe?

CUT TO:

EXT. MUD FLATS - DAY

Tony and Nero are stuck in mud, as the sea level rises to their waists.

NERO

I knew we should have stayed with the boat.

TONY

Do you know that all you ever do is complain! It's annoying.

NERO

Seeing as I might drown in the next half hour, I think I have a good reason to complain.

TONY

And I'll tell you another thing. You're too negative.

NERO

Negative!

TONY

All I'm saying is be a bit more, you know, positive.

NERO

You are the biggest dumb fuck I've come across, and if by some miracle we get out of this, I'll positively kill you.

TONY

Let's try shouting for help.

NERO

No one will hear us out here.

TONY

See what I mean. Negativity.

The water is up to their chests.

TONY (cont'd)

We better start shouting we haven't got long. Help!

NERO

I see some one on the shore... Help! Help! Help!

EXT. FOOTPATH - DAY

The portly male is scanning the waters with BINOCULARS.

He hears a faint noise, and sees the distant figures of Nero and Tony, waving, with their heads just above water.

PORTLY MALE

They should take a bit more care
swimming out there. They could
easily get stuck in that mud.

He waves back, and walks on.

INT. HOSPITAL - DAY

Jolene is wearing a hospital dressing gown. She sits on a chair beside a bed.

Veronica enters, and kisses Jolene.

VERONICA

How are you feeling now?

JOLENE

Better.

VERONICA

How is he?

Jolene looks toward the bed, where the figure of Clark is covered in wires, and tubes.

JOLENE

They say he's getting stronger.

VERONICA

The police found the fishing
boat, but no trace of those men.
They think they may have tried to
walk to shore.

JOLENE

They wouldn't have got far. I
hope they bloody drowned.

A NURSE and two AMERICAN PARAMEDICS enter with a gurney, and proceed to unplug Clark's attachments.

JOLENE (cont'd)

What are you doing?

NURSE

Sending him home.

JOLENE

Home?

NURSE

Air ambulance jet.

JOLENE

But I want to talk to him. To make sure he's okay.

AMERICAN PARAMEDIC

Don't worry we will take care of him. He'll even have his own doctor on the flight back home.

JOLENE

Own doctor? I don't understand.

AMERICAN PARAMEDIC

He's Clark Jefferson. The heir to Jefferson oil.

JOLENE

No, his name is Smith?

AMERICAN PARAMEDIC

He tells all the girls that.

The two paramedics look at each other and laugh.
Jolene and Veronica, watch Clark be wheeled away.

INT. GENERAL HOSPITAL - DAY

Clark lying in a bed with monitor devices around the bed.
Loretta is asleep on a nearby armchair.

Clark slowly opens his eyes then suddenly lifts his head in panic.

CLARK

Jolene. Jolene!

Loretta wakes, and rushes over to Clark.

LORETTA

Clark it's mom. You're safe.

CLARK

Jolene. Where is she?

LORETTA

Clark listen to me, you're back in New York.

CLARK

I was in the water with Jolene
they tried to kill us...

LORETTA

Calm down, I'll explain... and I
have some other news.

INT. HOSPITAL - NIGHT

Jolene is lying in bed, she looks up to see Elsie walking
with a Zimmer frame toward her.

JOLENE

Nan?

Jolene gets out of bed, and rushes to Elsie helping her
sit on a chair.

JOLENE (cont'd)

Nan, I've missed you so much.

ELSIE

I've missed you little one. I
heard about what those bloody
Americans did to you.

JOLENE

I'm so much better for seeing
you.

ELSIE

How is that Canadian fella? I
liked him, it's a shame you're a
lesbian cause you would have made
a lovely couple...

JOLENE

I think he's okay.

ELSIE

I better get back, I keep feeling
tired. I just wanted to see you
was alright.

Elsie struggles to her feet, and gives Jolene a kiss on
the cheek.

JOLENE

I'll walk back to your ward with
you.

