

H - Ultimate Betrayal

Based on the
H series of thrillers

JAMES JAMES (H) enters the half full, up market restaurant with ERNEST HATHAWAY. James, thirty eight, wearing casual, Armani suit, open top shirt. At six feet two he has an athletes body and a soft, gentle, handsome face that make ladies heads turn. He is a self educated, self made, successful business owner. Street wise, his quiet nature and the kindness in his eyes masks his capability to retaliate if threatened.

ERNEST is late fifties, grey hair, successful businessman; conservatively dressed in expensive Saville Row business suit. Outwardly part of the establishment but enjoys the psychological thrill of outwitting it.

James, is met by the MAITRE D and they are shown to a table

Half eaten meal

Ernest stifles a yawn behind a discreet hand

JAMES

Tired?

ERNEST

I am a bit. I seem to have been half way round the world of late. We have so many suppliers now in the Far East and China that, although I have no direct dealings with them, that's up to the companies concerned, they do like to meet the main man every so often

JAMES

How many companies do you have now?

ERNEST

Twenty three in seven countries. Car imports, car dealerships, valve manufacturers, paint manufacturers, small production robots etcetera, etcetera and of course, as always, the jewel in the crown, property

JAMES

You are, as they say in the papers, a capitalist pig.

ERNEST

And you are not? With your casinos and night clubs and.....?

JAMES

Betting shops, Security companies,
one or two high end jewellers.

ERNEST

We have a symbiotic relationship. I
give my employees their wages and
they give them to you...

JAMES

Hopefully.

ERNEST

And yet, even with all our money,
our legitimate businesses that we
pay tax on

JAMES

(pulls a face, opens his
hands)

Why ruin a good meal?

ERNEST

We still have the need to have our
little forays into our other world.
Why do we do it? Why do we risk
everything we have for a few
pennies more?

JAMES

I sometimes wonder that myself. I
suppose it's because it has worked
for a few years. You find the
opportunity and I organise it. It
isn't often and we are very
careful. We do nothing that appears
to be a big risk.

ERNEST

True. And I must admit, with my
privileged background, the best
schools and a society wife, the
other side of the tracks is.....
stimulating, exciting. When I
travel the world I enjoy meeting
the criminals of that society. They
are different; they live in a
different world than I do. But
there is a part of me, if life had
started differently, that would
have wanted to be like them.

JAMES

So, deep down, you are a high class
thug

(CONTINUED)

ERNEST

Je pourrais bein etre

James looks at him blankly

ERNEST (CONT'D)

I could well be...

(looks round discreetly,
quiet voice)

Talking of our other world, how are
you doing with the Lear?

JAMES

Everything's set up ready; just
waiting for you to give us the date
and time. Are you sure of the
contents because we're going to
look a bit silly if its just a
business trip.

ERNEST

The information is sound. Gold and
cash from an American company to
pay off a deal in the Middle East.
We're just lucky they have to stop
here to refuel.

H

Ok. Just let me know when

Two women leave a table and walk over to James on their way
out. They are mid thirties, very attractive, one has a low
top showing an ample bosom.

LORNA (LOW TOP)

Hello James, not seen you for a
while?

H

(Stands up. Smiling.
Kisses her cheek)

Work... you know.

BENSHIMA

(BENSHIMA is an attractive, well
educated Colombian from a rich
family)

She doesn't know what that is.
There's nothing like a rich man
with a poor lawyer..

LORNA

James, this is my friend Benshima
from Colombia.

(H shakes her hand and
smiles)

(MORE)

(CONTINUED)

2 CONTINUED: (3)

LORNA (CONT'D)
Isn't it time we had a
another evening James?

H
I'll ring you in a few days

LORNA
Don't forget

As they leave Benshima turns round and looks at James but he doesn't see her.

Ernest stares at James

H
What?

ERNEST
You're a magnet for beautiful women
James

H
What can I say? Nature has been
good to me.

ERNEST
But they come, they go. I have
known you many years and there has
never been
(he holds out his hands)
a femmes speciales

James shrugs

ERNEST (CONT'D)
Why?

JAMES
Why get hurt?

3 INT. HOUSE LIVING ROOM - DAY - FLASHBACK 38 YEARS. 3

1930's house, sparsely furnished, with few ornaments, last night's ashes cover the bottom of the fire grate.

HELEN (James mother) is breast feeding baby James. A door BURSTS open and BANGS against the wall (O.S.)

CHARLIE (James father, 23 years old, wiry) staggers drunkenly into room carrying a beer bottle.

Charlie, furious at what he sees, hurls the beer bottle at the wall behind her, grabs the baby and throws it across the room

(CONTINUED)

3 CONTINUED:

CHARLIE
(pointing at her breasts)
They're mine. Only mine
(he raises his hand as
though to slap her. She
cowers)
And don't you ever forget it

The baby is crying and HELEN gets up to go to it. Charlie
grabs her

CHARLIE (CONT'D)
Leave it.

He forces her into a kneeling position and starts undoing his
zip.

4 INT. SAME TERRACED HOUSE UPSTAIRS LANDING - NIGHT - FLASHBACK~~4~~

James (five years year's old) lying in a small bed on the
tiny landing leading to Charlies bedroom. The room is dark
other than a soft light emanating from his parents slightly
open bedroom door. A shadowy figure gets higher as he walks
up the stairs.

Charlie stops by the bed, leans over James, who huddles down
the bed under the bedclothes. Charlie starts hitting the
hidden child who yelps

The bedroom door shuts slowly from within... everything goes
dark.

5 5

6 INT. SAME TERRACED HOUSE - DAY - FLASHBACK 6

James (ten years old) doing his homework on the living room
floor, who is holding and sucking a lollipop. Its the variety
with a large ball on the end (like a 'gob stopper')

Helen sits on chair reading woman's magazine.

Charlie barges into the room and stumbles into James

CHARLIE
Fuckin Move

James glares at Charlie but says nothing.

CHARLIE (CONT'D)
Got something to say?

Charlie goes down and grabs the lollipop and forces it into
James mouth and throat, cutting off his air supply.

(CONTINUED)

6 CONTINUED:

James is trying desperately to claw his hands away but is getting fainter. He starts to slump.

HELEN

Charlie!

He stops pushing, but does not remove it

HELEN (CONT'D)

Charlie, for Christs sake. Do you want to go to prison?

It takes all his will power to pull the lollipop out of James mouth

7 INT. SAME TERRACED HOUSE LIVING ROOM - DAY - FLASHBACK 7

James is 15 years old

Helen is in the small kitchen. Charlie comes in. Helen points into lounge.

HELEN

Dropped his soup all over the carpet. Took me ages to clean it. Told him to wait there until you came home.

Charlie rolls up his sleeves, bunches his fists, and goes into the lounge.

8 LOUNGE. SAME 8

James is huddled in a corner, scared.

CHARLIE

Been waiting have you H?

Charlie bends down and punches him. James screams.

CHARLIE (CONT'D)

You useless piece of shit

He wades into James, punching and kicking. James tries very hard to protect himself by curling up foetus like. Charlie pulls him up and drags him to the back door and throws him out

9 LOUNGE. LATER - NIGHT 9

Charlie is in the small living room getting drunk, his wife reading a paper. Empty cans of beer are on the floor. A door opens and closes (O.S.) and James walks slowly in, shaking with fear.

(CONTINUED)

9 CONTINUED:

CHARLIE
(Taunting. Menacing)
I've been waiting for you.

His wife looks at Charlie but says nothing.

James cowers. Charlie gets up and totters. James summons up all his courage and pulls out a knife (as in knife and fork)

JAMES
Leave me alone

CHARLIE
(Looks at him intently and then scornfully laughs)
You don't kill people you love H

He rushes at James, knocks the knife away

CHARLIE (CONT'D)
They kill you

Then beats him ferociously with his fists.

CHARLIE (CONT'D)
(Laughing)
I'm going to bed

Charlie staggers up the stairs, stops half way up and turns

CHARLIE (CONT'D)
Come on

And continues up the stairs. His wife gets up, walks slowly to H who looks at her pleadingly. She bends down and stretches out her arm which H thinks is affection.

He reaches to her but she slaps his face.

HELEN
Its your fault he gets annoyed

She turns and goes upstairs.

10 PRESENT DAY 10

11 INT. RESTAURANT - DAY 11

James sits thinking

ERNEST
James? I lost you for a moment

JAMES
Sorry Ernest

ERNEST

(looks at his watch)

I need to go. You're still coming to my little soiree this weekend at the chateaux?

JAMES

I am

ERNEST

Good. Then we're all happy. I am happy, you are happy, it appears we have a garden resplendent with Rosaceae.

JAMES

And that would be....?

ERNEST

Roses

JAMES

Who's turn to pay?

ERNEST

James, we could buy the place, who cares?

JAMES

Toss you for it

ERNEST

To reply to that would be vulgar and beneath me

JAMES

(takes a coin from his pocket)

Do you remember all those years ago when you helped me with a loan to get me through when I was struggling? I had paid you one hundred and ninety nine thousand pounds and there was just a one thousand pounds payment to go, we tossed for that. I won

ERNEST

I had forgotten that.

Ernest is lost in thought. James tosses the coin on the table and Ernest 'comes back' at the sound.

JAMES

I win

(CONTINUED)

11 CONTINUED: (2)

ERNEST

I can see why you built a gambling empire.

12 EXT. LONDON STREET. LATER - DAY 12

Ernest Hathaway is driving a Bentley

13 INT. PALATIAL OFFICE. 13

Hathaway sits behind a large, highly polished desk. He is quite still, deep in thought. The room has wooden book cases filled with books. Cultured, sophisticated.

A knock on the door and a man walks in with a folder

ERNEST

Did you find it?

MAN

Yes

ERNEST

And the clause?

The man takes some papers out and hands one to Ernest.

MAN

It's there

He points

Hathaway reads for a moment.

ERNEST

So... if the loan isn't paid in full, and the man owing us the money dies, the Life Insurance covers any outstanding monies to us?

MAN

Yes

ERNEST

But if the man commits suicide, the Life Insurance doesn't pay up, and to offset that we get an option to buy his companies at fifty percent of their market value?

MAN

Yes

(CONTINUED)

13 CONTINUED:

ERNEST

And do we have any money
outstanding?

MAN

Our records show that one thousand
pounds, the last instalment, has
not been paid..

Ernest is quiet, thinking. He writes on a piece of paper

ERNEST

Get one of our Debt Collection
companies to find, but not contact,
this man. When you have, come back
to me.

The man leaves. Ernest makes a mobile call.

ERNEST (CONT'D)

(In Russian - subtitles)
Ring me back when you can.

14

14

15

EXT. NIGHT CLUB EASTERN EUROPE - NIGHT

15

Flashing advertising sign shows semi naked lady.

Three large black SUVs are parked haphazardly. Another
blacked out SUV arrives. Three BODYGUARDS get out, holding
guns and deferentially open a back door.

MAN gets out and walks slowly and arrogantly towards Club.
His face is in shadow from a loosely draped sackcloth "Monk's
hood" covering his head which he always wears to hide his
burned, disfigured face.

This is KARIM, a five foot psychopath. He models himself on
Napoleon. What he lacks in stature he more than makes up for
with brutality and terror. From small time crook he now
considers himself untouchable.

16

INT. NIGHT CLUB OFFICE - SAME

16

Karim opens door to office, the CLUB OWNER, face bruised,
slumps in his chair behind his desk; a thug stands either
side.

The thugs look up and retreat slightly.

CLUB OWNER

Karim, we could have worked it out.

Karim, his heavy coat nearly to floor, highly polished riding
boots with raised heels, his hands entwined behind his back
nods slightly to one of his thugs.

(CONTINUED)

16 CONTINUED:

Thug slaps club owner hard across face.

KARIM

I think we tried that, to work it out. I told you to sell us your clubs. You said no. So here we are. People much bigger than you have paid the price. You knew what would happen. You knew... Do you know who said 'History is written by winners'?

(with reverence)

Napoleon said that....

(normal)

History will show Thanks to the late ownerou are a loser.

Behind his back Karim's hands clench and unclench.

KARIM (CONT'D)

Knife

One of the thugs produces a knife

KARIM (CONT'D)

Stick it in his ear.

17 INT. NIGHT CLUB LOUNGE

17

People avert their eyes as Karim comes out of the office and imperiously swaggers to the exit.

From the office a dreadful SCREAM is heard and then immediately stops.

Nearing the exit one of his men gives him a mobile

MAN

It rang while you were busy

18

18

19 EXT. FRENCH CHATEAU. REAR OF CHATEAU - DAY

19

Ernest strolls in the beautiful manicured gardens. He holds two tennis balls.

Peacocks wander and two large dogs run about by him. He strolls around bushes to a large lake, lounges on a chair. A small row boat is tethered. He calls the dogs to him.

ERNEST

(affectionately)

Margot, Rudolf....

They come and he strokes them. He throws the balls

(CONTINUED)

19 CONTINUED:

ERNEST (CONT'D)
(beckoning away)

Go.

He walk a little farther. His mobile receives a text. He reads it then redirects it.

20 INT. CAFE - SAME 20

James is sitting at a table with a coffee. He receives the text then makes a call.

21 EXT. AIRFIELD - SAME 21

A small rural aerodrome with a number of executive and pleasure aircraft parked on the tarmac.

22 INT. AIRFIELD OFFICE - SAME 22

BIGGLES, an eccentric, retired RAF pilot, mid forties, wearing an old WWII flying jacket complete with leather helmet, picks up phone.

23 INTERCUT PHONE CONVERSATION - JAMES/BIGGLES 23

BIGGLES
Executive Aviation

JAMES
Biggles. Tomorrow. Three fifteen

BIGGLES
Ok

24 INT. CAFE - SAME 24

H watches a man and woman at an adjoining table. They are holding hands, laughing and obviously in love. He sees their wedding rings together as they touch. He looks at his own hand.

His attention turns to a lady who is obviously the Owner. She is rushing around, organising, looking stressed. The cafe fades into

25 EXT. OUTSIDE NIGHT CLUB - NIGHT - FLASHBACK SEQUENCE. 15 YEARS EARLIER 25

Electric sign over door says "NIGHT OUT" but only "NIG UT" are flashing.

(CONTINUED)

13.
25 CONTINUED: 25
People late teens, twenties go in.

26 INT. NIGHT CLUB BAR - SAME 26
People dance.
James (in his mid twenties) athletic and well honed physique stands with friends.
Women walk past and smile at him. He is handsome and popular. He studies the room with its faded fabrics and walls with peeling paint. He pauses, makes a decision, then strides purposefully to office and knocks on the door.

27 OFFICE - SAME 27
The cigarette smoking OWNER sits behind his desk, elbows on desk, head in hands, looking pale and drawn. Half full glass of whisky.
OWNER
(coughing)
Hello H, what's up?
JAMES
MICK, a proposition for you. You're obviously not well, and this place is killing you. Why don't you let me rent the club off you, with an option to buy, and you can relax at home?

28 MONTAGE 28
-- Flashing sign being mended.
-- James and the problems of doing it yourself; underneath a sink, trying to repair it. Water covers him.
-- James and two MATES paint a wall. One of them falls off a small ladder and paint goes everywhere. James shakes his head in despair.
-- A mate turns round with a ladder on his shoulder and breaks a window.
-- James sits on a step with his head in his hands. Sweaty, dirty, exhausted.

29 EXT. NIGHT CLUB - NIGHT 29
INSERT - SIGN "DANCING SHOES"
A few months later-- Smart DOORMEN welcome in people queuing outside. Inside the club is heaving.

(CONTINUED)

29 CONTINUED:

30 EXT. NIGHT CLUB - NIGHT 30

INSERT - SIGN "DANCING FEET"

Smart DOORMEN welcome in people queuing outside.

31 EXT. NIGHT CLUB - NIGHT 31

INSERT - SIGN "DANCING NIGHTS"

Smart DOORMEN welcome in people queuing outside.

32 INT. NIGHT CLUB - NIGHT 32

THREE MEN approach James as he stands at the busy bar.

MAN

Could we have a word with you H? In private?

33 OFFICE - SAME 33

MAN

You know we take advantage of opportunities that come along.

JAMES

You mean you steal things

Man shrugs.

