

Scripts for sale/option

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CHICANEGenre:

Thriller

Length:

95 pages

Premise:

Rival UK and US secret service agents must decide whether to stop a whistle blower revealing the treachery of their superiors, or help him.

Pitch:

In a covert world, knowledge is power, and intelligence is for sale. What price integrity?

Log:

Secret service agents Jax and Coral are both ordered to take out the same ex-agent codenamed 'White Rabbit' to prevent him naming a mole/moles in The West's covert intel community. But their moral compasses get the better of them, and going rogue seems like the only option - if they can only find a way to work together long enough to survive.

Status:

Script available upon request.

Synopsis:

In rural Romania, mutual strangers JAX BITHESEA (38 - British) and CORAL CROSS (33 - American) try to assassinate a man codenamed the WHITE RABBIT at the same time. The kill fails because they get in each other's way. They both report back to their superiors DOMINIC PALAESTRAE (40s) and TALAKO ANTIMAN (51) in London and Washington respectively. Stressed conversation reveals the mandate to succeed in taking the White Rabbit out asap. Next day: Jax and Coral try to shoot the White Rabbit as he is escorted by Interpol minders into an SUV convoy that will take him to an airport and from there to Vienna, where the White Rabbit will testify in front of UN officials. They fail again, and head off in pursuit together, bickering. The Interpol SUV convoy is attacked before Jax and Coral catch up with it by a man called SARSEN and thugs.

Sarsen abducts the White Rabbit and demands a ransom against the threat of delivering him to the UN in Vienna next day. This sends shock waves through Dominic and Talako's worlds. The mandate remains to prevent the White Rabbit testifying in Vienna - but why? Sensing treachery in their superiors, Jax and Coral grab the White Rabbit back from Sarsen. At gunpoint, the White Rabbit tells Jax in private the identity of 'Judas': the intel vendor he intends to testify against.

Jax' agenda now changes to protecting the White Rabbit so he can testify. He fakes the White rabbit's assassination - aware that 'London' and 'Washington' are watching via surveillance glasses Jax and Coral are obliged to wear. Jaz puts his surveillance glasses in the trash.

Coral's agenda remains taking the White Rabbit out because she doesn't yet know Judas' identity. Now pursued by police and aware that their 'colleagues' in the US and UK secret services will be on their way to make sure the White Rabbit is indeed dead, Jax tells Coral who Judas is. He persuades her to go rogue too, so that Judas is brought down. Dominic and Talako become increasingly stressed. Guilt haunts one of them and exhorts them both to more forceful action.

Jax and Coral get the White Rabbit to a hotel. They are attacked by covert forces hell bent on taking them all out (because Dominic and/or Talako are aware the White Rabbit is still alive and Jax and Coral have gone rogue). The trio survives. They 'acquire' a special forces Eurocopter to fly the White Rabbit to Vienna in. They are attacked by other choppers - one of which is sent to destroy them and the other of which is sent to protect them; but which is which?

They barely make it to Vienna, where the White Rabbit testifies against Talako, who is charged and arrested for treason. By now, haemophiliac Jax is ALL BUT DEAD from blood loss, and CORAL IS MORTALLY WOUNDED.

Days later in hospital, Dominic tells Jax he rejects Jax's resignation. A debrief ensues, after which Jax visits Coral in her hospital ward. It took all this, but Jax and Coral, Britain and America, are now firm friends - or more.

It's a Special Relationship.

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CHICANE script sample follows

FADE IN

UNDER FRONT CREDITS

1 EXT. HOLIDAY INN, RURAL ROMANIA - NIGHT 1

A delivery van pulls up in the car park. It's got 'May your daze be the happiest!' written on it in 3 languages. A guy gets out. He wears an overall with 'HAPPY PETE' on it. He opens the back door. Gets a large, zipped bag out the back with 'Happy Daze' written on it. Carries the bag into the

2 INT. HOLIDAY INN, RURAL ROMANIA - CONTINUOUS 2

Happy Pete enters. Carrying the Happy Daze bag. He smiles at the receptionist. Walks straight to the elevator. He goes in.

3 INT. ELEVATOR, HOLIDAY INN - CONTINUOUS 3

Humming a happy tune, Happy Pete hits the button. Going up!

4 INT. CORRIDOR/ELEVATOR-VARIOUS, HOLIDAY INN - NIGHT 4

Ding! The elevator reaches the 3rd floor. Doors open.

Humming, Happy Pete exits. Carrying the Happy Daze bag.

He finds Room 35. Knocks. Waits.

The door is opened by **CORAL CROSS** (33 - American)

HAPPY PETE

Delivery!

Coral does not return Happy Pete's smile. She glances at her wrist watch as if Happy Pete is late. She signs for the bag. She takes it from him. It's heavy, but she's strong.

HAPPY PETE (CONT'D)

Have a happy evening, ma'am.

CORAL

You too.

Coral closes the door.

Humming a happy tune, Happy Pete retraces his steps -

- Back down the corridor

- In the elevator - going down!

