Murder, Mud and Mayhem (a love story)

By

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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.

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.
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.

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.

ELSIGE
That can’t be right?

Tony and Nero enter the bar. Elsie looks up.

ELSIGE
You’re too late.

TONY
What?

ELSIGE
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
Let's 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 FERRYMEN 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.
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 nutter.

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.
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 jocularity 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