MAN

And we do very well. But we could do better with your organisational skills.

JAMES

Really?

MAN

Yes

JAMES

And what do I get?

MAN

Equal share. More money to open even more clubs.....

He holds out his hand to H. James studies them individually then shakes the mans hand.

(CONTINUED)

33 CONTINUED:

PRESENT DAY

Fades back into cafe

34 INT. CAFE - SAME 34

James looks at the table where the loving couple were, but they have gone

H looks to see the Owner still rushing around.

35 INT. LARGE APARTMENT - DAY 35

Lorna and Benshima are sitting, drinking a cup of coffee in Lorna's apartment. It is large, expensively furnished suggesting old money and taste

BENSHIMA

Tell me about your friend James

LORNA

James? Really?

Benshima shrugs

BENSHIMA

He seemed nice

LORNA

He is nice. He's kind, protective, considerate. He will happily take you out and doesn't assume that you will....how do I put this delicatelyopen your legs because of it.

BENSHIMA

There may be more delicate ways

LORNA

He's a nice guy. And that's were it ends. He takes you out, you have a lovely evening, sex if you want it and then you, or he, goes home.

BENSHIMA

What do you mean, you, or he, goes home?

(CONTINUED)

LORNA

He has never asked me to stay the night, and he has never stayed here. If you suggest it he always has an early meeting at work

BENSHIMA

Really? You have never stayed overnight?

LORNA

No. And from what I gather no one else has either.

BENSHIMA

Maybe his wife works shifts?

They giggle

LORNA

And, he won't go on holiday. He'll take you away for a night if necessary, but even then its adjoining rooms

BENSHIMA

Really?

LORNA

What can I say? He must be gay.

BENSHIMA

He sees a lot of women for a man that's gay. Has he been married?

LORNA

Not that I know of. Occasionally he seems to have a girlfriend for a while and then he'll ring up and ask if I would like a night out. As though it never happened. And then he's lovely company again.

BENSHIMA

A bit of an enigma..

LORNA

He is really. He's just lovely. But.....

BENSHIMA

But....

LORNA

Its just that there is a part you can't touch somehow.

(MORE)

(CONTINUED)

LORNA (CONT'D)

He's loving and kind, can kiss for
England, is an attentive lover
but... there's something missing.
He gives you everything...but
nothing.

BENSHIMA

Its an act?

LORNA

I don't think so
(she lowers her voice,
conspiratorially)
And... he writes things.

She leaves the room for a moment and comes back holding a
piece of paper

LORNA (CONT'D)

I was at his apartment one evening
and I noticed him put this under a
newspaper. When he went to the
kitchen I took a quick peek. I took
it away with me because I was so
surprised

BENSHIMA

Firstly, you lowered your voice to
tell me he writes things? Secondly,
you stole it?

LORNA

Potato, potarto

BENSHIMA

What is it for goodness sake, an
assassination list?

LORNA

This isn't Colombia.

(reads)

A cuddle is a little thing
No slap up dinner or diamond ring
It fills you up it makes you whole
It repairs the bleeding soul
It tells you that someone is there
When you need someone to care
It gives you strength to go on
In the night when you're alone

(MORE)

LORNA (CONT'D)

There are times when things seem
pointless
Eating, sleeping, ever restless
Then someone holds you, someone
dear
Holds you tight, holds you near
Transmits to you love and care
Someone's there
Someone's there.....

Benshima looks at Lorna. Lorna opens her hands questioningly

LORNA (CONT'D)

What kind of man writes that? Is he
gay?

BENSHIMA

(deep in thought)
I don't think a man did.

LORNA

What do you mean?

BENSHIMA

I think I would like to know James
James

LORNA

I didn't think you were the casual
relationship, have a good fuck and
taxi home type?

BENSHIMA

Whatever happened to your very
expensive education?

LORNA

Sorry, intercourse and chauffeur
driven Bentley

BENSHIMA

Give me his number

James is walking round with a Manager. They are discussing
moving machines around. Pointing and gesticulating.

His phone goes. He takes it out of his jacket pocket, looks
at number, does not know it and ignores it. It rings again
and he answers it

JAMES

Hello?

(CONTINUED)

36 CONTINUED:

INTERCUT PHONE CONVERSATION JAMES / BENSHIMA

BENSHIMA

James, this is Benschima. I met you
in the restaurant with Lorna

JAMES

Oh yes. It was nice to meet you,
how can I help you?

BENSHIMA

I am going to an art gallery
tonight to see a new collection and
I need a chaperone.

JAMES

I'd love to but I am quite busy
this evening. Work...you know.

BENSHIMA

I understand that but it won't be
all night and I'm sure you will
enjoy it. Lorna has given me your
address so I will be there at eight
thirty. Bye James

JAMES

As I...hello..

He stares at the phone.

MANAGER

Everything ok James?

JAMES

(looks perplexed)
Not really..

37 37

38 EXT. APARTMENT BLOCK - NIGHT 38

High rise exclusive development overlooking the River Thames.

39 INT. JAMES'S APARTMENT LOUNGE - SAME 39

Spacious, light, windows look out over the Thames, expensive
modern furniture. Through to

THE STUDY

James leans back in an executive chair, his suit jacket on
the back of the chair, his feet in his patent leather shoes
on desk.

His one hand holds a mouse. Two monitors on desk and plasma
TV on wall.

(CONTINUED)

39 CONTINUED:

He watches a fish tank screen saver while his fingers drum on desk. City lights can be seen through his study window.

He looks anxiously at clock on wall. 8:00

He grabs his phone and dials Benshima.

(O.S.)

This is Benshima. Sorry to have missed you, please leave a message

He disconnects, agitated.

He goes into the modern kitchen and boils a kettle. Ignores steaming kettle and goes into lounge and picks up The Times. Puts it down.

Picks up mobile and rings

JAMES

Hi Carina it's James.....Good. You? I was wondering whether you were doing much this weekend. Never mind. Sure, next week then. Bye

The door bell rings..

He lets her in.

BENSHIMA

Thank you for escorting me

JAMES

(smiling)
My pleasure. I've been looking forward to it.

40 EXT. EASTERN EUROPE BLACK SEA COAST - DAY

40

Occasional hotels and apartment blocks grace the beach sandwiched between blue sky above and blue sea below, mountains in the background - idyllic.

41 BEACH - SAME

41

A nearly completed hotel, ten stories high. Building materials lying around. There are two large cranes, one either side of the building that rise above it. The crane form a letter 't' with their gantry's and point to each other.

SEVEN MEN sit around a table incongruously in the middle of the otherwise empty roof area. Wine glasses and several half empty wine bottles litter the table.

Six of the men listen attentively to Karim.

KARIM

Soon all this

(Arms open expansively.)

will be finished. Our thanks to the efforts of the previous owner, may he rest in pieces

A roar of laughter and a bottle is passed round.

KARIM (CONT'D)

I have had a call from a business associate in England; he has an opportunity for us. We already have eight night clubs there which Junior runs for us and he can let us have another seven

MAN

How much?

KARIM

Half price

MAN

And what do we have to do to get them, go over there and start a gang war?

KARIM

No, that's the clever part, we don't have to kill anybody. Just let them feel that death is close.

MAN

We get seven clubs for that? But that makes no sense?

KARIM

(quietly, staring)

To you.....

MAN

(subservient)

No offence Karim

Karim stares into the mans face, then relaxes and smiles

KARIM

No offence taken my friend. Let's
have some fun.
(To one of the other men)
Get the WOMAN.

The man gets up. Goes to a women, hands tied, huddled on the
floor against the low wall around the roof.

Woman

No! No! Please no..... please.

He drags her to Karim

KARIM

I told you what would happen if you
talked

WOMAN

(hysterical)
I didn't I didn't. As the Holy
Mothe...

KARIM

Sit her on the wall

They ignore her pleas and lift her up to sit on the low wall,
held on to as her back teeters precariously on the edge.

MAN

Now Karim?

KARIM

(thinking for a moment)
Let's give her a break.

MAN

Why?

KARIM

I'm feeling generous. It's a nice
day....

Karim pulls her back slightly from the brink.

She is relieved but horrified.

KARIM (CONT'D)

You're a lucky girl eh?

WOMAN.

Thank you. Oh may Heaven bless you.

KARIM

I was joking.

He pushes her casually over

(CONTINUED)

42 CONTINUED: (2)

They all look over the wall and the woman is folded up in a cement mixer....

KARIM (CONT'D)
Practice makes perfect.

43 INT. ART GALLERY. LONDON - NIGHT

43

James and Benshima are walking around. She is leading him. By her actions she is explaining what the paintings depict and mean.

BENSHIMA
I have been watching you. You look
but you don't see

JAMES
I see what I need to see

BENSHIMA
But do you try to get to the
essence of the painting; the
essence of the painter?

JAMES
No.

BENSHIMA
Why?

JAMES
Why what?

BENSHIMA
Why don't you try and see the love
the painter has for his work? The
beauty, in whatever way, in
whatever form, that is being
expressed?

JAMES
(pauses, thinks)
I am not used to seeing love in
things. Its a painting. I admire
and respect the artist for his
skill but what he paints is not
that interesting to me.

BENSHIMA
Yet...

Benshima looks at him. Studies his face, then kisses his
cheek softly.

(CONTINUED)

43 CONTINUED:

JAMES
What was that for?

BENSHIMA
(softly)
Comfort.

She takes his arm and they continue

44 EXT. OUTSIDE APARTMENT BLOCK - NIGHT 44

H pulls up in his large Mercedes. They get out and he takes her to the lobby.

45 INT. LOBBY. SAME 45

BENSHIMA
Would you like to come up for a coffee?

JAMES
That's very kind of you but ..

BENSHIMA
You have an early business meeting tomorrow

JAMES
(Quizzically)
Did I mention it earlier?

She smiles a wide smile. She takes his hand, holds it affectionately, and then kisses his cheek lightly

BENSHIMA
I will see you next week for dinner
James James

She turns and leaves for the elevator

James just stands there watching as she gets in. She turns and smiles. He continues watching the closed elevator

46 INT. GYMNASIUM - DAY 46

James with JEROME, (Jerome is a six foot three, powerful, black man) his black belt Applied Karate instructor. He is doing sit ups, very fast, with gloves on. The instructor kneels over his legs. As James sits up his gloved hand hits a punch mitt held by the instructor in the opposite hand

JEROME
Come on H! Come on! Faster! Faster!
Harder! Harder H.

(CONTINUED)

46 CONTINUED:

James sweating, disciplined, focussed, works faster and hits harder.

JEROME (CONT'D)
Come onnnnnnnnn!

Jerome glances at clock on wall and the second hand is just going to nine.

JEROME (CONT'D)
Fifteen seconds H. Push! Push!

James pushes - the clock sweeps - he pushes - the clock sweeps.

JEROME (CONT'D)
Okay. Good.

James collapses on his back.

JEROME (CONT'D)
Take a minute H and let's get on....

James looks at the clock

JAMES
Is that time right?

JEROME
Yeah. You got to be somewhere?

JAMES
No

LATER

James and Jerome practice Applied Karate techniques. Blocking, arm breaking, breaking leg, strangle, throat punching, eye gouging....

47 SHOWER - LATER 47

James in shower shows well honed, athletic physique

48 48

49 INT. CHANGING ROOMS. LATER 49

James and Jerome sit, drying off with one towel, and towels around their waists. They stand up.

James looks at the clock. Jerome throws an unexpected punch which James instantly blocks, then hits back, just stopping short of Jerome's throat.

Jerome looks hard at James

(CONTINUED)

JEROME

(looks quizzically at
James)

I don't really know you H. You are
quiet, friendly, respectful,
polite...and yet
(he clicks his fingers)
You could kill just like that. What
is it for H?

JAMES

What is what for?

JEROME

The ability to kill

James looks again at the clock

50

EXT. ENGLAND. SMALL AIRFIELD - DUSK

50

A Lear jet touches down.

51

INT. LEAR JET CABIN - DUSK

51

The cabin is fitted out in executive style with two sets of
plush leather seats either side of the aisle with a table in
between. Behind them are three rows of standard seats.

A suited MAN and an attractive WOMAN with seductive figure
sit opposite each other in plush leather seats. Two uniformed
SECURITY GUARDS are at the back in standard seats.

The woman is looking at a diary.

The PILOT enters the cabin from the cockpit.

PILOT

(to the man)

Mister OBERHOLSER its been a
pleasure flying you sir. The second
flight crew will be on board soon.

Oberholser nods. The flight crew disembark.

OBERHOLSER

(to the guards)

Go and get some fresh air boys,
there's no rush.

GUARD

(pausing, reluctant to
leave)

But what about the cargo sir?

He glances towards the back of the plane.

(CONTINUED)

51 CONTINUED:

OBERHOLSER
It will be fine

GUARD
(snaps to attention)
Yes sir!

Both guards leave.

OBERHOLSER
(glances at watch)
We've got a few minutes.

He stands in front of the woman. (From back) sound of zip being pulled down. He stands quite still. After a few moments his mobile rings and he answers.

OBERHOLSER (CONT'D)
Hang on a minute....

He presses hold on the mobile phone. After a few moments he lets out a grunt. Sound of zip.

OBERHOLSER (CONT'D)
Right.....

52 EXT. AEROPLANE STEPS. A FEW MINUTES LATER - DUSK 52

The guards, smoking cigarettes, casually stand each side of steps, watch a catering van arrive.

The van stops, two MEN wearing uniforms with the word "CATERING" on the front, get out and go to the side and back of truck and open the doors.

GUARD
Should there be food? Be vigilant
BILLY BOY.

The caterers each pull out a container and walk towards the plane steps.

GUARD (CONT'D)
Guns Billy Boy.

They pull out handguns.

GUARD (CONT'D)
(raising gun)
Stop right there fellas.

The lead caterer stubbornly continues towards the plane steps. He is laid back, wearing wire rimmed glasses - John Lennon like.

The guard raises his gun to head height of the caterer.

(CONTINUED)

GUARD (CONT'D)
I won't ask twice

CATERER
Whoa, whoa, man, we're just
delivering food.

GUARD
Put it down. Show me

Caterers put containers on the ground, open them up and show
they contain food.

GUARD (CONT'D)
Hands up

CATERER
What?

GUARD
Hands up

He beckons with gun. They put their hands up and the guards
search them.

CATERER
Ok. Put it on board

CATERER (CONT'D)
I've forgot something

He turns and goes back to the back of the truck (unseen).

He emerges with another box and a bulge under his jacket and
joins the other caterer waiting for him.

GUARD
What's under the jacket?

SECOND CATERER
Just whisky

GUARD
Show

Second caterer slowly pulls out bottle of whisky.

GUARD (CONT'D)
I don't fucking trust this. Hands
up above your head.

FIRST CATERER
Again?

GUARD
Again

(CONTINUED)

52 CONTINUED: (2)

They search them again. The one guard looks at the other who shakes his head.

FIRST CATERER
What did you expect, Kalashnikovs?

GUARD
Just unload the food and shut up.
But I'm watching you.

53 INT. CABIN - SAME

53

Guard looks on suspiciously as the caterers put the containers in the fridge.

CATERER
(to guard)
Can I use the loo?

GUARD
No way!

CATERER
What I am supposed to do piss in
the aisle?

Guard points gun at caterer's head.

GUARD
What you're supposed to do is get
the fuck out of here

Guard shoves caterers towards aircraft door and follows them, gun still pointed, down the steps.

54 EXT. STEPS. SAME

54

At the BOTTOM OF STEPS replacement PILOT and COPILOT wait to board and go on, hardly noticed, as the altercation continues.

CATERER
(points angrily)
I'll make sure I deliver the food
when you return.... and you'll shit
all the way to the grand old U S of
fucking A

55 EXT. LEAR. SAME - DUSK

55

Taxiing down runway

56 EXT. LEAR FLYING OUT OVER SEA. - DUSK

56

57

INT. LEAR CABIN

57

Oberholser and the woman sit opposite each other in the executive chairs and the two guards sit in the rear of the cabin.

GUARD

(quietly to other guard)
I still don't like it. There's something going on. Somehow we've been set up

GUARD 2

But how, we watched them put the food in the fridge?

They stare at each other

THE FRIDGE is shown

GUARD

A bomb?