- Through reception (smiling at the receptionist)

On his way out, Happy Pete sees a delivery guy with 'It's Fun Time!' written on his delivery overall entering the lobby.

The Fun Time delivery guy carries a bag just like the bag Happy Peter just delivered to Coral. Fun Time Guy is heading into the hotel past reception and towards the elevators.

The delivery guys glance at each other as they pass each other. Happy Pete stops humming. The Fun Time Guy frowns.

With a backward glance at Happy Pete (which Happy Pete returns), and a cheery wave at the receptionist (who's seeing a pattern here) Fun Time Guy heads to the hotel elevators.

5 INT. ELEVATOR, HOLIDAY INN - CONTINUOUS 5

Fun Time Guy hits the button. Going up!

6 INT. CORRIDOR/ELEVATOR-VARIOUS, HOLIDAY INN - NIGHT 6

Ding! The elevator reaches the 2nd floor. Doors open.

Fun Time Guy exits. Carrying the Fun Time bag.

He finds Room 23. Knocks. Waits.

The door is opened by **JAX BITHERSEE** (35 - British).

FUN TIME GUY
Delivery!

Jax doesn't return Fun Time Guy's smile. He doesn't even meet Fun Time Guy's cheery eyes. He takes a pull on a hip flask. He signs for the bag. He takes it from Fun Time Guy.

FUN TIME GUY (CONT'D)
Have a fun evening, sir.

Jax closes the door. As he does so, Fun Time Guy assesses Jax' condition and demeanour with fleeting subtlety.

7 INT. CORAL'S ROOM, HOLIDAY INN - SAME 7

The Happy Daze bag is unzipped. Coral now wears covert ops clothing. She looks through the contents of the bag: military grade assault weapons and devices. She takes various out. Assesses expertly. Chooses an assault rifle and a handgun.

She loads the weapons lightning fast. Then she meets her eyes in the mirror. She takes a breath. She's ready.

Except she checks for messages on her personal smartphone.

There aren't any. That perturbs her. But she steels herself.

8 INT. JAX' ROOM, HOLIDAY INN - SAME 8

The Fun Time bag is unzipped. Jax now wears covert ops clothing.

He looks through the contents of the bag: military grade assault weapons and devices. Bored, he takes various out. Assesses. Chooses an assault rifle and a handgun.

He loads the weapons. He takes another long pull on his hip flask. He meets his cynical eyes in the mirror. Time to go.

9 EXT. HOLIDAY INN REAR ENTRANCE - NIGHT 9

Covert, Coral emerges from the back of the hotel. She keeps to the shadows. She keeps out of CCTV range. She carries her weapons in a neoprene carry case slung over her shoulder. There's a balaclava pulled down around her neck.

She heads off into the night with graceful stealth.

A moment later -

Covert, Jax emerges from the same exit door.

He ignores the shadows. He ignores the CCTV. He carries his weapons in a carry case slung over his shoulder.

He swigs from his hip flask. Then -

He heads off into the night with resigned indifference.

10 EXT. VILLAGE NEAR HOLIDAY INN - SAME 10

Coral moves through the shadows. In the middle distance: lights and the vague outline of a fortified mansion.

11 EXT. VILLAGE NEAR HOLIDAY INN - SAME 11

Thirty or so metres from Coral, Jax moves through the shadows. He sees the shape of the same fortified mansion.

WITH CORAL

She heads towards the north side of the mansion.

WITH JAX

He heads toward the south side of the mansion.

FRONT CREDITS END

12 EXT. FORTIFIED MANSION, RURAL ROMANIA - NIGHT 12

A wheel of an old, donkey-pulled, broken-down farm cart squeaks as an OLD MAN drives it up a hill near the mansion.

The donkey is hyperventilating with the effort.

Squeak. Donkey gasp. Squeak. Donkey gasp. Squeak. Donkey...

Nearby -

Covert, gun ready, Jax approaches. Conceals himself. He scopes out the mansion. He then looks sardonically at the squeaking cart as if it's all that's wrong with the world.

The cart eventually passes him by up the hill. Then -

Jax starts moving.

But he runs up behind the cart and starts pushing. The donkey thus finds its task easier. The Old Man is very grateful.

Near the top the hill, Jax quits pushing.

OLD MAN

Va multumesc si va binecuvântezi!

SUBTITLE: Thank you and bless you!

JAX

Cu placere prietene.

Affable beat between them, then -

Jax takes some glasses out of a pocket. Puts them on. They're black framed and seem normal. But the lenses are optically inert plastic, and there's a microcamera in the right hinge.

He darts towards/into the shadow of the mansion outer wall.

13 EXT. FORTIFIED MANSION, RURAL ROMANIA - SAME 13

Coral approaches. Deadly. Balaclava up. Gun up. She conceals herself near the wall on other side of the same mansion.

When her super-wrist-watch-that-does-everything tells her it's time, she starts moving in the shadow of the wall.