Elsie smiles at Jolene then collapses on the floor.

JOLENE (cont'd)
(screaming)

Nan!

INT. GENERAL HOSPITAL - NIGHT

Irvine Jefferson is laying in a bed wired up to a monitoring display. His breathing is laboured.

Nurse BEULAH is sitting on a bedside chair watching TV.

BEULAH
That's it girl you kick his ass.
He ain't got no respect for you.

Beulah throws air punches.

Clark enters. His head is bandaged, and his face is bruised. Beulah doesn't notice him.

CLARK
Beulah.

Beulah turns around with a fright.

BEULAH
You made me jump Clark. How are you doing?

Beulah turns down the sound of the TV.

BEULAH (cont'd)
I did pop into see you when you first arrived.

CLARK
How is he doing?

BEULAH
The doctor said he is getting weaker.

CLARK
(to Irvine)
Grandpa. It's me Clark.

Irvine open his eyes, and smiles at Clark.

CLARK (cont'd)
I've got something to show you.

Clark holds a tablet PC in front of Irvine.

CLARK (cont'd)
Do you recognise where this is grandpa? I uploaded them when I was in Mud Creek.

Clark plays a slide show of photographs to Irvine.

Beulah cranes her neck to look at the photographs, and doesn't like what she sees.

BEULAH
Where the hell is that?

IRVINE
Mud... Mud Creek.

CLARK
That's right grandpa it's Mud
Creek. Look, there is the
Ferryman Inn.

IRVINE
Warm... beer.

CLARK
There's the base where you were
stationed.
(to Beulah)
He remembers.

IRVINE
El... sie.

Clark looks at the screen, and sees a picture of Jolene on the barge.

IRVINE (cont'd)
(confused)
El... sie.

Beulah looks at the picture.

BEULAH
She's pretty girl, who is she?

Clark is puzzled.

CLARK
Jolene. An English girl I met?

IRVINE
Elsie.

Irvine smiles, lifts himself, and struggles to put his hand towards the screen. Suddenly he slumps back on the bed.

Alarms begin to sound on the monitoring displays.

CLARK
Grandpa?

Two NURSE'S rush into the room.

NURSE#1

Please wait outside, you'll be in the way.

A DOCTOR rushes in.

DOCTOR

What's happening? Somebody talk to me.

The nurse urges Clark and Beulah out of the room. Clark looks behind to see the doctor reaching for a defibrillator.

INT. HOTEL SUITE - NIGHT

Giles Jefferson is lying face up, and spread-eagled on a large bed. His hands and feet, are tied with SILK SCARVES.

A large FRUIT BOWL sits on a dressing table.

ZENA a beautiful 20 yr old, is dressed in a SCHOOL TYPE UNIFORM. She leans over him teasingly.

ZENA

I have a surprise for you!

GILES

Don't insert any bananas into me this time, my haemorrhoids are killing me.

ZENA

You'll like this surprise, my friend wants to join us.

GILES

Oh! Will you, and your friend, be doing a little show for me?

ZENA

I'll ask him.

GILES

Him?

Zena walks over to the bedroom door and opens it. Gus walks in followed by BIG AL (40's, and very big).

GUS

Good girl Zena.

Gus takes out a wad of notes, and hands them to the girl. Zena grabs her clothes, and hurries out.

Giles struggles against the scarves.

GILES

If you don't leave immediately, I shall call the police.

GUS

Shut the fuck up. How are you going to call someone anyway?

GILES

What do you want?

GUS

I've come to tie up a loose end.

Big Al GIGGLES.

BIG AL

Boss, should we untie him before we tie the loose end back up again?

Big Al GIGGLES again.

GUS

This is no time for jocularities big Al so shut the fuck up.

GILES

What did you mean by loose end?

GUS

A loose end. The cops now know that Edward Jefferson was hit on your instructions.

GILES

They have no proof.

GUS

If the cops get to you, they get to me.

GILES

The police won't even touch me.