GUARD 2

It can't be a bomb because that helps nobody

GUARD

It helps somebody if they want to blow us up.

GUARD 2

Shit

GUARD

It could be gas? Timed maybe?

GUARD 2

Could be..... Shall we tell him?

GUARD

Let's take a peek first. What's the worst that can happen?

GUARD 2

We die

They kneel by the fridge. Oberholser and the woman pay no attention.

GUARD

You or me?

GUARD 2

I think you pull rank

(CONTINUED)

57 CONTINUED:

GUARD
Then it's you

The guard tentatively opens the fridge, his face wincing, ready for something to happen. Nothing happens. He opens it up and slowly opens the containers but it is food.

GUARD (CONT'D)
Thank fuck for that Billy Boy. We were imagining things.

The cockpit door opens slightly and a small, hissing, canister comes out and rolls on the floor of the cabin.

GUARD (CONT'D)
Oh shit

58 COCKPIT. LATER 58

Biggles nods to the copilot. Copilot looks in cabin.

59 CABIN. SAME 59

The four occupants are unconscious.

60 COCKPIT. SAME 60

BIGGLES
(into mobile)
It's done. Changing course

61 EXT. LEAR JET - SAME 61

The aircraft banks and changes direction over the sea.

62 EXT. GATES TO HATHAWAY'S CHATEAU. FRANCE - DAY 62

James's taxi stops by electric gates at drive entrance, they open.

63 EXT. HATHAWAY'S CHATEAU - DAY 63

James is met by Ernest at the front door.

ERNEST
(warmly - shakes his hand)
James, welcome my friend. It seems we have a little more in our pension pots this weekend?

JAMES
We do indeed

(CONTINUED)

63 CONTINUED:

They both smile.

ERNEST
O, let me kiss that hand

Ernest holds James hand and kisses it. James looks at him, puzzled

ERNEST (CONT'D)
(smiling)
King Lear. Come on in, everyone is here

64 POOL SIDE - LATER

64

Ernest, James and three other businessmen, Eddie, John and Arnie, are on loungers wearing shorts and sun glasses. Drinking. They are all street wise and live on the edge of, or outside, the law.

ERNEST
(reading French newspaper)
This family, parents and five children, were burnt alive in their house by some maniac who decided he didn't like the colour of their skin.

EDDIE
That's the worst way to go....

ERNEST
I can think of a worse nightmare. Getting shut up all your life in prison.

JOHN
Not good

ERNEST
And even worse, some sexual deviant in your cell who takes a fancy to you.

JOHN
I hate the thought of drowning

ARNIE
Talking of drowning give us a poolie H.

Arnie is the typical brash Liverpudlian businessman. Gold necklace, gold bracelet, large gold watch, large stomach. He dislikes H.

JAMES
Nah

(CONTINUED)

BARMY ARNIE

Useless fucker. Big girls blouse.

James's fingers drum on the lounge but he says nothing at the insult.

EDDIE

Go on H, give us a poolie. A grand says you can't do it again.

JAMES

Yeah great. If I fail I don't get the grand; but I do get a broken back.

He looks up at a balcony overlooking the pool.

ARNIE

I've got five grand that says you haven't got the guts.

James stares at him in defiance... but he relaxes.

JAMES

Okay with you Ernest?

ERNEST

Do you know how much I paid for this Chateau? For the restoration? For the gardens? And you want to use it to play games? I don't really think so James

JAMES

Is that a yes?

ERNEST

(looking agitated)
Of course it's not. You could kill yourself

JAMES

Then the RSPCC, Barnados and all the other charities will get Christmas early.

ERNEST

(more agitated)
James I really can't agree to this so lets just enjoy our drinks. You are here to relax not play dangerous games

ARNIE

Fuck you Ernie boy, I want to see the poncy boy die, or at the least be maimed for life

(CONTINUED)

64 CONTINUED: (2)

EDDIE
Come on Ernest, what's the problem?
Its his life

Ernest shakes his head. Unhappy, but out voted.

JAMES
Ok but a grand off everybody

65 INT. FIRST FLOOR BEDROOM - LATER

65

James peers over balcony at the pool below.

Arnie sticks a middle finger up.

James re-enters the bedroom, moves furniture out of the way and goes back out to the balcony and checks the pool below.

ARNIE
(shouts up)
He can't do it. Useless
arsehole....

James goes back in. Puts his back to the wall, takes deep, calming breath and pushes off.

Sprints to balcony, jumps over and lands feet first in the water just inches away from the concrete edge of the pool.

JAMES
(spitting water)
Pay up suckers....

Arnie's face shows his anger.

Ernest's face shows relief

66 INT. CARD ROOM - NIGHT

66

Sitting round card table playing No Limit hold-em poker. Glasses of wine. John shuffling a pack of cards.

Arnie is on James's left in the game and has 'position'. They play several hands, but every time James bets Arnie goes all-in to goad him.

After one all-in James immediately calls and shows Ace Ace.

Arnie throws his cards across the room and stands up.

ARNIE
You and me... now! Come on gay boy.

(CONTINUED)

ERNEST

Arnold... calm down.

ARNIE

Shut the fuck up you.

(pointing at James in his
face)

You and me; let's get this out of
the fucking way... I'm going to
fucking kill you!

James doesn't move.

ARNIE (CONT'D)

So... the big man is a gay fucker
after all. Come on, out there
(he points to the night)

JAMES

Arnie, why are we doing this...?

ARNIE

You fucking yellow belly.

JAMES

If we fight we are more than likely
equal.

The others look at each other with scepticism.

JAMES (CONT'D)

So I have a suggestion.

ARNIE

(suspicious)

Go on...?

JAMES

Today I did a poolie... and I don't
think you've got the guts to do
one...?

Ernest casts a glance at James.

ARNIE

You calling me a coward?

JAMES

I'll lay my Ferrari against twenty
grand, that's ten to one, that you
don't even reach the water....

ARNIE

Get your fucking keys ready gay
boy.

67

FIRST FLOOR BEDROOM - NIGHT

67

All five men file into the bedroom. James opens the doors to the balcony. The night is black.

JAMES

Let me show you how to do it.

ARNIE

Get fucked.

JAMES

No shame if you back out.

Arnie gets ready to run towards the balcony.

ARNIE

(shouts a battle cry)
Geronimo....

He hurtles over the balcony into the darkness.

There is a DULL THUD. (O.S)

Eddie and John quizzically look at each other, go to the balcony, peer over.

They walk towards the bedroom door.

BIG JOHN

(to James)

Ten to one? No wonder you own casinos.

ERNEST

(to James when the others
have gone to the pool)

You remembered.

JAMES

Yes. Last Saturday night of every month you empty the pool, refill it the next morning. Thank God you are a man of habit.

ERNEST

More wine? I'll ring for an ambulance in a minute and tell them about the unfortunate accident.

Ernest and James stroll out of the room, closing door.

68

68

69

EXT. EASTERN EUROPE BLACK SEA COAST - DAY

69

The gang are sitting around the table with glasses of wine

(CONTINUED)

KARIM
(hangs up on mobile phone)
Its started. Its time to destroy
the Englishman.

MAN
How do we do it?

KARIM
We do nothing. Junior can do it
all. We have the men and resources
over there and we can orchestrate
it from here.

MAN
But surely its impossible to
orchestrate it from here?

KARIM
(looks at him derisorily)
Napoleon said 'Impossible is a word
to be found in the dictionary of
fools'. I am not a fool.

70 70

71 EXT. NORTHERN ENGLAND. NIGHT CLUB. - DAY 71

The club is a bit seedy, off the main street.

72 INT. JUNIOR'S OFFICE - DAY 72

Junior, Russian, mid thirties, tough, thick set, taller but
lesser model of his father. He is lying on a settee looking
ragged. His face shows strain and tiredness. A noise outside
the office, he stumbles to the door and opens it.

73 INT. LOUNGE. SAME 73

The CLEANER has knocked over a chair.

JUNIOR
(raging)
Shut the fuck up!

He goes back in office and closes the door.

74 INT. JUNIOR'S OFFICE. SAME 74

Sits down at the desk, head in hands. His mobile phone goes
off. Stares at mobile phone. Takes one or two deep breaths to
help him sober up

JUNIOR
Morning father

74 CONTINUED:

INTERCUT PHONE CONVERSATION - KARIM/JUNIOR

75 INT. LARGE BLACK SUV. DARK WINDOWS - DAY

75

Karim is talking into the car phone

KARIM
Morning Junior

JUNIOR
Father, how are you doing?

KARIM
Good. You sound tired? You ok?

JUNIOR
I'm ok

KARIM
That whore of yours lock you out
again?
(Junior shrugs)
Why don't you just drop her in a
lake somewhere?
(he laughs)

JUNIOR
This is England, not Russia

KARIM
Ah well, its your life. Anyhow, its
time to expand our little empire in
England. You know what to do. Just
remember, as in all things, the
body is just a way to get to the
mind.

76 EXT. LONDON STREET. OUTSIDE LATIN AMERICAN RESTAURANT - NIGHT

76

77 INT. RESTAURANT. SAME

77

James and Benshima are eating.

JAMES
Really? You own a Residential Care
Home?

BENSHIMA
Why not?

JAMES
(shakes his head and
shrugs)
Why not indeed?

(CONTINUED)

BENSHIMA

You own casinos, night clubs
and....?

JAMES

Security companies, Jewellers

BENSHIMA

And you 'really?' my Care Home?

JAMES

Sorry. I'm used to Lorna and her
crowd who usually tell me what they
own but its usually villas in
Barbados and expensive hand bags.
So you can see my surprise.

BENSHIMA

I can

JAMES

Is it nice? The Care Home?

BENSHIMA

(quizzically)

Nice?

JAMES

You know... I read in the papers of
dreadful things happening in Care
Homes....

BENSHIMA

And you think if that was happening
in mine I would tell you?

JAMES

(grinning)

More than likely not

BENSHIMA

How about I take you to my Care
Home and you take me to one of your
casinos?

JAMES

I can do that

BENSHIMA

Thank you for the lovely meal.

JAMES

Thank you, but I only paid for it

BENSHIMA

You don't really do compliments do you?

James shrugs

JAMES

I'll get us a taxi

BENSHIMA

Let's walk for a while.

James hesitates for a moment

JAMES

Ok

THREE BLACK YOUTHS are sitting on child's swings on a grass patch. They see James and Benshima on the other side of the street. One nods in their direction and smile at each other. Two, one taller than the other, mid twenties, wearing baggy trousers half way down their hips, Jordan Air sneakers, swagger across the badly lit street in front of James and Benshima. One has a knife.

JAMES

Oh dear

James checks behind, there is no sanctuary other than shop doorways. He turns back as they approach.

JAMES (CONT'D)

(taking control, pointing
at doorway)

Benshima, go in there and I'll sort
this out....

Benshima nods apprehensively, moves to shop doorway. James stands between the door and the youths.

JAMES (CONT'D)

You want something fellas?

TALLER YOUTH

White pussy.

The youth points to Benshima.

JAMES

I'll give you money and then leave
us alone.

TALLER YOUTH

White pussy man. We like white
pussy.

The youth leers at Benshima.

TALLER YOUTH (CONT'D)
(to Benshima)
Tell him to go home and you can..
comewith us. You'll enjoy....
coming ...with us.

Taking the initiative, James moves quickly, blocks the knife arm, reaches under with his other arm and pulls up viciously make him drop knife then punches his jaw. Knife man and goes down.

The shorter youth swings a punch. James blocks with his left arm, the youth's arm moving outward. James moves in closer, his right hand is a fist and it smashes down in an arc on the top of the youth's nose. His other hand does the same.

The two youths lie on the floor.

Taller youth looks up at James and smiles

JAMES
What's so funny?

The youth looks past James

James turns to the shop doorway, Benshima is being held with a knife at her throat by another BLACK YOUTH.

Benshima stares at James. She is scared.

YOUTH WITH KNIFE
Who's the man now motherfucker?

James watches him intently.

YOUTH WITH KNIFE (CONT'D)
You going to watch me slit her
throat?

James looks into Benshima's eyes. She is terrified.

YOUTH WITH KNIFE (CONT'D)
Not so fucking big now are you?

YOUTH WITH KNIFE (CONT'D)
(into Benshima's ear but
loud enough for James to
hear)
Ever had a foursome?

He puts his hand on her breast and fondles it. He keeps watching James. Her eyes close and her face contorts.

His hand moves to her skirt and starts to lift it. He puts his hands in her pants. Takes hand out and smells it.

(CONTINUED)

YOUTH WITH KNIFE (CONT'D)

White pussy

James breathes out, relaxing his muscles. He is already in a 'soft' karate stance. Ready. The youth lifts her chin to expose her throat and puts the knife close to it.

YOUTH WITH KNIFE (CONT'D)

Come on. Be the man... Be the man... And watch her bleed to death.

James says nothing, watches.

YOUTH WITH KNIFE (CONT'D) (CONT'D)

See love, your big man doesn't give a fuck about you. He just looks after himself. You come with us, we'll give you a proper fucking, not like this impotent retard.

JAMES

(softly)

If you hurt her you will die. Here. Now.

Youth hesitates

Police car siren goes off and they look down the street where one is moving towards them

TALL YOUTH

Lets go. Now!

YOUTH WITH KNIFE

(in Benshima's ear)

Another time white pussy
(he stares at James)
And you motherfucker

He lets go of her and she slumps to the floor. They run away.

James helps her up. Benshima is distraught, crying, shaking. James matter of fact, fastens her coat. He cradles her and protects her, gently rocking her as though she were a child, and kisses her forehead.

JAMES

(gently)

You're safe now, you're safe now.

The police car, lights flashing, pulls up

POLICEMAN

Everything alright sir?

(CONTINUED)

JAMES

Yes thank you officer

POLICEMAN

You sure sir? Did they hurt the lady?

JAMES

No, we're fine. Just kids who had too much to drink. No big deal

POLICEMAN

Ok sir. But can I suggest you turn round and get back on the main road?

JAMES

Good idea. Thank you

They drive away

JAMES (CONT'D)

(softly, gently)

Are you ok?

Benshima nods. Her crying has stopped but tears are on her cheeks. James takes a white handkerchief from his back pocket and dries them.

BENSHIMA

No big deal? I have a knife at my throat and its no big deal?

He just looks at her

JAMES

What kind of life do you lead where that was no big deal?

JAMES (CONT'D)

I'm sorry

BENSHIMA

James I'm not annoyed at you. I'm just upset. You more than likely saved my life.

JAMES

Not really. They were just being big men. I can't see any value in them killing you

BENSHIMA

Value? Value? In killing me?

He just looks at her

(CONTINUED)

79 CONTINUED: (4)

BENSHIMA (CONT'D)
Take me home please

They walk a little, she stops.

BENSHIMA (CONT'D)
You said you would kill him

JAMES
I was joking. Just trying to scare
him

She looks deeply into his eyes

BENSHIMA
No you weren't

JAMES
Let's go and get that cab

They walk away. After a few moments James stops and looks
back at the spot. He is puzzled.

BENSHIMA
What's wrong?

James is looking away from her and so she can't see his mouth

JAMES
(puzzled)
They didn't want my money

BENSHIMA
(didn't hear)
Pardon?

JAMES
Nothing

A taxi comes into view and James hails it

80 EXT. OUTSIDE BENSHIMA'S APARTMENT BLOCK - NIGHT

80

Back seat of the taxi

BENSHIMA
I would ask you in but...

JAMES
I understand

BENSHIMA
What do you understand?

(CONTINUED)

80 CONTINUED:

JAMES

Tonight was a disaster and it was my fault. I'm sorry

BENSHIMA

Is that what you think I am thinking?

JAMES

Yes

BENSHIMA

We were mugged and somehow it was your fault?

JAMES

(uncertain, confused)

Maybe....

Benshima thinks for a moment, looks at him with affection, touches his face

BENSHIMA

No..... You were really quite lovely. Good night James. I will see you next week when I take you to my Care Home

JAMES

(surprised)

Ok

She gets out of the car and he gets out with her and escorts her to the lobby. She kisses him affectionately on the cheek and goes to the elevator, gets in and it goes up. He watches the elevator door for a few moments.