Up ahead: a small door in the shadows. Her destination.

She takes some glasses out of a pocket. Her glasses are similar to Jax's in design and function. She puts them on.

14 EXT. FORTIFIED MANSION, RURAL ROMANIA - SAME 14

On the other side of the mansion, Jax moves like a bored panther towards a low lying window in the shadows.

He gets to the window. Starts breaking in.

15 EXT. FORTIFIED MANSION, RURAL ROMANIA - SAME 15

Vigilant, Coral picks the rusty lock of the small door.

She opens it a crack. Squeak. She goes inside the mansion.

16 EXT. FORTIFIED MANSION, RURAL ROMANIA - SAME 16

Jax breaks the window with his gloved fist. He knocks the remaining glass out of the frame with his handgun butt.

He should really care about the noise but he doesn't.

He goes through the window and into the -

17 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 17

On the other side of the mansion, Coral moves like a ninja Mormon along a dark corridor. She gets her handgun out.

18 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 18

On the other side of the mansion, Jax moves along another corridor. His handgun out. Swigs from a hip flask. Moves on.

19 INT. CELL, FORTIFIED MANSION, RURAL ROMANIA - SAME 19

A man we'll call **WHITE RABBIT** (40s) sits in a barred cell.

He smokes and watches football on TV.

A GUARD watches the game with him through the bars of the cell. They both react similarly as two players clash on TV.

20 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 20

Coral edges down the corridor. She conceals herself as a tough looking Romanian man comes out a door and walks away.

21 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 21

Jax edges towards a small interior window. He peeps through the window. Sees a guard inside. CCTV screens. The guard is watching the same game the White Rabbit is watching. Goal!

22 INT. CELL, FORTIFIED MANSION, RURAL ROMANIA - SAME 22

The White Rabbit and guard go the wrong sort of nuts re the goal because it wasn't their side that scored it.

23 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 23

Coral hears reactions to the goal, OS. She stays away from a CCTV camera as she moves further along the corridor she's in.

To navigate, she checks a handheld digital device. On that is a floor plan of the mansion with a red dot on it that is her.

24 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 24

Jax checks a similar device to locate himself. He scrolls the screen to reveal a room marked as his destination, where -

25 INT. CELL, FORTIFIED MANSION, RURAL ROMANIA - SAME 25

The White Rabbit and the guard talk football in Romanian as -

26 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 26

Coral navigates with her handheld device through the mansion. She heads up a staircase to the 1st floor.

27 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 27

Jax heads upstairs on the other side of the building. Then -

Jax looks overwhelmed by something terrible/awesome. But -

It's just a yawn. He yawns luxuriously. Then pummels the weariness from his handsome eyes with his fighters' fists.

Then he moves on.

28 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 28

Coral moves. Her silenced handgun ready. She adjusts the sensible hair band keeping her corn fed blonde hair at bay.

A MAN

- suddenly rounds a corner in the corridor. He sees her.

He fumbles for his gun and yells but -

Coral puts a round into him with ice cool precision.

The man drops, dead. Coral drags his body out of sight.

She moves on.

29 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 29

Jax keeps an eye on his location on his handheld device as -

A massive guard emerges from a toilet door. He sees Jax. The guard is wearing shorts. He has huge and very hairy legs.

Jax smiles. He puts his gun away. Shines the guard on. So -
 The guard comes at him like death on huge hairy legs.
They fight. This may have been a mistake, thinks Jax. But -
 Jax finally gets the better of him and knocks him out.

JAX

Don't let the bed bugs bite.

He grabs a small silver packet out of a pocket. Rips it open.
 He takes a chloroform gag out and gags the guard with it.

He moves on.

30 INT. CELL, FORTIFIED MANSION, RURAL ROMANIA - SAME 30

The White Rabbit and the guard resume watching the game.
 But now the White Rabbit seems to sense something. What?

31 INT. FORTIFIED MANSION, RURAL ROMANIA - SAME 31

CORAL

Peeps round a corner. She sees a corridor that, according to
 her handheld device, should lead to the White Rabbit's cell.

JAX

A few dozen metres away from Coral now in another corridor.
 He edges towards a corner. Looks around it. Sees -
 A couple of armed guards walking and talking.

CORAL

Starts down the corridor that leads to the White Rabbit's
 cell. She sees the armed men Jax saw. She conceals herself.

JAX

Edges around the corner. He sees what should be the corridor
 leading to the White Rabbit's cell. He moves towards it.

No he doesn't. He swigs from his hip flask. Then he moves.

CORAL

Only a dozen or so metres from Jax now. She moves down the
 corridor that leads to the White Rabbit's cell. She can hear
 the football on the TV in the cell. She grips her gun. Ready.

JAX

Edges up the same corridor. He slows. Stops. He hears the football on the TV in the White Rabbit's cell.

CORAL

Sees someone (Jax) in the corridor ahead.

She aims her gun at him.

JAX

Sees someone (Coral) in the corridor ahead. Gun aimed at him.