GUS

The thing is... I'm old fashioned. Ain't that right Big Al?

BIG AL

Traditional.

GUS

That's right traditional. And tradition says always sever a loose end.

(to Giles)
And you are a loose end.

GILES
It doesn't have to be like that.
I could disappear. How much would
it take for you to let me
disappear? A hundred thousand
dollars. Make it two hundred
thousand, and no one will see me
ever again.

GUS
The one thing that pisses me
about rich people like you is
they think they can buy whatever
they goddamn want.

GILES
Three hundred thousand, in cash.

BIG AL
Money can't buy you health.

GUS
(to Big Al)
What the fuck are you on about
you big guinea prick?

BIG AL
I'm just saying you can't buy
good health.

GUS
That is so true.

BIG AL
And money can't buy you
happiness.

GUS
Big Al will you just shut the
fuck up.

GILES
Four hundred thousand by the end
of the week.

GUS
Big Al, throw me one of them
oranges.

Big Al goes over to the fruit bowl, and feels an ORANGE
for softness.

GUS
(to Big Al)
What the fuck are you doing?

BIG AL
Finding a ripe one?

GUS
I'm not gonna eat it you big
guinea prick.

GILES
(screaming)
Somebody call the police.

Giles begins to panic, and struggles against the SILK
SCARVES.

Big Al hands Gus an ORANGE. Gus tosses it playfully in the
air then rams it forcefully into Giles mouth instantly
gagging him.

GUS
You hear about these sex games
that go wrong.

Giles struggles for his life.

GUS (cont'd)
Get me a pillow.

BIG AL
Do you want a soft pillow, or a
firm one?

GUS
I don't give a fuck you dumb wop.

Big Al hands Gus a pillow. Gus puts it over Giles face,
and pushes down with all his weight. Giles struggles for
life.

GUS (cont'd)
(straining)
Do I have to do everything
myself? Get your fat ass over
here, this is your job.

Gus eases off, Giles gasps for breath. Big Al takes over
from Gus, and pushes the pillow down on Giles face until
he stops struggling.

GUS (cont'd)
Jesus big Al... You do things too
fast. Where is the fun in doing
it that quick?

EXT. MEMORIAL PARK - DAY

Clark sits next to his mother beside a graveside.

Around the grave tens of solemn people dressed in black listen to a PREACHER.

PREACHER

In Heaven, you are made whole again...

INT. CREMATORIUM - DAY

The crematorium is full with MOURNERS.

A young FEMALE VICAR gives an epitaph.

FEMALE VICAR

If I'd have known Enid, I know I would have liked her, because Enid was a very special never ever to be forgotten person.

JOLENE

(shouting)
Her name was Elsie.

FEMALE VICAR

Oops, sorry about that. I keep getting the bodies mixed up. Where was I? Elsie was much loved by her daughter July... Oops, that was the other body's daughter...

Jolene stands up.

JOLENE

Stop! I'm sorry, someone who knew her should say a few words.

Jolene walks up to the lectern, sees the packed crematorium, and instantly regrets her outburst.

JOLENE (cont'd)

I'll tell you what I know about my Nan. She took over the Ferryman Inn when her father died, and took in mum and me when my dad died. She did all that on her own without any help...

Jolene wipes a tear away with the back of her hand.

JOLENE (cont'd)
 My Nan was not really religious,
 and she told me a long time ago
 that when died she would be happy
 with just three cheers. So I say
 three cheers for Elsie.

Jack walks up to the lectern, and stands beside Jolene.

JACK
 Hip hip.

MOURNERS
 Hooray...

EXT. MEMORIAL PARK - DAY

Clark stands beside his mother at the grave, as mourners
 make their way toward waiting limousines.

CLARK
 I will really miss him.

LORETTA
 I've been missing him for years.
 This Irv in the ground is not the
 same one I knew.

CLARK
 I know what you mean, but I saw a
 glimpse of him when he saw
 pictures of Mud Creek.