81 EXT. OUTSIDE BENSHIMA'S APARTMENT BLOCK. SAME - NIGHT 81

He goes outside and stops, looks slowly all around him, scans the dark surroundings. Something still bothers him but he slowly shakes his head and dismisses it, then gets in the taxi.

82 INT. JAMES APARTMENT. LATER - NIGHT 82

83 INT. JAMES BEDROOM 83

He is asleep in bed, moving around, moaning, distressed

84 INT. TERRACED HOUSE UPSTAIRS LANDING - NIGHT - FLASHBACK 84

The room is dark other than a soft light emanating from a slightly open bedroom door.

(CONTINUED)

84 CONTINUED:

84

A shadowy figure gets higher as he walks up the stairs. (Although this is a replay of an earlier scene it has to be more 'shadowy') The shadowy figure stops by the bed (the child is not seen). The bedroom door shuts very slowly from within to emphasise the abandonment. Fades to black

85 INT. JAMES BEDROOM. SAME

85

He wakes up, whimpering and wailing like a small child and huddles into a ball. His tortured face is lit as he rocks in and out of shadow.

86 INT. JUNIOR'S OFFICE - DAY

86

JUNIOR

(on mobile to his father)

It went well. As you wanted, just an opening salvo to shake him up and keep him alert.....I know, wired and tired.

(he picks up a pen,
writes)

Got it...yes.....yes.....

87

87

88 INT. CASINO. DAY

88

An English casino, not big by Las Vegas standards. James is walking around, looking. Occasionally he wipes his finger over a table, rail etc checking for dust. A man walks towards him

MANAGER

Everything ok James?

JAMES

Everything is fine

MANAGER

Osman would like to speak to you

JAMES

I take it he's lost

MANAGER

Yes. I've put him in your office

89 INT. JAMES OFFICE. SAME

89

Plush office. Osman is a Saudi Prince, mid forties, wearing Saudi clothes, sitting on a chair by the desk as James enters. Osman still sits as James shakes his hand and then sits at his desk

(CONTINUED)

They sit and look at each other. An undercurrent of tension is there

OSMAN
(angry)
You run a crooked casino

JAMES
No I don't

OSMAN
Its fixed

JAMES
No it isn't. Its not my fault you lost

OSMAN
I ought to call the police. Its a disgrace

JAMES
If you do.... my friends will go to Saudi, kill you and feed you to the scorpions

OSMAN
I will make sure that no more Saudi's come here and you will be bankrupt

JAMES
May a camel urinate on your head

OSMAN
And may your testicles bloat and wither

They both burst out giggling

OSMAN (CONT'D)
Scorpions? Feed me to the scorpions?

JAMES
I'm running out of things to feed you to

OSMAN
James, we are having a party in a few days, south of France. I would be pleased if you would join us.

JAMES

I would like that. It may give me an opportunity to give the Ferrari a bit of a blow out. Its hardly ever used

OSMAN

And I wonder if you could help me with something James?

JAMES

If I can

OSMAN

One of my wives would like one of those little minis to wander round town in. We have no room for any more cars so would you mind adding it to your complimentary fleet and we will use it as and when?

JAMES

I can do that

OSMAN

That's good. That saves me having to put an oil embargo on Britain.

JAMES

Then I've just saved Britain

Osman stands up and shakes James hand

OSMAN

Thank you James

JAMES

(nodding slightly, with respect and affection)
Your Royal Highness

James enters the casino and is met by the Manager

MANAGER

The bar ...

There is a loud crack (O.S) and the casino starts filling up with smoke.

JAMES

Fire button

90 CONTINUED:

The Manager runs to a wall and hits the fire button. Alarms go off. People scatter everywhere. Women scream. James looks around assessing the situation.

James takes control

JAMES (CONT'D)

Please everyone just go to the exits. It is not a fire, its a smoke bomb. Just go to the exits. Staff help shepherd the customers.

More panic, more screaming

Another loud bang and more smoke

JAMES (CONT'D)

Its ok, it's just smoke bombs, don't panic. Head for the exits.

More panic, screaming, chaos...

91 INT. RESTAURANT. - DAY

91

James is having lunch with Ernest. James looks haggard through lack of sleep.

ERNEST

But why?

JAMES

Who knows? Some punter who lost, is pissed off and comes back a few days later and leaves smoke bombs to go off after he's left. What a mess.

He shakes his head in despair

ERNEST

The police?

James just looks at him

ERNEST (CONT'D)

Quite. Cost much?

JAMES

Too much. It was like a graveyard for hours after, and quiet the next day

ERNEST

You need to go home and sleep

(CONTINUED)

91 CONTINUED:

JAMES

I'll be fine, I just don't like things happening that I don't understand; it unnerves me

ERNEST

I understand. It would really disturb me as well

92 EXT. COUNTRYSIDE - DAY

92

James's large Mercedes pulls off a main road and into a driveway with two large brick built pillars each side. A sign reads

93 INSERT - "GREENFIELDS NURSING HOME"

93

BACK TO SCENE

Further up the drive, round a bend, a recently refurbished Victorian Gentleman's country residence. A man tends well maintained and spacious gardens.

James joins cars parked on the large, open gravel drive.

They get out of the car and Benshima walks purposefully towards the front door. James follows behind looking up at the front of the building. They climb steps to the large old front door.

She swipes a card in a reader.

94 INT. SPACIOUS HALL - SAME

94

It's bright and modern, a contrast to the exterior.

DORIS, a uniformed lady in her sixties, worn face from a hard life but soft smile, rises from behind a reception desk.

BENSHIMA

Good morning Doris: James meet Doris.

JAMES

Doris

Doris studies James.

DORIS

He's a nice man.

Benshima, mimics Doris's actions.

(CONTINUED)

94 CONTINUED:

BENSHIMA

We'll see. I'm going to show him round.

95 MONTAGE - BENSHIMA SHOWS JAMES

95

-- A bedroom.

-- The dining room.

-- The resident's lounge.

She is greeted with affection by the staff and residents, which she returns.

96 RECEPTION - LATER

96

BENSHIMA

That's just about it Doris. He's decided he doesn't want a room after all.

DORIS

He can share mine.

MAN (O.S.)

Benshima

She turns; one of the MALE NURSING STAFF carrying papers is just about to walk upstairs.

MALE NURSE

Could you spare a minute to check this and sign it please?

BENSHIMA

(to Doris, sternly,
mischievously)

I am leaving him with you. If I find him in your bedroom you're sacked. Got it?

James watches her go and then turns to Doris.

JAMES

(just making conversation)
How long have you worked here?

DORIS

About two years. I'd been living rough for ten years, sleeping anywhere. One day I slipped and fell, too weary, too hungry, too weak to get up. A car stopped and Benshima changed my life.

(CONTINUED)

JAMES

She found you a job here?

DORIS

No. She found me a home. This was in a poor state and about to close. She bought it, did it up and then we went out looking for more Doris's.

BENSHIMA (O.S.)

Come on James, time to go. See you soon Doris.

JAMES

You bought that just because of Doris?

BENSHIMA

Of course not. I bought it for three reasons. Investment in property, investment in a business and an investment in people that need someone to care.

JAMES

Were you in the Care industry before?

BENSHIMA

No

James is perplexed

JAMES

I'm lost

BENSHIMA

Its simple. You prefer your women to look good but not impinge on your life. You listen to them but generally don't hear anything of any interest, which is fine. You give them a nice time, maybe bed, then life carries on unruffled and safe.

JAMES

What?

BENSHIMA

Did you know I was educated at Vassar, have a degree in Economics, an MBA, and speak five languages fluently; and my parents own large commercial holdings in Colombia.

JAMES

No, I didn't know that

BENSHIMA

Of course you didn't. You didn't ask. I'm just a good looking woman with nice breasts. What more do you need to know?

JAMES

That doesn't seem very fair

BENSHIMA

Truth and fairness do not necessarily make good bedfellows

JAMES

(Now uncomfortable. The insecure child taking over)

I don't understand. We go out to your Care Home, everything is fine, and then you attack me. What did I do wrong?

BENSHIMA

(softly, shaking her head slowly)

James I'm not attacking you. I'm explaining something to you, that you may not know or understand

JAMES

(guarded)

What don't I understand?

BENSHIMA

That, dear James, you have to work out for yourself.

JAMES

I'm lost

BENSHIMA

I know

She smiles warmly and squeezes his hand

99 EXT. OUTSIDE BENSHEMA'S APARTMENT BLOCK. LATER 99
 100 INT. MERCEDES 100

JAMES
 (formal)
 Thank you for showing me the Home

Benshima says nothing. Just waits

BENSHEMA
 Well?

JAMES
 Well?

BENSHEMA
 You are going to tell me when you
 are taking me to a casino next
 week.

JAMES
 Well...you know, work is a
 bit....frantic at the moment

BENSHEMA
 (smiling)
 Mid week it is

BENSHEMA (CONT'D)
 Bye James

He watches her go in the foyer and then exhales and slumps.
 He pulls into the traffic. After a few moments he makes a
 call on the car phone.

JAMES
 Linda, its James, how are you?.....
 Good.....Good. I was wondering if
 you were doing anything tomorrow
 night?....Great. Pick you up about
 eight?... Great

He exhales again, his head goes back, as though that has
 solved everything.

101 101
 102 EXT. JAMES APARTMENTS. SAME. - DAY 102

Entrance to underground parking. The Mercedes pulls in, winds
 down to the parking bays and he reverses into his spot. A car
 opposite accelerates towards him.

103

INT. MERCEDES. SAME

103

James watches as the car smashes into him and is thrown around in the seat, smashing his head on the roof and steering wheel. Blood streams from his face and it makes it difficult to see. The windscreen is broken. He frantically tears at his seat belt but it won't undo. Two hooded men walk to his car with sledge hammers and cans. They smash the screen and his door windows, then back away.

James is frantic. He can't see. He can't get out.

The men, grinning, pour the petrol over the car, and then one pulls out a lighter. James is now trying everything to get out but his belt refuses to give.

The man lights a cigarette and then, with a small wave 'goodbye' of his other hand, raises his arm to throw it on the car.

James throws up his hands to protect his face.

Nothing happens. Silence. He opens his fingers slightly and peers from behind his hands but there is no one there. He sniffs the air and frantically starts thumping the seat belt buckle with his fist and then it gives. He drags himself out of the car and starts crawling away.

After a few moments he sees a woman with a small dog walking towards the car and about to light a cigarette.

JAMES

(weakly, with effort)

Don't light the cigarette

(louder)

Don't light the cigarette

She looks at him and smiles. She continues walking, lights the cigarette and throws it at the car. It bursts into flames. The flames spread to James who is crawling away and his jacket catches fire but rips if off.

He looks to see what has happened to the woman. She is not there. Fire alarms start to blare.

104

104

105

EXT. EASTERN EUROPE. HOTEL. BLACK SEA COAST - DAY

105

The sands and sea are beautiful. The hotel is nearly finished but it is still a building site. Three black SUV's arrive and drive into the underground parking. Several old cars are parked there.

106 INT. SUV. SAME

106

KARIM
 (instantly enraged)
 What the fuck? Stop!

He jumps out of the SUV and walks quickly outside and grabs a white collar man talking to workers

KARIM (CONT'D)
 I told you, no fucking cars in my hotel! If they want to park there they can pay the guest rates. Move the fucking things and tell whoever owns them that next time I will drop them off the roof, and they will follow them down. Got it!

The man nods apprehensively.

The end of day siren goes.

KARIM (CONT'D)
 (poking the man)
 Good timing eh?

107 EXT. HOTEL ROOF. SAME

107

Karim and his henchmen are on the roof. Solitary table with wine glasses. He leans back on a chair.

KARIM
 This is the life. Who said crime doesn't pay

One of the group raises his glass

MAN
 To crime

ALL
 To crime

All drink

MAN
 How is England?

KARIM
 England is good. Everything going to plan.

MAN
 Good

(CONTINUED)

KARIM

But I have been thinking. The man is getting a bigger, much bigger prize, than us. I understand that, to the victor the spoils.

But he needs us to get that prize, and he is using us because we are a few thousand miles away and there is no connection between us and this....'H' man. Or him. It seems to me that he could be more generous, much more generous, so, when the time is right, I think we should renegotiate our terms... Napoleon said 'The battlefield is a scene of constant chaos. The winner will be the one who controls that chaos'.

Karim raises his glass

KARIM (CONT'D)

I will control the chaos

They raise their glasses

ALL THE MEN

Karim

INT. EXPENSIVE RESTAURANT - NIGHT -

James enters the half full restaurant with LINDA, an attractive lady on his arm. She is glamorous, well dressed, wearing a revealing top. James face is bruised.

James, wearing casual suit, white, open top shirt, is met by the MAITRE D.

MAITRE D

Good evening Mister James, Madam.

JAMES

Simon. How are you doing?

MAITRE D

Fine thank you. Your usual table by the window?

He extends his arm.

MAITRE D (CONT'D)

(knowing smile)

Nowhere near a wall.

(CONTINUED)

JAMES
(looking at the table)
You got it. Linda...

Linda sashays to the table ahead of the two men.

MAITRE D
If you'll forgive me James, may I
ask if you could sell me the secret
of how you get so many beautiful
ladies? I could be rich.

JAMES
(not sure how to answer)
Are you married?

MAITRE D
Yes.

JAMES
Happily married?

MAITRE D
(face lights up)
Yes. Yes we are. With two lovely
children.

JAMES
(a touch of sadness)
Then maybe I should be paying
you....

109

109

110

DINING TABLE - LATER

110

WAITERS take away the finished appetizers, Sara's hand bag is
draped over arm of her chair.

LINDA
Are you doing Ascot this year?

JAMES
I've never been.

LINDA
Oh it's wonderful, last year I wore
the most fabulous....

James sits there and watches her talk. Nothing coming from
her mouth. Then he looks at her bosom. Back to her mouth,
then her bosom.

Over her shoulder James is struck by a middle aged couple,
obviously in love. He touches her hand affectionately. She
holds his hand and kisses it.

(CONTINUED)

110 CONTINUED:

At another table a couple are animated. They are obviously a 'couple' and are laughing together

LINDA (CONT'D)
(irritated)
... Excuse me!

JAMES
Sorry... you were saying...?

LINDA
I was telling you about my new Gucci bag with detachable strap. They're very clever, the French, don't you think...?

James does not listen; he watches her again as she talks but nothing comes from her mouth

LINDA (CONT'D)
What's wrong? You are not eating?
Are you ill?

JAMES
No...I'm fine. Just a bit queasy from the fall I had yesterday

LINDA
I fell off my pony once when I was little and my mother said..

He looks at her bosom. He watches her again. Talking but no words.

111 EXT. MERCEDES. THROUGH LEAFY SUBURBS - NIGHT 111

112 INT. CAR INTERIOR. SAME 112

LINDA
I'm sorry you're not too well James

JAMES
And me, but its been lovely to see you.

He pulls up outside a nice house in a quiet suburb, behind high hedges. Linda looks around and smiles.

LINDA
Well if you're not coming in, you should come out. I know what you like.

JAMES
Linda its fine. I'm not sure that I.....,

(CONTINUED)

112 CONTINUED:

112

She leans over and starts to undo his zip. Her head goes down on his lap. James looks around him. Indecision is on his face and then his face reacts to what she is doing. As her head goes up and down he watches. It is the look of someone thinking about something else..

113 INT. CASINO. JAMES OFFICE - DAY

113

James is sitting across his desk from a suited man, his BANK MANAGER. His briefcase is open and a brochure is on his lap.

BANK MANAGER

(not serious)

See all the things we can do for you? An amazing assortment of loans, tax reduction devices, off shore help, girls, small arms.....

JAMES

As every modern Bank Manager should but alas. I don't know why you bother? Every six months you come here to try and get me to take out loans etcetera and every six months..... I don't.

BANK MANAGER

I'm paid to try James, I'm paid to try

James mobile goes off.

JAMES

Excuse me one second

JAMES (CONT'D)

(into phone)

Morning Ernest, how are you doing?..... I can do that. One-ish? See you there.

JAMES (CONT'D)

Where were we?

114

114

115 EXT. PARK. LATER - DAY

115

James walks towards Ernest who is sitting on a bench near a lake. Close by is a mobile coffee van

ERNEST

James, good to see you.
Let's partake of coffee. I'll get them.