Jax snaps his gun up. Aims at her. Suddenly deadly.

Jax and Coral edge towards each other. Closer and closer.

The football on the TV gets louder as they near the cell.

They're a few metres apart either side of the cell now.

They peer at each other. WTF?

CELL

The White Rabbit senses something. Looks at the door in the small anteroom outside his cell. The guard reacts. What?

JAX AND CORAL

Stand aiming their guns at each other in the corridor.

The White Rabbit's guard sticks his head out the anteroom.

Jax and Coral see the guard at the same time.

The guard starts to shout. His hand goes to his gun. But -

He is shot dead by Jax and Coral simultaneously.

But not before he hits a panic button. A klaxon sounds.

Jax and Coral lock eyes.

JAX

Who the hell are you?

CORAL

Who the hell are you?

JAX

This is ... Official business.

CORAL
Damn right it is.

CELL

The White Rabbit hears their whispers outside in the

CORRIDOR

Jax and Coral in a standoff. Guns up on each other.

Footsteps, OS. Voices. Radio crackle. The klaxon blares.

On the cell TV, OS: a goal!!!

CORAL (CONT'D)
I don't have time for this.

Coral aims her gun at Jax.

CORAL (CONT'D)
Get the hell out of here.

Jax aims his gun at Coral.

JAX
Ladies first.

Running footsteps. Closer now. Shouts. Radio crackle. Klaxon.

Gooooooooooooooooal!!!

JAX (CONT'D)
I mean it.

CORAL
I've got work to do.

Coral makes to enter the cell but he stops her at gunpoint.

JAX
Me too.

Jax makes to enter the cell but she stops him at gunpoint.

GUNSHOTS as

Men rush them and attack them

Fight and shoot back. Chaos.

Jax and Coral move and run and shoot. They take out their attackers. But more attackers approach, shouting and firing.

Jax and Coral make a stand. They are clearly trained for this. But they know they're not going to win. They retreat.

They run backwards firing and reloading and firing.

Eventually, they split and run to exit and survive.

They are shot at and chased -

Down corridors and across an upstairs landing and then -

DOWNSTAIRS

Shooting back at their attackers until they reach a door.

32 EXT. FORTIFIED MANSION, RURAL ROMANIA - CONTINUOUS 32

Jax and Coral vamoose out of the main entrance. They run.

Gunshots and klaxon behind them. Their pursuers appear. They make to pursue Jax and Coral further. But a senior man says something. Stops them. They head back inside. Shut the door.

33 EXT. NEAR FORTIFIED MANSION - NIGHT 33

Jax and Coral slow, then stop running.

They make it to some undergrowth. They conceal themselves.

They both draw and aim at each other at the same moment.

JAX

Talk.

CORAL

Well it's a lovely evening.

Eventually they break off their aim.

JAX

Shit!

CORAL

Lots of it.

~~

KING AND COUNTRYGenre:

War Drama (based on real events)

Length:

96 pages

Premise:

War tears a couple apart and finally throws them back together, utterly changed.

Pitch:

Love is war's worst enemy.

Log:

Death can't stop young Peter and Minnie finding each other again after everything World War 2, betrayal, murder, and revenge can throw at them. Neither can love.

Status:

Script available upon request.

Synopsis:

In the last 6 months of his life in 2009, PETER GRAY (87) tells his son TONY his life story. Tony writes it all down...

FLASHBACK to 1939. Young Peter leaves his new bride MINNIE and their 2 children behind and goes off to war. The horrors he encounters darken his character. Minnie suffers the London blitz, and struggles to remain hopeful. Peter soon stops writing home; he feels if he tells Minnie how things are, she will be scared, and lying has never been his thing. Until now . . . Following the North Africa campaign, Peter is sent to Italy, where he falls in love with the beautiful Elli.

He and his best mate GOAT run scams afforded them by their work in Army logistics, which makes a welcome break from the terrors of the front line. But by now Peter is a dog of war - addicted to it. In London, Minnie meets and falls for JOE - a US Airforce pilot. She is reluctant to sleep with him out of faith in Peter. In time, and believing that Peter must now be dead, she yields to Joe, however. Peter's parents PHYLLIS and FRED write to Peter telling him she has been unfaithful.

Peter returns to London, enraged. He confronts Minnie, causing her to miscarry Joe's baby. Peter ends up in jail. Phyllis visits, and tells Peter that Fred isn't his father. His real father was the WW1 veteran who raped her then shot himself in 1921. Peter returns to war in Italy feeling even more traumatised. Joe and Minnie resume their relationship in London. Peter makes Elli pregnant in Italy. Goat is burnt alive during a raid on a convoy they are driving.

It sends Peter over the edge: he goes AWOL. He falls in with the local Mafia, which is headed by Don Cippani.