LORETTA
 If you saw a glimpse of the old
 Irv the journey was worth it.

Clark takes out a SMALL PLASTIC BAG from his jacket
 pocket, and sprinkles the contents onto the coffin below.

LORETTA (cont'd)
 What was that?

CLARK
 Mud from Mud creek. It will be
 with him forever now.

LORETTA
 That girl rang again last night.

Clark is noticeably silent.

LORETTA (cont'd)
 I don't understand? One minute
 you can't stop talking about her,
 and the next you won't answer her
 calls?

CLARK

I found out something just before grandpa died. I showed him the photographs of Mud Creek, and when he saw a picture of Jolene he was convinced it was her grandmother.

LORETTA

Are you saying you think the young Irv had a thing for the grandmother?

CLARK

She became pregnant by an American airman, and gave birth to Jolene's father. All the dates fit right in with his time there.

LORETTA

So you think this Jolene could be related?

CLARK

I really think I love her, but now....

LORETTA

Jesus Christ! I'm going to call our lawyers right away. She may be entitled to something. Does she know?

CLARK

No. Why should she?

LORETTA

These Mary Poppins bitches are like vampires when they smell money.

INT. THE FERRYMAN INN, BAR - EVENING

Half-empty plates of sandwiches, are laid out on tables at the end of the room.

Veronica is serving behind the bar with Jolene, while dozens of friends, and family start singing along with an ACCORDION PLAYER. They are singing 'I'm forever blowing bubbles' very slowly as a dirge.

Jolene and Veronica look at each other, and smile.

VERONICA

Your Nan was always singing that.

Their eyes are moist with tears as they listen to the song.

VERONICA (cont'd)
No news from Clark?

JOLENE
I don't want to talk about him.

VERONICA
The flowers he sent were nice.
They must have cost a lot of
money.

Veronica looks at Jolene with concern.

VERONICA (cont'd)
Why don't you try calling him
again?

JOLENE
I never ever want to hear his
voice again.

Jolene listens to the song.

JOLENE (cont'd)
(singing)
"Like my dreams they fade and
die."

INT. MANSION - DAY

Waiters and waitresses, are offering food and drinks to guests of the funeral. Loretta sees Clark looking out of a window, and goes over to him.

LORETTA
How are you feeling now?

CLARK
I would say pretty numb.

LORETTA
I know what you mean, but we have
to keep going.

CLARK
I'm glad uncle Giles is dead.

LORETTA
It was shocking enough knowing
your father died in an accident,
but now...

Loretta wipes away a tear.

CLARK
The whole world has crashed.

LORETTA
Clark, look at me.

Loretta turns Clark around to face her.

LORETTA (cont'd)
I want you get out there, and
welcome the people who have come
to offer condolences.

CLARK
How can I after all that has
happened?

LORETTA
You can do it because you have
the Jefferson blood coursing
through your veins.

Clark wipes his eyes.

CLARK
Okay, how do I look?

Loretta looks at Clark's bruised face, and reddened eyes.

LORETTA
I could not be prouder.

Clark walks over to a group of people, and shakes their
hands.

LATER:

Three men in their eighties are wearing BERETS of the 55th
squadron. They are laughing amongst themselves, and are
slightly intoxicated.

Clark approaches them, and shakes their hands.

CLARK
Thank you so much for coming. I'm
Irv's grandson.

AIRMAN#1
We know all about you. Irv used
to talk about you all the time
before he, you know.

CLARK
You may be interested to know I
was in Mud Creek recently.

AIRMAN#2

Is that old base still there on the island?

CLARK

It has seen better days, but it is still there. Want to see some photographs?

AIRMAN#2

Hell yes.

SITTING ROOM

Clark points a remote control at a WIDESCREEN TV. The three airmen gather around, as PHOTOGRAPHS begin to show.

AIRMAN#3

Is that really the Ferryman Inn?

AIRMAN#2

It hasn't changed.