116 EXT. PARK. SAME

116

Ernest buys two coffees from a small vending van, pays the man, then looks round towards James. James is not looking. Ernest takes a small slip of silver paper from his pocket and rips a tablet off it. He puts it in one of the drinks and picks it up with his right hand.

He returns with coffee, and gives James the one from his right hand.

JAMES

Thanks Ernest. We're meeting out here so you must have a sniff at something?

ERNEST

James I'm sorry, I seem to have misled you. I just wanted a bit of open air and thought you might like to join me and chat.

JAMES

Actually that fine. I seem to be a bit frazzled at the moment. So much happening that's a bit beyond me

ERNEST

In what way?

JAMES

I don't know really. Women; events that seem to be happening with no purpose. I don't know.

They are seen from a few yards away, mid distance, chatting. James is starting to look round him, confused. He wipes his face with his hand. They shake hands and separate.

117 EXT. PARK PATH. SAME

117

James face is looking strained, his movements a little edgy. A few yards down the path James walks towards some young boys in their early teens. They are teasing each other. As he passes them he hears one say

BOY

You ugly bastard

James immediately turns round, angry.

JAMES

Who said that?

The boys just look at him

(CONTINUED)

JAMES (CONT'D)

Who called me an ugly bastard?

BOY 2

We weren't talking to you mister

James grabs him forcefully by the collar

JAMES

Was it you?

BOY 2

Leave me alone

James pulls him closer, face to face

JAMES

Little smart arse

A Policeman arrives and separates them

POLICEMAN

What's going on?

JAMES

They insulted me

BOYS

We didn't

JAMES

(still angry)

They're lying

POLICEMAN

Calm down sir. No matter what they said you can't go round hurting kids

BOY

He's mad

James grabs him by the throat.

POLICEMAN

Enough sir

The Policeman separates them.

Ernest arrives

ERNEST

Excuse me officer, perhaps I can help.

(to James)

(MORE)

(CONTINUED)

ERNEST (CONT'D)

Come on James, its ok.

(quietly to Officer)

This man is a good friend of mine.
I don't think he's too well as this
is quite out of character for him.
Let me take him home. Get him some
rest

JAMES

(pointing at kids,
shouting)

They insulted me. Doesn't anyone
care?

POLICEMAN

Just give me a few details sir and
your friend will take you home. You
can go kids

As they leave James points menacingly at them

POLICEMAN (CONT'D)

Now what's your name and address
sir?

James looks dazed. He is struggling to remember.

ERNEST

Let me help you Officer, his name
is James James.....

POLICEMAN

Christian name and surname the same
sir?

ERNEST

Yes

POLICEMAN

That's unusual. At least he won't
forget it eh sir?

JAMES

You being funny?

ERNEST

James, let me sort this out

James turns round and stares after the kids and waves his
fist.

The policeman goes

ERNEST (CONT'D)

James I don't think I'll take you
home, you are not well, I'll take
you to the casino.

(MORE)

(CONTINUED)

117 CONTINUED: (3)

ERNEST (CONT'D)

You can get some rest in the Guest Suite and your staff can look after you

118 INT. CASINO FOYER. LATER. - DAY

118

Ernest leads James through the foyer. The Manager, who is standing by the desk, comes over. James is staggering.

MANAGER

Is he alright?

ERNEST

I think so, but he's a bit erratic. Had an argument with some little kids in the park and hurt one of them. Police were called. I think he's on the edge of some kind of mental.....

MANAGER

He has looked strained lately. And he was telling me the things that had happened to him

(long thought)

Do you think they really did happen? Is he imagining it?

ERNEST

I don't know. Its possible. Just put him in the Guest Suite and make sure he gets some rest.

119

119

120 INT. GUEST SUITE. LATER - DAY

120

James wakes up on the large settee. Stretches, looks around and is confused. Looks at watch. Goes to door.

Walks in to MANAGERS OFFICE

121 INT. MANAGERS OFFICE. LATER

121

Small office. Manager sits at desk.

JAMES

Toby this may be a daft question but do you know why I woke up in the Guest Suite?

MANAGER

I think you were... not well in the park James. Mister Hathaway brought you here.

(CONTINUED)

JAMES

I don't really remember, but I feel fine.

MANAGER

(cautiously)

He mentioned something about an altercation with some young boys...?

JAMES

(searching his memory)

I think I do remember something... but...

JAMES (CONT'D)

So where is my car?

MANAGER

We collected it for you. Its downstairs.

JAMES

Thank you Toby.... I think I'll go home and get a shower.

MANAGER

Can I ring someone for you James?

JAMES

Ring someone?

MANAGER

Yes. Girlfriend? Meet you at home?

JAMES

Girlfriend? No. No thank you

122

122

123

EXT. LONDON STREET. DAY - LATER

123

James is driving through the streets. Traffic is slow. He is watching the people walking. He sees couples talking, laughing, holding hands. One couple are arguing and being animated. He watches intently but after a bit of arm waving they appear to settle the disagreement and go, in harmony, on their way.

He rings on the hands free car mobile

JAMES

Benshima, its James

BENSHIMA

Hello James

(CONTINUED)

123 CONTINUED:

JAMES

Benshima I know I said I would take you to a casino, and I will, but I wonder whether you would like to join me for a meal this evening. Something simple at my place. Just a quiet evening. I need a quiet evening. Sit and chat, that sort of thing. Just sit and chat...

BENSHIMA

That sounds nice

James is stuck in traffic. He idly gazes at a balcony on an apartment block opposite.

124 EXT. BALCONY APARTMENT BLOCK - SAME 124

Three animated youths saunter along a balcony, laughing as one carries a cage with four kittens in it. They put it on the wall and one takes out a kitten. He holds it aloft and the youths taunt it. He throws it over the wall and it plummets to its death.

125 EXT. CAR - SAME 125

James pulls the car onto the kerb, gets out of the car and runs across the road.

126 EXT. STAIRS - SAME 126

He sprints up the stairs to the balcony.

127 EXT. BALCONY APARTMENT BLOCK - SAME 127

The youths light joints and mimic throwing the kitten over the balcony. They are all laughing at the joke.

The youth who threw the kitten goes towards the cage. James is standing there.

His eyes are cold, his whole demeanour is menacing and violent.

Two youths hesitate a moment then run away.

YOUTH

What are you fucking looking at?

James walks towards him

JAMES

You piece of shit

YOUTH

Fuck you

(CONTINUED)

127 CONTINUED:

James keeps walking

JAMES
(James is very, very
angry)
Big man eh, picking on a tiny
kitten

He grabs the youth by the wrist and twists it, breaking it and then, still holding the wrist, marches him to the wall from where the kitten was thrown. The youth is screaming in pain.

JAMES (CONT'D)
A tiny kitten you fucking arsehole

He leans him over the wall

YOUTH
Nooooo

James drags him back and smacks his head on the wall.

JAMES
A little fucking kitten. You
sadistic bastard, picking on
something so small.

He grabs his other wrist and breaks it

JAMES (CONT'D)
You fucking sadistic bastard

He smacks his head again and the youth falls to the floor. James stands over him. He is nearly out of control with anger. He reins himself in and goes and picks up the cage. He goes back and stands over the youth. He loses control again

JAMES (CONT'D)
I should fucking kill you

and stamps his foot in the youths groin. He desperately wants to hurt the youth some more but forces himself away.

128 EXT. APARTMENT BLOCK FRONT YARD - A FEW MOMENTS LATER 128

In the yard below the balcony James goes to the dead kitten. It is a beautiful white kitten but its fur is bloody.

He puts down the cage, picks up the dead kitten and nestles it gently, lovingly, inside his suit jacket. His white shirt shows the blood.

129

129

130 EXT. MERCEDES - SAME 130

A man in a car, who is having difficulty getting past James car, shouts to him

MAN
(annoyed)
Stupid place to park a car

James stares at him with violence in his eyes and starts to walk slowly towards him. The man accelerates away.

Opening the Mercedes he puts the cage on the passengers seat and gets in the drivers seat.

131 INT. MERCEDES - SAME 131

He lovingly holds the dead kitten as one would a child. The kitten's face is nestled against his cheek. He slowly shakes his head, then protectively puts the kitten back between his jacket and his shirt and puts the car in gear.

132 132

133 EXT. JAMES'S APARTMENT - LATER 133

The door is open a little. Benshima tentatively enters. She goes through the hall into the lounge.

BENSHIMA
James?

There is no answer so she goes to his study and opens the door.

134 STUDY - SAME 134

She see James, with his back to her, sitting on the floor with kittens bounding around.

BENSHIMA
James, how wonderful.

James does not reply and Benshima senses something wrong.

BENSHIMA (CONT'D)
James?

She goes to his front and sees him, still protecting the dead kitten. He is distant and then realises she is there.

BENSHIMA (CONT'D)
(very softly)
Oh James, what happened?

(CONTINUED)

JAMES

They thought they were big men by
killing a tiny kitten. Real men,
proper men, don't hurt tiny things,
inadequate's do.

She looks at him with sadness, and also knowingly. She
cradles his head and kisses his forehead lovingly.

BENSHIMA

No, tiny things should be
protected.

Tears well in his eyes and go down his cheeks. She wipes them
with her hands and kisses his cheeks. He composes himself

JAMES

Sorry

BENSHIMA

Don't be

She lifts the mood.

BENSHIMA (CONT'D)

(taking control, positive)
Are you keeping them?

JAMES

It's not allowed here; no pets. But
I've given the concierge enough to
retire on to shut his eyes for a
little while so I can find them a
decent home and give this one....
(he struggles again)

BENSHIMA

(Her face lights up)
I know where they will be looked
after and the little one will rest
in peace

JAMES

Where?

BENSHIMA

My Care Home

They are sitting on opposite sofas with a coffee table
between them with an empty bottle of wine and glasses. She
looks at her watch

BENSHIMA
Time I went. You going to be ok?

JAMES
Always ok

BENSHIMA
You sure you don't want me to take
the kittens tonight?

JAMES
No, not tonight

BENSHIMA
They will make a mess

JAMES
(affectionately)
They can do what they want

137 INT. HALL. SAME

137

James is holding Benshima's coat as she puts it on. James
puts his hands tenderly around her face. Kisses her forehead.

JAMES
Thank you

BENSHIMA
What for?

JAMES
Listening

They walk to the door. He goes to say something but stops.

BENSHIMA
Yes?

JAMES
(unsure, hesitant)
I was er wondering whether er. I am
invited to a Saudi Princes party in
the South of France next weekend. I
am driving down in the Ferrari and
I er wondered whether you would
like to join me? It's no big deal
or anything, just er, you know....

BENSHIMA
(She laughs)
We wouldn't want it to be a big
deal would we?

JAMES
What do you mean?

(CONTINUED)

137 CONTINUED:

BENSHIMA
(smiles, shakes her head
slowly, big breath out.)
Nothing..... There are not too
many men who can ask you out and
include a Saudi Prince, South of
France and Ferrari in the
invitation. So....yes

138 138

139 INT. JAMES BEDROOM. LATER - NIGHT 139

He is gazing at the moon going in and out of rain clouds. On a table is a shoe box. Resting on it a piece of paper, shaped like a birthday card so it stands up, and on it is 'R I P'. At the bottom of the bed two kittens are curled up together, asleep; the other is curled up on his chest and he is gently stroking it.

JAMES
You're safe now. Nobody can hurt
you. You're safe now.

It starts to rain and the raindrops on the windows cast tears over his face

140 140

141 INT. NIGHT CLUB. RUSSIA - NIGHT 141

Karim is sitting on a bar stool, facing the bar, talking into a mobile phone. Leaning against his leg is a pool cue

KARIM
You are doing well Junior. The man
is monitoring the situation and he
thinks it won't take too much more
before people believe, when he ends
up dead, that he has commit
suicide. Just a bit more pressure
and then the end game.

MAN (O.S.)
Your go Karim

Karim looks over his shoulder

KARIM
Got to go Junior, Got to beat a man
at a pool table. Talk to you soon.

He picks up the cue then turns round and walks towards a pool table where a man, face bloodied, is lying on it.

(CONTINUED)

141 CONTINUED:

141

Three of his men are standing around it, holding pool cues the wrong way round. Karim adjusts his cue so it is butt end first..

KARIM (CONT'D)

The negotiations continue

142 142

143 EXT. FRANCE. - DAY 143

144 EXT. ROAD IN SUBURBS. SAME 144

Ahead a motorway sign shows PARIS, SUD

145 EXT. FRENCH MOTORWAY. LATER - DAY 145

James's Ferrari speeding down the motorway. Passing cars.

146 INT. FERRARI - SAME 146

Speedometer reads 130 mph.

James smiles. Benshima is a little nervous. Her eyes keep darting to the speedometer.

James glances into rear view mirror. A Porsche Carrera is flashing its lights. He checks the speedometer, then mirror, floors the accelerator.

Speedometer goes up to 150, then 170, then 180, then 185, then 186.

Benshima is now scared and gripping the seat.

JAMES

Come on... come on. It says one eighty nine in the manual.

In the mirror the Carrera flashes its lights.

JAMES (CONT'D)

(resigned)

Ah well.

He pulls over to the inside lane. The Carrera goes past. The driver smiles as does the woman passenger. They give a friendly wave and go past.

The Carrera is now a hundred yards ahead of them.

The front tyre of the Carrera explodes

BACK TO SCENE

(CONTINUED)

146 CONTINUED:

They watch the Carrera twist and roll end over end in front of them. James brakes hard, tyres smoke, trying to keep the car stable, but it is going towards the Carrera.

Benshima has a look of terror, her hands move to protect her face.

Just as they are about to hit the Carrera, it flips high into the air and the Ferrari goes underneath. The Carrera bounces over the middle carriageway and hit a large truck head on

The Ferrari slows down and stops on the hard shoulder.

147 EXT. HARD SHOULDER. MOTORWAY. SAME

147

They gets out. Looks back up the motorway to where the accident was. He turns to Benshima who is standing behind him.

Benshima slaps him hard. He stops still. His face doesn't register anything. She slaps him hard again. His face rocks but he says nothing.

BENSHIMA

Your life may mean nothing to you,
but mine means a lot to me

She slaps him hard again.

BENSHIMA (CONT'D)

There was a man and a woman in that
car. They are now dead
(she clicks her fingers)
That could have been us!

She glares at him then goes back to the car. He stands by the car for a few moments then gets in. He touches his face.

JAMES

I'll take you home

BENSHIMA

Why?

JAMES

Because

BENSHIMA

I slapped you because you behaved
like an idiot, not because I don't
care about you

JAMES

I don't understand?

BENSHIMA

You will. Come on

(CONTINUED)

147 CONTINUED:

JAMES
What about them?

BENSHIMA
Dead people don't need help

She holds his hand

BENSHIMA (CONT'D)
Lets go

148 INT. MOTORWAY CAFE. LATER

148

James sits down with two coffees. He is relaxed.

JAMES
Would you like to throw them both
over me now or shall I keep one hot
for later?

BENSHIMA
We could have died

JAMES
I know

BENSHIMA
Is that it? I know?

JAMES
Benshima I'm sorry. I was driving
too fast and, if I'm perfectly
honest, I was showing off. I was
trying to impress you. I don't
think I set out to do so, but it
ended up that way. And then when
the car was up my backside I
couldn't back down. To give up.....

BENSHIMA
Yes?

JAMES
Is to lose.

She holds his hand

BENSHIMA
James there is a difference between
fighting to survive and surviving
to fight

They have a drink of coffee

(CONTINUED)

148 CONTINUED:

JAMES
Can I ask you something?

BENSHIMA
Of course

JAMES
Can I ask you never to slap me
again. You can do anything else,
but never slap me

BENSHIMA
(she goes to reply, but
stops, thinks about her
response)
No, never again

149

149

150 INT. FERRARI. CAFE CAR PARK. LATER.

150

They are preparing to carry on their journey

BENSHIMA
(as though to a child)
So what do we do?

JAMES
(James looks at her
derisively)
We drive carefully

BENSHIMA
And what do we say?

BENSHIMA (CONT'D)
(he stares at her)
What do we say?

JAMES
It is not necessary to kill Benny
to impress her

Benny giggles

BENSHIMA
As my younger friends say,
'result'.