Cippani challenges Peter to prove himself by leading a raid on an Allied payroll convoy. During the attack, Mafiosi decide to execute British soldiers. Peter kills them to save the soldiers. Cippani kills Elli in revenge - cutting Peter's unborn child out of her. Suicidal, Peter takes revenge by slaughtering Cippani and all the men that stand in his way. Peter returns to the UK. He is incarcerated for going AWOL. Now the war is over, Minnie plans to go back to America with Joe with her children. But Joe is burnt to death in a refuelling accident. A year later, Peter is freed from jail.

He turns up on Minnie's doorstep.

Minnie doesn't quite shut the door in his face. Not quite...

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KING AND COUNTRY script sample follows

BLACK

ON SCREEN: *This is truth*

SOUNDS: air wheezing in and out of old church organ bellows. Or the lungs of a DYING MAN. And from this: church organ music. And a modest congregation singing the hymn Jerusalem.

FADE IN

1 INT. ALL SAINTS CHURCH, HOUNSLOW - DAY 1932 1

In the dark dusty organ loft, PETER GRAY (11 - a humble yet upstanding tearaway) PUMPS the bellows that feed the organ air so it can make this frail music. Peter glances at the congregation singing down there in the aisle. God's flock.

Among the assembled, Peter can see his mum PHYLLIS (now 32). Next to Phyllis is her WW1 veteran husband FREDERICK (now 33), and their other child, Peter's brother, David (now 10).

Peter also sees a woman with children behind Phyllis glance at Phyllis in a way that doesn't seem quite right to him.

Peter pumps as best he can. But fatigue overwhelms him. As he falls asleep, he pumps the bellows more slowly, then stops. The organ music becomes weaker and weaker until it stops.

The pious, bespectacled organist looks daggers at him. The congregation's singing starts to falter/lose its way at

CONGREGATION

'On England's pleasant pastures
seen, and did the Countenance
Divine, shine forth upon our
clouded hills. . . ?

In the nave below, the VICAR reacts. Approaches. Looks up.

VICAR

(a hiss)
Peter!

THE BELLOWS

- that feed the organ give out their last whispered breath.

HARD CUT TO

BLACK

THE MALE VOICE OF WAR (V.O.)

PETER!

An old man or a man dying in BATTLE inhales savagely at last, as if he's been fighting for air since the beginning of time.

UP ON

2 INT. GRAY HOME, HOUNSLOW - DAY 2009 2

OLD PETER Gray (the boy pumping the organ bellows in 1932, who is now 87) INHALES savagely. It's a defiant act. He is very ill, and death has come knocking. Well fuck death.

3 EXT. HOUNSLOW ROADS - DAY, SAME 3

TONY GRAY (51) walks along. It's raining. He's tired. He's not long finished work. He wears a railway worker's high visibility jacket. His mobile rings. On the display: 'Jo'.

TONY
(into phone)
Hi luv. No - I'm going to Pete's
first. I know. No. Because I don't
think he should be alone at the
moment - do you? No. OK. I will.
See you later.

He ends the call. He's preoccupied by it. Almost annoyed.

4 INT. GRAY HOME, HOUNSLOW, SAME 4

Old Peter sits propped up on his bed in his room. To him, the pale sunlight and distant voices and traffic noise outside are like a mantra of life. Life: that shared epic that people don't recognise as such until it's too late.

There are various medicines beside the bed on a small table.

Sound of a door opening downstairs.

TONY (O.S.)
It's me, dad.

DOWNSTAIRS

Tony enters. He puts some groceries away in the kitchen.

The time on the kitchen clock is 2.32 p.m.

TONY (CONT'D)
(preoccupied)
Dad?

He checks on some medicines in a cabinet/cupboard. He puts the kettle on. But he becomes aware of the lack of response.

TONY (CONT'D)
Pete?

Not good. He exits the kitchen and goes

UPSTAIRS

Tony walks across the small landing into

OLD PETER'S BEDROOM

Tony enters. Old Peter is propped up in bed. Lost in thought.

TONY (CONT'D)
Christ, dad.

OLD PETER
Hold your fucking position and keep firing, Corporal Gray.

TONY
You taken your meds?

OLD PETER
Rommel's at the door.

TONY
You want a cuppa or what?

OLD PETER
Let's get out of here.

Tony is obviously very used to all this.

TONY
So where are you today then?

OLD PETER
A for 'orses. B for mutton. El Alamein. L for leather. How come we get the crap jobs, Goat?

TONY
I should redress your legs first.

OLD PETER
Wait for the second tank to get into the narrowing then open fire with the flame throwers and bazooka. Anything that moves. Know what they say? When the end approaches, the beginning rises up to meet you. Who are these people?

Old Peter engages with his surroundings enough to glance at Tony. In his wry, bitter half-smile, the power of the man he once was is visible. This is a man with serious history.

This is also a man who knows he doesn't have much time left. Tony can see it in him. Tony sits on the bedside chair.

Tony gets a small writing pad and pencil out of his bag. The pad already contains several pages of his handwritten notes.

TONY
(of the writing pad)
You sure?

OLD PETER
Insistent bugger. Long as you don't
tell no one till I snuff it.