AIRMAN#1

God... I'd forgotten that place.

AIRMAN#2

Irv was really sweet on a girl who worked there. What was her name? Lizzie, or something.

CLARK

Elsie.

AIRMAN#1

Elsie. God she was a real looker.

AIRMAN#3

Hank's girl.

AIRMAN#2

That's right Hanks girl. God, that guy kicked Irv's butt all over the island because of her... Oh, sorry Clark. I get carried away if a drink too much.

CLARK

Why did he kick his butt?

AIRMAN#1

That girl Elsie! Hank was going out with her, and Irv was always sniffing around because she had a friendly reputation.

The three old airmen laugh knowingly.

CLARK

I don't remember my grandfather mentioning a Hank?

AIRMAN#3

Hank died in a crash landing. Irv and the rest of the crew just had bruises. He felt guilty that he lived, and never talked about him much.

CLARK

What about Elsie?

AIRMAN#1

All the guys in our squadron agreed not to tell her Hank was dead. She was a young girl, so we told her he was posted back home. We were sent to Germany a few weeks after that.

CLARK

How could you not tell her?

AIRMAN#3

Why upset her? She would have forgotten about him soon enough.

CLARK

So Irv never slept with Elsie?

AIRMAN#2

In his dreams. Sorry Clark I sound disrespectful, I don't mean to be.

AIRMAN#1

He had his fair share with other girls, but Elsie was out of bounds.

CLOSE ON TV SCREEN

A photograph of Jolene on the sailing barge.

AIRMAN#3

She's a pretty girl.

The airman all look, and nod in agreement.

CLARK

Irv thought she was Elsie.

AIRMAN#1

She's as pretty as Elsie was.

AIRMAN#3

If we were 60 years younger, I'd
kick all of your butts to make
out with her.

Loretta enters looking for Clark.

LORETTA

There you are.

Loretta sees the photograph of Jolene.

LORETTA (cont'd)

Is that her?

CLARK

That's Jolene, and I might have
just lost her because I'm such an
idiot. I need to call her to
explain things.

Clark rushes off, leaving the airmen, and Loretta watching
him leave.

AIRMAN#2

I'd say that young man is head
over heels about that girl.

LORETTA

I just hope he hasn't left things
too late.

INT. THE FERRYMAN INN, KITCHEN - EVENING

Veronica is talking on a landline phone.

VERONICA

I'm sorry Clark, I've tried till
I'm blue in the face, but she
won't talk to you.

CLARK O.S

(filtered)

Did you explain to her about the
mix up?

VERONICA

I told her, but she's very
stubborn.

CLARK O.S

(filtered)

Birthday! She has a birthday
coming up hasn't she?

VERONICA

Next week?

CLARK O.S

(filtered)

I know what to do... I'll call
you back soon.

ONE WEEK LATER

INT. THE FERRYMAN INN, KITCHEN - DAY

BALLOONS and DECORATIVE BUNTING adorns the kitchen.

Jolene enters wearing a DRESS. Veronica is nervously
stirring a saucepan.

JOLENE

Mum, where are my old clothes?

VERONICA

I've put them in the washing
machine. I want you to wear
something pretty on your
birthday.

JOLENE

I'm going fishing with Jack this
morning?

VERONICA

Jack said he doesn't need you.
I'm making you scrambled egg,
it's your favourite.

Veronica cries, and gives Jolene a long protracted hug.

JOLENE

Do you feel all right, because
you're acting weird?

Veronica spoons the scrambled egg onto a plate, and puts
it in front of Jolene.

VERONICA

Why don't you put some make-up on
for your birthday?

Jolene begins to eat, but has to stop because Veronica is
hugging her, and crying.

JOLENE

You're acting strange. What's
wrong?

VERONICA

Nothings wrong. I just want you
to have a nice day on your
birthday.

Jolene looks puzzled.

JOLENE

Why is the washing machine empty?
You said you were washing my old
clothes.