151 EXT. CANNES - DAY

151

152 EXT. VILLA ENTRANCE - DAY

152

The Ferrari stops outside a sumptuous villa overlooking the
blue Mediterranean.

(CONTINUED)

152 CONTINUED:

James and Benshima get out and walk to the rear of the car. A man rushes to take out their minimal luggage.

JAMES
(gingerly)
Did I do well?

She kisses him softly on the cheek.

BENSHIMA
You did. I could have walked here
quicker.

153 INT. VILLA. LATER

153

Very expensive items abound as they would in any rich Sheiks home. Guests mingle, chatting, drinking champagne. James and Benshima are greeted by Osman. The man with their luggage stands nearby

OSMAN
James, and you must be Benshima?

They shake hands

BENSHIMA
You have a lovely home

OSMAN
What can I say? Thank Allah for gas
guzzling Westerners

BENSHIMA
At least you are honest

OSMAN
(laughs)
I think that's a relative term. Why
don't you go and wash up and go out
to the pool? Have fun, relax,
mingle; life is short.

Benshima glares at James

OSMAN (CONT'D)
Yes?

JAMES
Slight problem with speeding

OSMAN
(looks at Benshima)
And the actual version?

BENSHIMA
Slight problem with his macho
instincts and he nearly killed us.

(CONTINUED)

153 CONTINUED:

OSMAN
(grinning)
Who would have guessed?

He beckons to the man with luggage

OSMAN (CONT'D)
Show them to their rooms

As they follow the man

BENSHIMA
Rooms?

JAMES
You may have more degrees than a
thermometer, but I'm not stupid

154 INT. PALATIAL BEDROOM. LATER 154

Benshima is dressing. There is a knock on the adjoining door.

BENSHIMA
(smiling)
Who is it?

JAMES
James

BENSHIMA
(teasing)
Who?

JAMES
James

She shakes her head, giggling to herself. She lets him in. He is wearing slacks and white shirt

BENSHIMA
New swim wear?

JAMES
I thought I would look around first

BENSHIMA
I?

JAMES
We

155 155

156 EXT. POOL AND GARDENS. LATER 156

James and Benshima are wandering around, impressed by the opulence. People splash in the pool.

(CONTINUED)

A young Saudi, AHMED, Osman's young brother, in his twenties, bumps into Benshima, pushing her aside. James grabs her before she falls.

JAMES
(to the man)
Careful

The man is tipsy.

AHMED
(raised voice)
What?

JAMES
Be a little more careful. And a
little more polite.

AHMED
Get fucked.

James stares hard at the man. Benshima holds his hand. James smiles and starts to lead Benshima away

AHMED (CONT'D)
Where are you going? I am talking
to you. How dare you walk away

James keeps walking. The Saudi goes in front of them.

AHMED (CONT'D)
Infidel

He slaps James hard in the face. James is quite still but his face hardens. Hardly noticed, he moves into fight stance (one foot forward, hands chest high, but open). He slowly looks at Benshima. She shakes her head imperceptibly.

AHMED (CONT'D)
You lump of shit

He throws a punch which James instantly blocks. He is grabbed from behind by a minder but James, at the same time, smashes down on his foot, and released, he moves to one side and takes up a karate stance. Waiting. Another minder arrives.

AHMED (CONT'D)
Get him!

As the minder takes one step forward James goes straight in and smashes a fist down on his nose, then aims a punch at his throat

OSMAN (O.S.)
James!

(CONTINUED)

The punch stops a fraction from his throat. James, superbly balanced, goes back immediately to the karate stance.

Osman arrives by their side with three minders.

OSMAN (CONT'D)

Ahmed in the name of Allah what do you think you are doing?

AHMED

This ignorant dog insulted me

OSMAN

No he didn't, I saw you from the window. You are drunk.

(turns to minders)

And you, you are here to keep this idiot out of trouble, not beat up my guests.

(they bow their heads low
in shame)

Get out of this house.

The minders shuffle away.

AHMED

(pointing at James)

Camel dung

OSMAN

You are a disgrace to our family. Take him to the plane and take him back to Saudi. Now!

The three minders grab him.

AHMED

You can't..

OSMAN

This is my home. I can and I am. Get him out of my home.

They drag him away

OSMAN (CONT'D)

I am ashamed to say that young, expensively educated, young man is my brother.

JAMES

No big deal

(CONTINUED)

OSMAN

Benshima please forgive me. We place great store on friendship and hospitality, but my brother is too young, too rich, too pampered and too intoxicated. James, thank you for your..... patience.

(softly)

I know what you could have done.

JAMES

(looking at Benshima)

I am learning

Kames and Benshima continue walking

JAMES (CONT'D)

(Rubbing his face)

Its my day for getting slapped

BENSHIMA

You do seem to attract trouble

JAMES

Benny I don't start these things. I am

(exaggerated innocence)
the innocent party.

BENSHIMA

Amazingly that's true. But there is also another disturbing trend here

JAMES

What's that?

BENSHIMA

So far I have had a knife to my throat, housed kittens that were meant to be slaughtered for fun, been nearly killed in a car and now an altercation with a Saudi Prince and his bodyguards.

JAMES

Ah... I can see why you are confused. Not so much a trend as a series of unconnected coincidences

BENSHIMA

You should be in Politics

158 EXT. POOL. - NIGHT 158

There are a few people left. Talking, drinking. They are talking to another couple. They shake hands and leave the pool area.

159 INT. BEDROOM CORRIDOR. LATER 159

James and Benshima arrive at her door. He opens it for her. She walks in and he closes the door behind her. She opens it again, takes his hand and leads him in.

160 INT. BEDROOM. LATER 160

James and Benshima are lying naked on her bed. She is lying by him, draped over his chest, her arms round him. He kisses her forehead.

BENSHIMA

You don't want to make love to me
do you?

JAMES

I....

BENSHIMA

Why?

JAMES

I can tell you, but you won't like
it. And then driving home will be
even more difficult.

BENSHIMA

Try me

JAMES

I've had, as they say, more women
than most men have had hot dinners.
I don't want you to be one of them.

He kisses her cheek and starts to get up, but she pulls him back. She lies down with her back to him, nestles her body in his, spoon like, and pulls his arm over her, to hold her.

BENSHIMA

I don't want to be one of them
either.

He kisses the back of her head

BENSHIMA (CONT'D)

(softly, sleepily)

You are a nice man James James

(CONTINUED)

160 CONTINUED:

JAMES
I don't think so

BENSHIMA
I know you don't

161 INT. BEDROOM. LATER 161

On the bed, Benshima is asleep, looking serene. James is awake, looking at her. He admires her. Strokes her gently. (Music 'As you lie' is playing softly)

He kisses her lightly and goes into his room.

162 INT. JAMES BEDROOM. LATER 162

He is in bed looking at Benshima's door. He falls asleep.

163 INT. CHILD'S BEDROOM. FLASHBACK 163

He is attacked by a shadowy figure. The door with the light shining through closes slowly.

BENSHIMA (O.S.)
(Softly)
James

The child is still being attacked

BENSHIMA (O.S.) (CONT'D)
James

The child is still being attacked

BENSHIMA (O.S.) (CONT'D)
Wake up James....wake up James

RETURN TO BEDROOM

James wakes up with Benshima by him. His eyes are wide, he is scared, sweating. He looks at her but does not completely recognise her.

BENSHIMA (CONT'D)
James you are safe now, its
Benshima, its Benny

He looks around, his mouth is wide open, taking in air, but quietly.

She tries to hold him but he backs away.

BENSHIMA (CONT'D)
It's ok.

She holds her arms out but he won't go to her. It starts to make sense to him. He calms. He looks drained.

(CONTINUED)

163 CONTINUED:

JAMES

Sorry

BENSHIMA

I don't think its you who should be
sorry.

She slowly reaches for his hand and holds it. He lets out a long breath to relax and let go. He allows her to cuddle him, she rocks him gently, kisses his cheek then moves away.

BENSHIMA (CONT'D)

I think I'll make us a posh cup of
tea

FADE OUT.

164

164

165

EXT. BEACH. - DAY

165

A lovely sunny day. James and Benshima, wearing shorts etc are walking the beach

JAMES

I'm sorry about last night

BENSHIMA

Why?

JAMES

Its a bit embarrassing

BENSHIMA

If you want to see embarrassing,
come to the Care Home toilets after
curry night.

He laughs.

She holds his face and kisses him tenderly. He envelopes her with his arms and they stand together like lovers. Taking his hand they walk up the beach. After a few moments he takes his hand away, points at something, but does not hold her hand again.

166

INT. BROTHEL. RUSSIA. - NIGHT

166

Karim and the Brothel Madam, with two of his men, are in the main lounge looking at four girls.

KARIM

Well?

One man points to one girl and the other to another.

(CONTINUED)

166 CONTINUED:

The girls leave.

MADAM
Not today Karim?

KARIM
No. I....

His phone goes. He walks away from her.

KARIM (CONT'D)
Good, yes..... do it. I know but
that's what the man wants. But make
it right, this part cannot, cannot
go wrong.
Napoleon said 'England is a nation
of shopkeepers', and we want his
shops.

He laughs loudly.

167 EXT. OUTSIDE BENSHEMA'S APARTMENT BLOCK - DUSK 167

168 INT. FERRARI. SAME 168

BENSHEMA
Thank you for a lovely, if somewhat
dramatic, weekend

She makes an exaggeration of pointing at something, showing
off an expensive watch in front of his face

BENSHEMA (CONT'D)
Oh look, a building

JAMES
(sighs, shakes his head)
Typical. I get slapped... and you
get an expensive watch

BENSHEMA
Its a cruel world

They walk to lobby entrance. They kiss. She goes in, turns
and waves, he smiles. When she is out of sight he goes to
car.

169 169

170 EXT. QUIET STREETS. DARK 170

171 INT. FERRARI. SAME

171

James is driving home along a fast road. He gets a call on his car phone. He looks at screen, it is BENSHEMA, and presses button

JAMES

Benny, its been so long.

BENSHEMA

James I left my valise in the boot

JAMES

Do you need it now or next time I see you?

BENSHEMA

I like it

JAMES

What?

BENSHEMA

Next time you see me. That's a bit dar...

A car comes alongside the Ferrari and smashes against it. A loud bang. The Ferrari lurches.

JAMES

Jesus Christ!

BENSHEMA

What's happening?

JAMES

Some maniac is trying to kill me

Another loud bang as he is smashed into again. James looks across and sees the drivers face. It is his fathers grinning face when James was a child. For a moment he stares, paralysed, and then he is hit again. The Ferrari leaves the road and hits a tall garden wall and the bricks rain down on the car.

Inside James is hardly conscious. Bricks are in the car. His face is bloodied.

The grinning face of his father stares in at him through the window. James recoils. The man brandishes a knife.

JAMES (CONT'D)

No..

(CONTINUED)

171 CONTINUED:

BENSHIMA
(shouting)
James! James! Talk to me.....
What's happening?

Everything goes black.

172 INT. JAMES APARTMENT. LATER

172

James and Benshima are sitting on a sofa. He is bruised and cut. She is bathing his face

JAMES
Ow

BENSHIMA
Baby

JAMES
What's going on? Am I losing my
mind? I saw him. I saw my father.
In the car. It was him.

Benshima looks at him, concerned.

JAMES (CONT'D)
I beat up kids in parks that I
don't remember, I am set on fire,
get run off the road by my sadistic
fucking father. Jesus Christ.

BENSHIMA
There must be a reason. Maybe
you're tired, or ill or.....?

JAMES
Losing it?

BENSHIMA
James, considering all the things
that have happened to you recently,
you are lucky not to be dead

He shrugs. He is exhausted.

BENSHIMA (CONT'D)
I'll make a nice cup of tea.

JAMES
The universal cure for all ills

173

INT. JAMES KITCHEN

173

Benshima is making tea, her back to us. She is singing 'I could only fall for you' and nodding her head to the beat.

A hand clasps her shoulder. She jumps.

JAMES

Why aren't I?

BENSHIMA

You made me jump. Why aren't you what?

JAMES

Dead

BENSHIMA

I don't understand?

JAMES

You said I should be dead. Why aren't I?

BENSHIMA

James I was joking, I don't want you dead

JAMES

I know that but listen....We had the problem with the muggers. They wanted you; but not my money. He had a knife at your throat, not mine. Kill you, but not me. But, again, they didn't want my money.... That was strange.

BENSHIMA

Should I be insulted?

JAMES

Then my car is rammed and set on fire; but somehow not. And then it is. I am run off the road and whoever ran me off, as far as I am concerned, looked in through the window and was my so called father. I was helpless. He had a knife, so why didn't he kill me? Run me off the road and then leave me alone. Now if someone dislikes me so much why am I not dead?

BENSHIMA

I don't know

(CONTINUED)

JAMES

They have the expertise and ability
to do all this but don't want me
dead. Why?

BENSHIMA

Send you to the funny farm?

JAMES

How does that help anybody?

BENSHIMA

I don't know. Does anybody have
Power of Attorney if that happens
to you?

JAMES

Only my lawyers, and they can steal
enough legitimately.

BENSHIMA

Then why?

James shrugs. Exasperated.

JAMES

Somebody wants me dead, but not
dead

BENSHIMA

Well that makes sense

JAMES

(slowly)

Somebody wants me dead, but not
dead? Where's the value?

BENSHIMA

Its like a game. Dead or not dead.
'Tirar una moneda'

James stares at her

JAMES

What?

BENSHIMA

It means...

James phone goes

JAMES

(to Benny)

Excuse me.

Yes Toby?

(Walks into lounge)

(CONTINUED)

Benny continues making the tea, still singing. James walks back in

BENSHIMA

Everything ok?

JAMES

Just work and, thankfully, yes everything is ok. I don't want any more problems at the moment

She hands him a mug of tea and they sit on two stools next to the 'island'

James holds his head in his hand

JAMES (CONT'D)

I'm knackered

BENSHIMA

You need some sleep

JAMES

I do. What were we talking about before the call?

Benshima shrugs

JAMES (CONT'D)

You were.....saying something....in Spanish?

BENSHIMA

Oh yes 'Tirar una moneda'. To toss a coin

JAMES

Ah well. Lets go and sit down where its more comfortable

He gets up and stops, deep in thought, trying to remember something. He shakes his head in exasperation. His hands reach out for.....?

JAMES (CONT'D)

I know that phrase

BENSHIMA

Everyone knows it

JAMES

It means something Come on, come on Jimmy boy. Get your act together.

He points at her.

(CONTINUED)

173 CONTINUED: (3)

JAMES (CONT'D)

Toss a coin....

BENSHIMA

Yes?

He stares at her

BENSHIMA (CONT'D)

Yes?

He gets up.

JAMES

I think I know. I'll get you a
taxi. I have to go to the casino.

174 EXT. LONDON STREETS. - NIGHT

174

James drives erratically through the streets of London in his Mercedes. A short distance from the Casino, he sees there is a lot of heavy traffic so he pulls into a dark side street and parks. He walks quickly to the casino.

175 INT. CASINO FOYER. LATER - NIGHT

175

James walks through the foyer. Unkempt, unshaven. Bruised. The staff look at him, concerned

LADY BEHIND DESK

Are you alright Mister James?

He just waves a hand in acknowledgement and staggers upstairs.

176 INT. ACCOUNTANTS OFFICE. SAME

176

He opens a filing cabinet and starts looking at papers in files. One after another.

177 INT. ACCOUNTANTS OFFICE. SAME. LATER

177

James has drawers open. Papers on floor and staring at a one piece of paper after another

JAMES

Where are you, where are you?

More files, more papers. He stops at one. Reads it intently.

He takes out his mobile

(CONTINUED)

177 CONTINUED:

JAMES (CONT'D)

Chris, its James. I need to go into the accounts to find something from years ago and I need your help... No I'll be fine, just take me through the steps. What I'm looking for is...

He puts the mobile on speaker and his hands hover over the keyboard

JAMES (CONT'D)

Ok, lets go

James types, watches the monitor, talks to the phone but the screen is silent. After a few moments he stops and stares at the screen. It shows a series of payments with an outstanding amount of 1000 at the bottom. He leans back in his chair, still staring at the screen. Sound continues.