Tony nods OK. Old Peter and Tony. Father and son. Fuck death.

OLD PETER (CONT'D)
Don't hold your breath, mind.

Beat.

OLD PETER (CONT'D)
Where were we?

TONY
You said Phyllis started working at
the Wilson family house - the
textile factory Wilsons - in 1914.

5 I.E. WILSON FAMILY HOUSE, MANNINGHAM, W YORKSHIRE - DAY 1914⁵

PHYLLIS BURTON (now 14) knocks on the door of the mansion.
She's nervous and in awe of this place, and the opportunity.

OLD PETER (V.O.)
World War One had just broken out.
Mum was to earn ten shillings a
month. A fortune for someone like
her back in those days.

The huge polished black oak front door opens. The dour butler
lets her in. Phyllis smiles and curtsies. Then she goes in.

6 I.E. WILSON FAMILY HOUSE - VARIOUS 6

Phyllis skivvies and fetches and carries. On occasion, she
serves the lady of the house MRS WILSON (40s) tea. On such
occasions, Mrs. Wilson is very much the Victorian woman
locked up inside her priggish, unfulfilled, embittered self.
Phyllis is always charming and while subservient, dignified.

OLD PETER (V.O.)
While men tore each other apart
over a few ditches and sewers in
Europe, mum cooked and worked and
kept her mouth shut. It wasn't
until the First World War ended
that she finally met the man of the
house: Eric Wilson - or what the
war had turned him into.

7 EXT. WILSON FAMILY HOUSE - DAY 1918 7

At a window upstairs: Mrs Wilson's pinched face. She watches

All the staff - Phyllis included - in a welcome line up on the drive outside the front door. An army car driven by an army corporal approaches, then pulls up in front of the door.

The army corporal gets out and opens the car back door. He has to help a very war damaged ERIC WILSON (50) get out. He's a Major in the Army. Various staff react to Mr. Wilson's appearance. He is a shell of a man. Haunted and ruined.

OLD PETER (V.O.)

So apparently that was the first time they set eyes on each other.

Eric Wilson 'inspects' the staff. He gets to Phyllis (now 18). His eyes linger on her. She raises her gaze to his.

OLD PETER (V.O.)

And it wasn't the last. But you know what? I've told you this.

8

INT. GRAY HOME, HOUNSLOW - DAY 2009 (RESUME)

8

Tony stops writing. Old Peter seems suddenly ill a ease.

TONY

It wasn't the last?

OLD PETER

Nothing. All that Downton Abbey bollocks.

TONY

Whenever we get to the bit where Eric Wilson arrives, we stop. It doesn't matter dad. It's fine.

Beat.

OLD PETER

Did we do me being born?

Tony nods yes. Consults his handwritten notes.

TONY

June the 21st. Nineteen twenty one.

9

INT. WILSON FAMILY HOUSE - DAY 1921

9

9 months pregnant Phyllis (now 21) cleans dishes at a sink in the well appointed kitchen of this upper middle class house. Amniotic fluid starts to run down her legs. She REACTS.

PHYLLIS

Flora! Mavis?

Phyllis tries to stop herself collapsing as her birth contractions kick in. A woman called FLORA rushes in to help.

FLORA
Phyllis? Alright luv . . .

10 INT. GRAY HOME, HOUNSLOW - DAY (RESUME) 2009 10

Tony waits while Old Peter sips some water. Then

OLD PETER (V.O.)
I was innocent, but I got life
anyway. But mum, your gran...

Tony lets Old Peter drift off into his thought. But then Tony glances at his watch. 3.26 p.m It's been a long day already.

TONY
So where do you want to pick it up?
Where are you today? North Africa?

OLD PETER
The Old Courthouse. Tobruk. '42.

PRE-LAP: banshee whine of shells. The beast sounds of war as

11 I.E. OLD COURTHOUSE, TOBRUK - DAY 1942 11

Corporal Peter Gray (now 21 - this is the rugged young man who will be Old Peter in 2009) tries not to shit a brick and fire his machine gun straight at anything that matters.

His squaddy mates 'GOAT' (20), ALEX (22) and JONESY (19) are lying/sprawled on the shattered roof of the courthouse near him. German forces attack. The air seems alive with horror.

Peter sees approaching German tanks being torched and hammered by British soldiers' FLAME THROWERS and bazookas.

A CHARRED, DISMEMBERED man's legs lands near Peter.

OLD PETER (V.O.)
Know what burning human flesh
smells like, son? Bad pork cooked
on the cheap.

PETER
FUCK! Let's go! Fuck this!

He starts to move. He encourages the lads to follow, but

SERGEANT KINLEY (O.S.)
Hold your fucking position and keep
firing Corporal Gray!

Peter glimpses the grizzled SERGEANT KINLEY (40s, Scottish) glare at him through the chaos. Peter obeys grudgingly.

OLD PETER (V.O.)