Jack enters from a rear door.

JACK

Happy Birthday Jolene.

Jack gives Jolene a kiss, and a hug before welling up.

JOLENE

What's up with you?

JACK

(to Veronica)
All done.

JOLENE

What's going on?

SOUND: A YACHT HORN BLAST

JOLENE (cont'd)

What was that?

JACK

Your date.

JOLENE

Date?

Jolene walks toward the door, followed by Veronica and
Jack who are smiling conspiratorially.

EXT. MUD CREEK - DAY

A gleaming white 30-metre yacht is moored at the small
wooden jetty. Jolene walks from the Ferryman Inn over to
the yacht.

SOUND: A YACHT HORN BLAST

Clark walks down a gangplank toward Jolene.

JOLENE

You?

CLARK

How else can I see you if you
won't talk to me.

JOLENE

What name are you using today?

CLARK

I can explain.

JOLENE

Go away. Find some other dumb
girls feelings to play with.

Jolene turns around, and starts walking back toward the
Ferryman Inn. Jack stops her.

JACK

Jolene wait. Give the lad a
chance.

Jolene turns to Clark.

JOLENE

Go on then!

CLARK

I always use a false name when I
stay places, because the press
hound me.

JOLENE

You never called? I was worried
about you.

CLARK

When I thought we were related I
was heartbroken. You are the only
girl who has ever liked me for
just being me.

JOLENE

What makes you think I like you?

CLARK

I'm laying my cards on the table.
The first time I saw you make
those faces behind my back, I
knew it was true what people say.

JOLENE

True?

CLARK

That you can fall in love at
first sight. I have never stopped
thinking about you since that

(MORE)

CLARK (cont'd)
day... Even when you were a
lesbian.

JOLENE
That was quite romantic up until
the last bit.

VERONICA
She thinks about you all the
time, she's just too stubborn to
say it.

CLARK
Do you think about me?

JOLENE
Maybe a bit.

Jolene gives Clark a shy smile.

CLARK
I want you to know me.

JOLENE
It takes time to get to know
someone.

CLARK
We will have all the time we need
on the voyage.

JOLENE
Voyage?

CLARK
It's my birthday present. You
said you wanted to see the world,
so come with me and see it. This
yacht will take us anywhere, you
name it, and we can go there.

JOLENE
I can't leave just like that.

VERONICA
Yes you can sweetheart. You have
no need to stay here. Jack's here
to help out in the bar.

JOLENE
What about my things? My
passport?

CLARK
They're on board.

JOLENE
(to Jack)
Tell him it's not possible. I
can't just go.

JACK
Why not?

JOLENE
Because it's bloody crazy, that's
why.

Clark walks toward Jolene, and takes her hand.

CLARK
Come on Jolene, let us see a bit
of the world together.

Jolene looks at Veronica and Jack. They smile back and nod
their approval.

JOLENE
This is bloody mad.

CLARK
Do something mad for a change,
and come with me. You won't
regret it.

Jolene looks at the gleaming yacht, then back to Veronica
and Jack.

JOLENE
I can come back at any time I
want?

CLARK
Anytime.

Clark and Jolene embrace and kiss.

JACK
Thank Christ for that. You only
have thirty minutes before the
tide starts to go out.

Jolene hugs Veronica and Jack.

VERONICA
Call me every day.

JOLENE
I promise.

CLARK
And I promise to look after her.

Jolene holds Clark's hand, as they run toward the yacht laughing.

EXT. MUD CREEK - DAY

The gleaming white yacht pulls away from the jetty. Clark and Jolene are at the stern of the boat waving goodbye. Crowds of people appear outside the Ferryman Inn to wave their goodbyes.

INT. YACHT - MOVING - DAY

CLARK

Our new life together starts now.
Where do you want to go?

JOLENE

My Nan always said I would like
Lesbos.

Clark and Jolene kiss.

TONY O.C

Now lookie here.