MOBILE PHONE

You still there James?

He doesn't move, just stares at the screen

MOBILE PHONE (CONT'D)

James?

JAMES

Thank you Chris

He rings off and puts his head on the back of the chair and closes his eyes. He is exhausted.

178 INT. CASINO FOYER. LATER

178

Lady behind the desk looks at him enquiringly

LADY

Are you sure you're alright Mister James?

JAMES

(desperately tired)
Yes. Thank you

179

179

180 EXT. SIDE ROAD - NIGHT

180

James walks down the dimly lit side road to his waiting car. He looks around him but there is no one. He leans on the car roof, tired, and takes his mobile phone out

JAMES

Benny, I think I know what's been happening....

(CONTINUED)

180 CONTINUED: 180

He is hit from behind and a hood put over his head

181 181

182 INT. DARK ROOM - LATER 182

James, unconscious, in underpants, two day growth of beard, is on a small bed

183 INT. SPARSELY FURNISHED ROOM. NEXT DOOR. - DAY 183

Junior is sitting, drinking coffee. On the table are empty syringes and a mask of James father's face. His mobile goes.

JUNIOR

Everything is going well father.
No, he's very close now, straight
on the edge. He's been thrashing
and screaming. He won't last much
longer

KARIM (O.S.)

Well before he dies, now is the
right time to ring the man and get
a better deal.

JUNIOR

How much more do you think you can
get the price down?

KARIM (O.S.)

We can get them for nothing.

JUNIOR

How?

KARIM

Same way as we always do. Remind
them what they have to lose

184 INT. DARK ROOM. LATER 184

James is coming round. He has a stubble, three days old, his eyes are dark.

He is drugged and the room is spinning. Hideous creatures are clinging to the walls and watching him. He is terrified and huddles up against the wall. He lashes out at them.

His head spins and he passes out again.

Junior goes in, wearing his mask, and injects him. James comes round a little, and tries to push him away but he has no strength and passes out

185 INT. ROOM. NEXT DAY. SAME 185

James is starting to stir. A shadow of a man enters. He is wearing a mask of James father. He grabs James hair and punches James.

JAMES
(like a child)
No, no, no

He beats him badly then leaves

186 INT. ROOM. SAME. NEXT DAY. 186

James stirs and sees different, horrific creatures. He whimpers and is terrified. Across the room there is now a small table with a knife on it. He crawls across the floor, takes the knife and starts wildly slashing the demons with it.

JAMES
No more, no more

He passes out again. The door opens and Junior administers another dose. As he does James opens his eyes

JAMES (CONT'D)
Who are...

And then passes out

187 INT. ROOM. SAME. LATER 187

James wakes again

This time the creatures are even worse. He screams and flails wildly. He notices the knife by him and grabs it. He holds it up to fend off the demons, slashing at them but they suffocate him.

JAMES
(beaten)
Enough

By his movements, and the LOOK OF PAIN ON HIS FACE he appears to be cutting his wrists..

A few moments later the door opens and Junior enters. James face, hands and shirt are covered with blood. He is not stirring. Junior crouches down in front of him and smiles. James eyes open and he grabs Juniors arm and traps it. With Junior frantically resisting James manages to turn Junior so he can apply a choke hold. He hangs on for dear life until Junior passes out. He stays there, exhausted with his arm round Juniors throat, trying to get some strength back. Junior stirs. James applies pressure again.

(CONTINUED)

187 CONTINUED: 187

He looks at his slashed finger tips and licks them. He staggers to the door and tries to adopt a fight stance but is struggling. He peers in

188 INT. ROOM. - DAY 188

He goes in, looks round, picks up the mask on the table and stares at it. See his mobile and puts it in his pocket. Thinks deeply. Looks through a window and sees fields. James staggers to the door and goes outside

189 EXT. COTTAGE. AERIAL VIEW - DAY 189

The house is just a small isolated cottage up a narrow lane amongst fields. His Mercedes and a Lexus are outside.

190 EXT. COTTAGE. SAME 190

He takes deep breaths of fresh air, faces the sun, and then goes back inside.

191 INT. ROOM. SAME. LATER 191

He makes sure Junior is still unconscious, but Junior stirs so James hits him on the chin, and then goes to the kitchen

192 INT. KITCHEN. SAME 192

He sits on a chair by a table and his head falls to the table. Completely exhausted. After a few moments he gets up and stumbles to the sink, where he bathes his fingers, finds a towel, tears it up and wraps his fingers. He looks at his face in a small mirror on the wall. It is haggard and bloodied and he washes it under the tap several times.

He looks back in the mirror to see Junior about to knife him from behind. James bends forward and lashes back with his foot, catching Junior on his knee. The knee 'cracks' as it breaks and he falls to the floor screaming. James stands over him

JAMES

I have some questions. You have the answers.

193 INT. KITCHEN. LATER 193

Junior is on the floor. He has obviously been hurt very badly and is unconscious. One leg is pointing the wrong way and so is an arm. James goes outside and makes a phone call.

JAMES

Biggles.....Biggles listen. In a minute I will text you a GPS coordinate. I want you and Andy Pandy, in the helicopter, to get here as soon as you can.

(MORE)

(CONTINUED)

193 CONTINUED:

JAMES (CONT'D)

There is a man here, take him
somewhere safe and secure. There's
also a Lexus. Tell Andy to get rid
of the car... No, crush it. I'll
ring you later

Rings off and redials

JAMES (CONT'D)

Benny...its ok...its ok. I'm fine.
....I couldn't ring you. You know I
would if I could. Could you do
something for me?..... Can you stay
at the Care Home for a few days
until I call you. No I think
you are quite safe but I have
things to do and..... I don't want
to worry about you Thank you.
I will ring you as soon as I can.

He redials

JAMES (CONT'D)

Andrei, Its James James.....how
are you?Good.... And Katerina?
... Good. Andrei I have a slight
problem and its coming from your
neck of the woods. Do you know a
man called Karim..... Yema...? yes
Yemelin that's it.

194

194

195

EXT. EAST EUROPEAN HOTEL ROOF - DAY

195

Karim marches angrily around the table that his henchmen sit
at. They studiously look down to avoid his gaze.

KARIM

(holding up a mobile
phone)

Its been days. Nothing! Where is
Junior; what the fuck is going on?
Where is my son?

The men don't reply or get involved.

KARIM (CONT'D)

(angry & demanding)
Well?

MAN

(hesitantly)
Karim, we know even less than you.

Karim grabs the man by the throat.

(CONTINUED)

195 CONTINUED:

KARIM
You trying to be clever?

MAN
No Karim, of course not....

KARIM
If you are I will fucking kill
you....

MAN
What does the man in England say?

KARIM
He hasn't seen the shopkeeper in
days. What the fuck is going on?

196 EXT. ADJACENT BUILDING SITE - SAME 196

Two hands operate a remote control on one of the large
cranes. A motor starts to hum.

197 EXT. HOTEL ROOF - SAME 197

Karim is striding round the table.

JUNIOR (O.S.)
(faint)
Help me

MAN
What was that?

JUNIOR
(faint)
Help me

The men start to look up and behind Karim.

KARIM
(very angry)
What the fucks so fucking
interesting?

They glance at him with fear, no one replies and they keep
looking.

Karim follows their gaze.

198 EXT. CRANE GANTRY. SAME 198

The crane gantry traverses slowly one hundred feet above
their heads. Junior is dangling upside down from the hook,
struggling.

(CONTINUED)

198 CONTINUED:

JUNIOR
For gods sake help me

KARIM
(screaming)
Junior. Sergei

Junior dangles from the crane. The hook stops with Junior dangling fifty feet above them.

BACK TO SCENE

The hook descends a little. Teasingly bringing Junior closer to the men.

Karim lifts his hands towards the crane.

KARIM (CONT'D)
(reassuringly)
It will be alright Junior.

199 BUILDING SITE - SAME

199

James, CRANE OPERATOR and the BOSS stand by the bottom of the crane, watching the gantry over the hotel. The crane operator holds the remote control. He offers the remote to the smartly dressed boss.

BOSS
(Russian accent)
I think the honour falls to you my friend eh?

The boss gives James the remote control. James presses a button. The crane hook opens

200 EXT. HOTEL ROOF. SAME

200

Junior falls head first, smashing it open on the concrete floor by Karim's feet. Karim wails like a wounded animal, bends down and cradles his dead son.

KARIM
Sergei, my son

He takes off his hood, showing his scarred face and places it over Sergei's crushed head. He takes off his coat and lays it gently over the body. Screaming with anger. He runs, followed by his men, to the wall and peer over.

201 EXT. BY THE SIDE OF THE CRANE - SAME

201

James looks up at Karim. His face has a gentle smile and his right hand is raised with his middle finger extended. The men on the roof start blazing away with semi-automatic hand guns.

(CONTINUED)

201 CONTINUED: 201

The three men move behind the protection of the metal crane. Bullets hit and whine as they bounce off it.

202 EXT. HOTEL ROOF - SAME 202

Karim runs to the stairway and the rest follow.

203 INT. HOTEL BASEMENT - DAY 203

Karim and his men enter the underground car park through stairway. Sixty yards away is the car park entrance and they see James standing outside silhouetted by bright sunlight.

They run past their SUV's towards the entrance.

MAN

(shouting and pointing)

What the fuck are they?

Four old cars are parked against concrete pillars. The men run to the sunlight streaming in from the entrance.

Half way there, A LOUD, INTERMITTENT, SHRILL ALARM goes off in one of the old cars. The men look as they run.

THE CAR EXPLODES.

A door flies through the air and slices a man in half.

THE OTHER THREE CARS EXPLODE leaving the basement filled with dust. There is silence. As it slowly clears Karim is on the floor. Blood on his face but he is alive. His men are on the ground, some wounded. Raising himself up on one elbow, he looks around and is perplexed. The dust gets clearer.

He sees the top and bottom of a column with no supporting middle. His face shows absolute terror as his eyes go from missing column to missing column

He scrambles to get up but can't, he is in pain, and frantically claws his way along the floor....

A CREAKING SOUND and then a very DEEP LOW FREQUENCY RUMBLE. The ceiling collapses around him and a girder falls on his neck.

204 EXT. EASTERN EUROPE BLACK SEA COAST. SAME - DAY 204

Occasional hotels and apartment blocks grace the beach sandwiched between blue sky above and blue sea below - idyllic.

The hotel is now a pile of rubble. The two cranes stand forlornly either side of the building. Dust is settling.

(CONTINUED)

204 CONTINUED:

From the dust the lone figure of James walks away up the beach. As the camera precedes him, and the camera angle moves across, the gantry's on the cranes sticking out at right angles slowly move towards each other and form the letter H.

205 205

206 INT. CASINO. DAY 206

It is busy, with all types of people. James and Ernest are sitting at one of several coffee tables watching the punters playing the machines, tables etc

ERNEST

That's an amazing story James.
Kidnap you and drug you. Then what
would have happened? Sign something
and then kill you? What?

JAMES

I suppose so. I don't know

ERNEST

And the kidnapper got away?

JAMES

Yes, unfortunately. He wasn't
English for sure, Eastern bloc or
somewhere, I'm not too good with
languages. But I suppose I'll
never know what they really wanted?

ERNEST

Thank God its over

JAMES

Yes. I'm tired. I'm looking forward
to a few good nights rest and just
relaxing.

ERNEST

I bet you are. Tomorrow I'm off to
the Chateaux for a day or two and
then I'm flying to Thailand
for....well you know. Its a shame
you can't join me.

JAMES

Ah well...

They get up and shake hands

ERNEST

You take care James, see you in a
couple of weeks or so

207 INT. BENTLEY. LATER. - DAY 207

Ernest is in the back. He is agitated, listening to a mobile

MOBILE PHONE
(answer phone in Russian -
subtitles)
Please leave a message

Exasperated. He dials again. Same result.

ERNEST
(screaming in Russian)
Where the fuck are you?

208 EXT. HATHAWAY'S CHATEAU - DAY 208

It is a beautiful sunny day. Ernest strolls in the gardens. Margot and Rudolf bound around chasing balls thrown to them. He smells flowers, looks at trees, appreciates what is around him. He is startled as he sees James walking towards him

ERNEST
(Apprehension. On guard.
Forced smile)
James?

JAMES
(happy to see Ernest)
Ernest I am sorry to arrive unannounced but one of our more wealthy clients was flying to Cannes, to one of his many palatial homes, and I cadged a lift. The thought of these tranquil gardens for a few hours was too tempting

ERNEST
You are always welcome here James

JAMES
The Chateau has a therapeutic aura about it.

ERNEST
You are right. Its tranquil here. Would you like some refreshment?

JAMES
Lets walk a while

ERNEST
(suspicious)
Good idea

(CONTINUED)

They are nearing the lake. At the jetty the rowboat is moored.

JAMES

I haven't been in one of those for years. Come on Ernest

Ernest looks around. He is not sure what is happening?

ERNEST

I'm not really....

JAMES

Come on

James takes his arm and leads him to boat. They get, precariously, in the boat. The dogs lie down and wait for their return.

James pushes off and Ernest rows.

JAMES (CONT'D)

Yo ho ho and all that.

IN THE MIDDLE OF THE LAKE - LATER

The oars are stored and they are both relaxing.

JAMES

The last time I was here John said he was terrified of drowning. I don't think I'd like that either

Ernest watches James

JAMES (CONT'D)

You ok Ernest? You look a bit tense?

ERNEST

Fine James. These little boats always make me feel queasy. I'm more comfortable on luxury cruise liners.

JAMES

I think fire is the worst. Waiting to die in all that pain

Ernest is watching him.

JAMES (CONT'D)

You didn't want to end up in jail with a boyfriend
(he laughs)
We all have to go somehow

209 CONTINUED:

He stands up and the boat rocks

ERNEST
Careful James

James bends down and picks up an oar and takes it above his head

ERNEST (CONT'D)
(alarmed)
What are you doing?

He looks up at James who holds the oar in an aggressive position, as though to hit him. Ernest leans away slightly but there is no more room. James swings the oar down sharply, diagonally; Ernest ducks, raises his arms to protect his face, but it misses by some distance; and then James does the same on his other side. Ernest cowers. James then takes the oar in both hands and puts it above and behind his head and stretches

JAMES
That's better. So tense

Ernest looks relieved

JAMES (CONT'D)
You ok?

ERNEST
Yes, I'm fine. Why don't we go back now?

210

210

211

EXT. CHATEAUX. LATER - DUSK

211

A taxi is at the gates, back door open. Long shadows from the trees bathe the drive.

JAMES
Ernest, thank you so much for those last few hours, and the lovely meal. I feel ten times better

ERNEST
My pleasure James. Anytime

James gets in the taxi and it moves away.

Ernest, smiling, waves a hand goodbye. When the taxi goes from view the smile slips and he slumps. He takes his mobile out and rings a number

MOBILE PHONE
Answerphone kicks in(Russian)

(CONTINUED)

211 CONTINUED:

ERNEST
(angry, rings off)
What's going on?
(shouts at phone)
Where are you?

He walks back to the house. It is quite dark. His face is tense. A feeling of foreboding. He looks back at the gates, his face furrows.

He goes in the large front door.

212 INT. HALL. SAME 212

He walks through the large, softly lit hall into a spacious and elegant lounge.

213 INT. LOUNGE. SAME 213

Switches on two soft table light, pours a whisky and sits down on high backed chair with back to door. Drinks to ease tension. Rests head on chair. Relaxes.

From THE DOOR behind Ernest's chair. The chair gets slowly closer as someone walks towards it, holding a shotgun.

A hand is placed on his shoulder. He screams and leaps up. Turning he sees the man holding the shotgun.

MAN
Monsieur
(the man holds up a hand
and takes a step back)

I am sorry to startle you Monsieur
Hathaway. The back door was open. I
have repaired your shotgun

Ernest clutches at a chair for support and clutches his chest. He gasps for breath

214 INT. FRENCH AIRPORT LOUNGE. LATER. NIGHT 214

James is in boarding area, reading paper. Mobile phone goes.

JAMES
What have you got Andy?Yes,
three of them.Most nights?
Good. You know what to do, I'll
meet you later.

215 EXT. DARK STREET. PLAYGROUND ON SIDE. - NIGHT 215

This is the same place where James and Benshima were attacked. The three black lads are in the playground, sitting on the swings, smoking dope.