His name was Kinley. Sergeant
Kinley. Tough bastard. He thought I
was a bad apple. Obviously never
been to the garden of Eden.

Beyond, young German soldiers are burnt alive.

The reek of burning flesh makes Goat puke and Alex retch.

Peter, Goat, Alex and Jonesy share a look. Doomed anyway or
suicidal, they start firing with everything they've got.

Kinley opens up with a flame thrower. He torches a tank
below. The crew escapes through the hatch. They try to escape
and fire back, but Kinley torches them too. Human infernos.

Peter stops firing and watches in absolute horror.

Kinley sees/hears US tanks approach in the streets below. The
tanks advance, firing on the German tanks and infantry.

SERGEANT KINLEY

Yanks! Take cover!

In the deafening chaos, Peter, Goat, Alex, Jonesy and others
scramble off the rooftop to reach cover below - anywhere.

As they leg it, Peter sees Kinley stumble and trip.

Kinley accidentally activates the flame thrower as he falls.

The flame sets him alight.

Peter sees him screaming and burning alive.

The others see it too. Jonesy runs back to try to help him.

PETER

Jonesy! No! You can't help him!

But Jonesy gets to Kinley. He grabs an old curtain lying on
the rooftop. He tries to douse the flames with it.

But they have to get the fuck out. Ordnance is tearing the
building they are standing on apart below their feet.

PETER (CONT'D)

Jonesy - come the fuck on!

Finished dousing, Jonesy pulls the curtain back. But the
curtain has fused with Kinley's melted face. So it peels
Kinley's face off with it as Jonesy pulls it. Kinley SCREAMS.

Peter is suddenly standing over them both. BOOM. He puts a
round through McKinley's head to end his suffering.

They stagger backwards and leg it through Armageddon.

Jonesy is FUBAR. Peter will never be the same again.

OLD PETER (V.O.)
No. That's not where it starts.

12 INT. GRAY HOME, HOUNSLOW - DAY 2009

12

Old Peter stops mid-sentence. Tony stops writing.

OLD PETER
That's where everything ends. Then
it just went on ending.

The sound of the kettle boiling downstairs.

TONY
(of the kettle)
You want one then?

DOWNSTAIRS - MOMENTS LATER

Tony makes them a cup of tea. He looks at what he's written. Does he really want to do this? Does he really want to know? He takes a breath. He closes his eyes. He IMAGINES McKinley's face peeling off. Tony jolts himself back to reality.

OLD PETER (O.S.)
Tony!? Son!?

UPSTAIRS - MOMENTS LATER

Tony rushes into Old Peter's room. Old Peter's hunkered up in bed as if convulsed by something terrible. It's in his eyes.

OLD PETER (CONT'D)
I've done terrible things, son.

TONY
It's OK, dad.

OLD PETER
Fuck your forgiveness.

Tony doesn't know what to say. It was all a long time ago.

OLD PETER (CONT'D)
Tony!

The edge to his voice shocks Tony. Gets his full attention.

OLD PETER (CONT'D)
Otherwise who cares? Really.

Old Peter gestures to start writing again. So Tony does.

OLD PETER (CONT'D)
You fall in love just before you go
to war. I mean. What kind of idiot
does that?

13

EXT. HESTON/HOUNSLOW - DAY 1939

13

A military brass band plays a marching number as

Peter and his brother DAVID (18) deliberately march out of step with other recruits in their new uniforms in an army parade. Hundreds of enlisted men going off to train for war.

The road is crowded either side of them with people wishing them well. Cheering and waving and courage in the face of fear. Union Jack flags and bunting hang from lamps and roofs.

Among the crowd: Peter's wife MINNIE (now 19), with Peter and Minnie's baby children Terry and Don, and Peter and his brother David's parents Phyllis and Frederick (now 40) and family wave to Peter and David, and watch the parade.

OLD PETER (V.O.)

You think nothing will change. But
you know nothing. Children in
uniforms. But you know what, son?
Love can't go to war. It never has.

14

I.E. TRAIN/WATERLOO STATION - DAY

14

Steam and train whistles SCREAMING. Hundreds of departing soldiers with their kit bags full of fear and fantasy. Hundreds of families SAYING GOODBYE. Among all this

On a crowded platform beside a crowded troop train, brothers Peter and David say goodbye to their parents Phyllis and Frederick, and Minnie (with babies Terry and Don in a pram).

OLD PETER (V.O.)

I don't know who parting is hardest
on. Those who go or those who stay.

Peter and David hug their mum Phyllis, who remains stoic. The boys try to be brave, but David loses his battle with tears.

Peter's face is devoid of emotion. Frederick sees that.

OLD PETER (V.O.)

For dad it must have been deja vu.
The Great War scarred him deep.

Frederick does his best to be a rock. He's crumbling.

David prises himself out of Phyllis' embrace. He acts brave. He gets on the train. As usual, Peter is the tough guy.

OLD PETER (V.O.)

Saying goodbye to Minnie and the
kids on that day was probably the
hardest thing I've even done.