Clark and Jolene turn to see the figures of Nero and Tony dressed as fisherman holding big KNIVES.

JOLENE

Oh my God!

NERO

No happy ending for you two love
birds.

TONY

This time the Mary Poppins bitch
dies first.

CLARK

My uncles dead. You won't get
paid, what is the point?

NERO

It's now a matter of principle.
My kill percentage will go down.

TONY

He worries about percentages I
just wanna kill you for the fun
of it.

JOLENE

We thought you'd drowned?

CLARK
Hoped you'd drowned.

TONY
We're alive and kicking your
asses. And this time you'll both
be dead before you hit the water.

Tony makes a move toward Jolene with his KNIFE. Clark puts himself in front of her, cutting his hand badly in the attempt to disarm him.

DAN BLAKE O.C
One more move, and you're dead.

Dan Blake points a PISTOL at Tony and Nero.

DAN BLAKE
Drop the knives, and put em up.
You know the drill.

Tony and Nero drop the KNIVES.

JOLENE
Who's that?

CLARK
He is an Ex New York detective.
My mom hired him to look out for
us.

DAN BLAKE
I'll get the captain to turn
back, and I'll notify the police.
(to two crew members)
Tie them up.

Two CREW MEMBERS nervously go to tie them up. Tony and Nero spin around, and grab them to use as human shields.

NERO
Hand over the gun, or we'll break
their fucking necks.

TONY
And give the gun to me cause I'm
the boss.

DAN BLAKE
(sighs)
I'm told old for this shit.

Dan fires a shot close to a crew members head missing Nero's by inches. He quickly fires a shot close to Tony's hostage, planting a bullet hole by Tony's ear.

DAN BLAKE

Let them go. I won't ask again.

TONY

(to Nero)

Any ideas?

NERO

How about run.

Tony and Nero push the frightened crew members toward Dan, then dash out onto the deck. Dan follows.

DECK

Tony and Nero run to the stern desperately looking for means of escape. Dan fires two more shots, splintering the deck at their feet.

DAN BLAKE

Face down with hands behind your back. Do it now.

Tony and Nero look at the water then each other before leaping OVERBOARD.

Dan Blake fires two shots into the bubbling water. Jolene and Clark run over to Dan, who is searching the sea.

JOLENE

What happened to them?

DAN BLAKE

I don't know? They haven't surfaced.

CLARK

Do you think they're dead?

DAN BLAKE

We'll have to wait and see. I'll call the coast guard and let them know what's happened.

Jolene holds Clark's bleeding hand.

JOLENE

You're going to need stitches.

CLARK

I'll be okay.

JOLENE

You're my hero just like your namesake... batman.

CLARK

It's not batman it's super...
You're making fun of me aren't
you?

JOLENE

Come here my super superman.

Jolene and Clark kiss.

EXT. ROAD - DAY

Two wet bedraggled figures are thumbing a lift by the roadside.

NERO

I really have lost count of the
fuck ups.

TONY

Will you give it a rest? Moan
moan moan. We're alive. Be
grateful.

NERO

Grateful. My career will be
ruined once word gets out.

TONY

Our luck has to change.

The sound of a roaring car engine catches their attention.
A YELLOW FORD MUSTANG FASTBACK screeches to a halt beside
them. Two YOUNG HOODS get out of the car; one of them
holds the lost BERETTA PISTOL.

YOUNG HOOD#1

Money. Let's have it.

YOUNG HOOD#2

You fishermen are always paid in
cash so hand it over.

Tony and Nero look at each other with disbelief.

NERO

(to Tony)

Now I'm being robbed?

TONY

This country has gone to shit...
On the plus side, we have our
ride back.

CUT TO:

The YELLOW FORD MUSTANG burns rubber, as it accelerates away; leaving two battered hoods by the side of the road. As the Mustang disappears into the distance, three speeding police patrol cars with SIRENS BLARING are in high speed pursuit.

NERO O.C
Can you hear something?

FADE OUT

THE END