Six men approach them stealthily from behind. They attack, subdue, restrain and put hoods on them.

A white van arrives and they are bundled in the back and locked.

216 EXT. COUNTRYSIDE - NIGHT 216

The van goes off main road and up a long drive with big trees either side. Up ahead a very large stately home. The van goes off to one side and to another building.

217 INT. LARGE BUILDING. LOADING AREA. SAME 217

James is waiting there with a man whose bearing, and accent are aristocratic

ANTHONY

Time I left I think James

JAMES

Thank you Anthony

They shake hands and he leaves. Andy Pandy and the men jump out and James nods for the rear door to be opened. The youths are dragged out, hoods taken off.

JAMES (CONT'D)

Hello again. Remember me?

YOUTH

(contemptuously)

No. You all look the same to us

The youths laugh

JAMES

You wanted something. I'm going to give it to you.

218 INT. GENTLY RISING CORRIDOR. LATER - DIMLY LIT 218

The youths are pushed and dragged.

FIRST YOUTH

What's that smell?

SECOND YOUTH

(sniffing air)

Smells like shit?

(CONTINUED)

218 CONTINUED:

In the gloom they come out on a landing.

219 INT. LANDING. SAME

219

The youths are pushed to a chest high wall.

Beyond the wall below them there appears to be nothing but a big, gloomy hole. Subdued lights come on to reveal an animal enclosure.

From an entrance in the bottom of the wall a white SIBERIAN TIGER emerges.

JAMES

You wanted white pussy.....
Now, who had the knife round
Benny's neck?

He walks up and down, holding his chin, feigning poor memory. Then he stops at one, smiles and winks.

JAMES (CONT'D)

You.

The youth struggles

JAMES (CONT'D)

What's your name?

YOUTH

Fuck you

JAMES

When we met before I think your parting words were 'another time motherfucker'. This is another time. This is the time you wished for...

YOUTH

Cocksucker

JAMES

Hold him. Let him watch.

Two men hold him and the others start to lift another youth. He is screaming hysterically.

Grabbed by the legs, his torso dangled head first over the wall. The tiger jumps and takes off his head and drops back down with it. Blood streams from the headless body. They let go. The tiger's mate arrives and starts to eat.

Andy moves to second youth who is shouting, screaming, hysterical.

(CONTINUED)

219 CONTINUED:

YOUTH

No...no..

ANDY

Yes...yes.

They throw him over.

JAMES

(to remaining youth, who
is shaking with fear)

YOUTH

(begging, hysterical)
Please, please

JAMES

You wanted white pussy....
(to his men)
Slowly

The lift him and start to slowly let him down over the wall.

ANDY

Here kitty kitty

A Tiger circles and makes a jump for him but doesn't quite reach. They lower him a little more

The Tiger tries again and just misses

They lower him a little more. The Tiger jumps again and locks his jaws around his head and falls to the ground with it in his mouth. Blood pours from his throat.

They throw him into the pit

220 INT. CASINO. - NIGHT

220

People are milling round. It is busy

221 INT. CASINO DINING ROOM. SAME.

221

James and Benshima walk into the dining room. The Head Waiter immediately arrives

HEAD WAITER

Good evening Mister James, Madam.
You're looking better sir.

JAMES

I feel better thank you Robert

HEAD WAITER

What can I get you Mister James?

(CONTINUED)

221 CONTINUED:

JAMES

A menu and a bottle of our best
Champagne please Robert

222 INT. CASINO DINING ROOM. LATER

222

Half way through their meal.

BENSHIMA

Excluding the fact that I nearly
lost you, she holds his hand, it
was a very clever plan. To get half
of everything you own for a £1000
debt that you had actually, sort
of, paid.

JAMES

But on the books it was still,
technically, unpaid.

And so one good suicide and Ernest
smiles all the way to the Bank

BENSHIMA

But he was your friend

JAMES

(he is sad)

I thought he was, I really thought
he was

BENSHIMA

But what happens now? What happens
with Ernest?

JAMES

Well, that's obviously the end of
our relationship and we'll just
keep our distance. In a way we both
know it was business but.... it's a
shame

BENSHIMA

And that's it? No police? Nothing?

JAMES

Well, he's in France at the moment
and then he's off to Thailand at
the weekend. But when he's back
I'll go to his office and give him
his thousand pounds.

BENSHIMA

And the East Europeans?

(CONTINUED)

222 CONTINUED:

JAMES

They were building a hotel and at the moment I believe they are up to their eyes in bricks

BENSHIMA

So you can relax now

JAMES

I've got to go America for a few days to see a supplier of gaming machines and thenyes

223 EXT. BANGKOK AIRPORT - DAY 223

224 INT. CORRIDOR. SAME 224

Hathaway and other passengers are making their way to the Baggage Hall. He is relaxed and smiling and chatting to two attractive, wealthy ladies

As they are about to enter the Luggage Hall

ERNEST

I'll ring you at the Intercontinental in a day or two and we'll have dinner

He kisses them both on the cheek

225 225

226 INT. BAGGAGE CLAIM. SAME 226

Ernest at the carousel watches his suitcase approaching but does not notice:

INSERT - A LOOSE STRAP ON SUITCASE

BACK TO SCENE

He puts the case on a trolley and wheels it towards the Exit

UPSTAIRS OFFICE - SAME

Overlooking baggage hall TWO UNIFORMED MEN look down intently. One is holding a phone.

Ernest is pulled over for a search.

CUSTOMS MAN

You from France?

ERNEST

Yes.

(CONTINUED)

CUSTOMS MAN

But you English? Why you France?

ERNEST

I live there as well

CUSTOMS MAN

Why?

ERNEST

(getting irritated)

Look I'm tired, can we just get on
so I can go to my hotel?

CUSTOMS MAN

Why you no cooperate?

ERNEST

I am. I'm sorry. I'm tired.

CUSTOMS MAN

Open bags please.

Ernest, exasperated but trying to be restrained, opens suitcase. A sniffer dog going up the lines arrives at Ernest's suitcase and barks and sits by it.

CUSTOMS MAN (CONT'D)

You have drugs?

ERNEST

Of course not.

The Customs Man fishes around in the suitcase and comes out with a toiletry bag. Shows it to dog who sniffs it and barks loudly.

Customs man takes out a can. The top is loose; he puts in finger, takes it out covered in white powder.

He presses a button. SECURITY GUARDS immediately arrive.

ERNEST (CONT'D)

(panic stricken)

What are you doing? That's not
mine. Someone's planted it on me,
someone's pla....

They pin his arms, and drag him away protesting.

UPSTAIRS CUSTOMS OFFICE - SAME

One of the uniformed men leaves the window, turns round and James is behind him. They shake hands.

229 INT. THAI PRISON CELL BLOCK - DAY

229

Dark, filthy, overcrowded, hot and sweaty. PRISONERS SCREAM and threaten.

Ernest is dragged in, whimpering, unshaven, scruffy, between TWO GUARDS.

ERNEST
(quietly, weakly,
desperate)
No... no... no... no....

They take him to

A CELL

The large cell is crowded with prisoners who stand by the bars blocking the view inside. As the door is opened, the prisoners move away to form a semi circle.

Ernest is shoved in by the guards, the door is shut, he backs up against it. Cowering and whimpering he slumps to the floor.

The semi circle slowly opens to reveal the back of an enormous, fat, sweaty MAN naked except for a thong.

Ernest stares in horror at the back of the man, who slowly turns round. His face is made up to emulate MARILYN MONROE complete with blonde wig. His thong is 'full', he rubs himself.

MARILYN
(lovingly)
Ernest, I've been waiting for
you... (his lips blow a kiss). I am
the big queer bastard who's been
paid good money to take a fancy to
you.

Two prisoners grab him and take him inside.

ERNEST
(screaming)
No, no

The other prisoners form a line and hide him from view.

230 EXT. CARE HOME. GARDENS. - DAY

230

James and Benshima are sitting at a table in the large, spacious gardens. A kitten is being stroked by James. The sun streams through, birds sing.

(CONTINUED)

In the background the large house patio shows one or two people being helped around by uniformed staff.

JAMES

Its really nice here. And you really clean them up for when the visitors arrive

BENSHIMA

Yes. But those with no visitors we keep chained up in the cellars and steal their benefits.

JAMES

I wonder if there's any way I can get the State to pay my punters benefits directly to the casinos?

BENSHIMA

That way they wouldn't even have to use it for betting; just leave it with the cashier as they are going to lose it anyway?

JAMES

Cut out the middleman? I like it.

BENSHIMA

You look a lot better James

JAMES

(looks into her eyes)
And you are beautiful

BENSHIMA

Thank you

JAMES

I've wanted to say that for quite a while

BENSHIMA

Thank you.
(she caresses his face)
So its all over? Just you and me
(the kitten miaows)
And the cats

James smiles

BENSHIMA (CONT'D)

Shall we go and get a cup of tea?

JAMES

Sure
(to kitten)
You coming?

(CONTINUED)

230 CONTINUED: (2)

The cat lies down.

JAMES (CONT'D)

Maybe not

They get up and start slowly walking, through the lovely gardens, towards the Care Home. Benshima holds his hand. After a few moments he lets go and points to a bird, then puts his hand back by his side.

After a pause he holds her hand and they continue walking.

231 EXT. STREET. SWEET SHOP FRONT. - DAY

231

James walks in. Sweets in jars everywhere.

SHOPKEEPER

Hello H

JAMES

Hello Terry, how's it going?

SHOPKEEPER

Good. Until I come to you and lose it all. I'm like a charity

JAMES

You are also an exaggerator.

SHOPKEEPER

How can I help you H? Something for a kids party?

James thinks about that

JAMES

Yeah, why not?. I want something special

SHOPKEEPER

By special you mean special?

James nods. Shopkeeper opens a door

SHOPKEEPER (CONT'D)

(shouts through)

Can you get the shop a minute Sal?

The shopkeeper leads him to another side door

232 EXT. ENGLAND. SUBURBS. STREET - NIGHT 232

A man walks down the street, whistling. We only see his back so we cannot tell his age. It is CHARLIE, James dad. He is now about sixty five years old. He opens a wooden gate and walks up a path to a small detached house.

233 INT. SMALL HALL. SAME 233

The hall is dimly lit with only the outside street lights. Charlie, face still unseen, bends to pick up a flyer off the floor, takes a quick look, and puts it on a small table. Tired, he stretches and looks at clock on wall that shows 10:30. He goes into the dark lounge, drops into a comfortable chair, closes his eyes and just sits there.

JAMES

Hello dad

CHARLIE

(startled, then angry)

What the fuck

He lunges at James who smashes him in the face, puts him in a wrist lock (Charlie squeals with pain) and forces him back down in chair.

JAMES

Sit down and shut up

James goes back to his chair and takes a gun from his inside pocket. He puts it on the arm of the chair.

CHARLIE

What the fuck do you want?

James says nothing

CHARLIE (CONT'D)

You fuckin deaf H?

JAMES

You know I have been called H all my life and I have never known why? And it started with you.

CHARLIE

(laughs derisorily)

Because 'I' doesn't work

JAMES

What?

CHARLIE

Because 'I' doesn't work. You can't say fuck off I. So I called you H..... Still lost?

(CONTINUED)

JAMES

A bit

CHARLIE

'I' stands for 'it'. You were a fucking it. But as I said 'I' didn't roll off the tongue so I needed something else. 'Him' was fine. Him over there crying his fucking eyes out. So you became 'H', for 'him over there'.

JAMES

Well thanks for clearing that up.

CHARLIE

Fuck you, you lah de dah bastard.

JAMES

Your paternal instincts are still strong then

CHARLIE

Just tell me what you want, then fuck off.

JAMES

Firstly I want to know how Ernest found you?

CHARLIE

I don't know. He just arrived one day and wanted to ask a few questions. Said he would make it worth my while.

JAMES

Did he pay you up-front?

CHARLIE

Yeah, he gave me a grand

JAMES

(laughs)

That's rather ironic

James stares at him for a few moments. Undecided

JAMES (CONT'D)

(Quiet, childlike)

Where's my mom?

CHARLIE

Oh fuckin grow up. You think she gives a fuck about you either?

(CONTINUED)

James leaps up and rushes to Charlie. He hits him with his fists but it is frenzied, childlike. Years of rage come out. Charlie puts his arms round his face and absorbs the blows.

James stops, hovering over him, panting. His hands are opening and closing. He is staring at Charlie, keeping something in, wanting desperately to kill him.

Reluctantly he goes back to his chair

JAMES

I remember.... my Aunty Lill buying me a balloon, no idea why? It was one of those filled with helium. Floated in the air. I brought it home. Do you know what happened next?

CHARLIE

(laughing)
I burst it?

JAMES

No. You marched me outside and made me let it go. And then you laughed.

CHARLIE

Good one

James looks at him quizzically.

JAMES

Who, or what are you?

CHARLIE

(wiping the blood around his mouth with his hand, smiles)
I'm your loving daddy.

James rushes to him again, he is much bigger and stronger, and forces him to the ground. He sits on his arms and puts a hand in his pocket. Taking out a lollipop he tries to put it in Charlie's mouth but he refuses to open it. James smashes him hard in the mouth several times; blood and teeth go everywhere. He holds Charlie's nose and then forces the lollipop in. Charlie struggles but James is leaning on the lollipop. Charlie can't breathe. James pushes harder, his anger taking over.

Charlie stops moving. James takes out the lollipop and Charlie starts to choke. James gets up, goes to the chair, and watches him recover.

JAMES

Enjoy that?

(CONTINUED)

CHARLIE

Fuck you

James watches him.

JAMES

You used to terrify me. Every day,
you used to terrify meCharlie starts to get up and go to the chair, but then pauses
and wipes his mouth

CHARLIE

I'm getting a drink whether you
like it or notHe gets up and pours a scotch. James stays in his chair. As
Charlie goes to sit down he throws the glass at James who
bats it away but Charlie grabs the gun and points it at James
head

CHARLIE (CONT'D)

(gloating)

You are so fuckin useless

Charlie backs away and sits down

CHARLIE (CONT'D)

Like old times eh H? You try it
with a knife and I beat the shit
out of you; and now you bring a
gun. Ain't you the big man..

(pauses to look at gun)

A bit fancy eh?

This time I ain't even going to
touch you. Here you are, an
intruder in my house, with a gun,
its dark, I don't know who you are,
we struggle, you die.

James face registers extreme pain. Tears roll down his face.

CHARLIE (CONT'D)

Remember H, you don't kill someone
you love, they kill you.James watches him raise the gun, stretch out his arm to face
height and looks down it to James.He pulls the trigger and a hole appears in his forehead.
Blood is on the chair at the back of his head. (The gun is
designed to fire backwards).James looks at him for a few moments then puts the gun in his
pocket. He finds the lollipop on the floor, puts it in
Charlies mouth and leaves.

234 234

235 INT. MERCEDES. SAME - NIGHT 235

JAMES
(car phone is dialling)
Ok Andy

Voice
OK H

236 EXT. AERIAL VIEW. STREETS. - NIGHT 236

From above, the car goes on its way. It is tracked along the streets for a little while and then

237 EXT. ENGLAND. SUBURBS. STREET - NIGHT 237

Charlies house bursts, dramatically, into flames

238 238

239 INT. MERCEDES. SAME 239

James presses a button on dashboard. Phone dials.

BENSHIMA
James

JAMES
Benny, I'm, sorry to ring you this late, but its been a tiring few weeks and I wondered whether you would like a holiday? Barbados or something. Somewhere West?

BENSHIMA
I would love that

JAMES
Good, I will ring you tomorrow. Sleep well

BENSHIMA
James

JAMES
Yes?

BENSHIMA
Would we sleep together?

JAMES
(pause, smiles)
Yes

(CONTINUED)

BENSHIMA

I'll start packing. See you
tomorrow James

JAMES

Good night

He rings off

JAMES (CONT'D)

(tenderly)

Good night love

He presses the radio and the end chorus of the song comes on
that Benny was singing

SONG

I've loved them all.
I've had a ball
But I could only fall
For you

I've loved them all.
I've had a ball
But I could only fall
For you

For you
For you
For you
For you

I could only fall for you