PETER SAYS GOODBYE TO MINNIE AND THEIR CHILDREN.

MINNIE

I love you, Pete. No matter what.

PETER

No matter what.

Minnie breaks down. Reality breaks down Peter's inner walls. Emotion hits him like a cyclone. He turns away to hide it.

Peter and David get on a train soon to depart. They are among hundreds of soldiers saying goodbye to their loves ones.

A whistle sounds. The train starts to pull away.

On the platform, Minnie holds Peter's gaze until distance and steam and tears and war and people and life obscure him.

OLD PETER (V.O.)

No matter what.

15

EXT. EL AGHEILA, LIBYA, NORTH AFRICA - DAY

15

A SHELL from a German tank IMPACTS a British tank, stopping it in its tracks and turning it into a FIREBALL. Nearby

Peter (now 20) and his squaddie mates BOOTS, CHAS and Goat (all in their late teens) REACT to the EXPLOSION, and the carnage of war going on around them. They are trying to defend the ruined port El Agheila from a German advance.

ON SCREEN: *EL AGHEILA, LIBYA, NORTH AFRICA, 1941*

The noise is staggering. This death zone is strewn with dead and dying men, tanks and various military vehicles. Men are cut down by ordnance fired by German tanks and infantry.

COMMANDING MALE VOICE (O.S.)

(barely audible)

Pull back! Fall back to . . .

ROCKGenre:

Erotic thriller

Length:

91 pages

Pitch:

One and one makes three.

Log:

A brilliant, sexually wayward actress falls for her co-star, only to learn that he's dangerously obsessed with his twin brother, who doesn't exist. Or does he?

Status:

Script available upon request.

Synopsis:

Vastly talented, reckless actor CARA TALLIS meets inscrutable actor FARIS UMBER at an audition for a stage play. They both get the job, and begin an erotic relationship. Faris claims to have a twin brother, PARIS. Faris' apparent obsession with Paris becomes too much for Cara. She ends their relationship when she 'realises' that PARIS DOESN'T EXIST.

Cara is cast as a lead in a major movie, fuelling Faris' bitterness. Her career takes off, but Faris' career stalls. Faris' obsession with Paris and Cara metastasises. But out of the blue Faris turns up at Cara's apartment WITH PARIS. Allured by the erotic potential of the situation and at the mercy of her caprice, Cara accepts Faris' invitation to spend a weekend on the coast in Cornwall with him and Paris.

There, Faris reconciles with Cara. They have sex. By the time Cara realises that it was Paris who just fucked her, sexual tension between the three of them leads to three-way sex. Jealousy between the brothers becomes violent when dominant Paris tries to rape Cara and Faris tries to stop him.

One of the brothers kills the other as Cara makes a desperate break for freedom by swimming across an estuary with a deadly tidal bore at night. She barely makes it. The surviving brother phones her. She thinks it's Paris. She accuses 'Paris' of killing 'Faris'. But how can she be sure who killed whom? And if there was only one brother anyway, which there was according to the birth certificate no crime has been committed...

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ROCK script sample follows

FADE IN

1 INT. UMBER HOUSEHOLD, KENT, UK - EVENING, THE PAST 1

FARIS UMBER (10) stands outside the bathroom door. He becomes more stressed, tearful and fearful throughout this. Within:

FATHER (O.S.)
... not what I meant and you know -

MOTHER (O.S.)
I don't care! Get away from me!
Where's Faris?

FATHER (O.S.)
Lucy let's sort this out for God's -

MOTHER (O.S.)
I said get away from me! Get out!

FATHER (O.S.)
Don't make me beg, please -

MOTHER (O.S.)
Get out! Go back to your bitch!

FATHER (O.S.)
Fine! If that's what you want.

MOTHER (O.S.)
I want? What the fuck does that --

FATHER (O.S.)
You know what it means!

Faris reacts to a thump of sudden movement within.

MOTHER (O.S.)
NO!

FATHER (O.S.)
YOU KNOW WHAT IT MEANS!

A strangled sound from Faris' mother. Faris panicking now.

SOUNDS of physical confrontation within.

MOTHER (O.S.)
GET ... OFF ... ME --

FATHER (O.S.)
BITCH ... FUCK --

Strangled gurgles from his Mother. His Father straining.

In meltdown, Faris pushes the bathroom door open and goes into

THE BATHROOM

Faris sees life drain from his Mother as his Father strangles her. She holds Faris' eyes until death empties them.

When she's finally dead, Faris' Father staggers away, shocked by what he has done and unable to process this as reality.

Faris' Father turns. Stares at Faris, who is frozen by trauma.

FATHER (cont'd) (CONT'D)
Faris. Did you hang the washing?
Good lad. I just need to --

Faris' father becomes robotic. He exits, his face a mask.

Faris stands there. Numb. Beyond experience. For some reason he sees that the bathroom cabinet is open. It must be shut.

So he shuts the cabinet door, frosted by condensation.

As he does so his mirror image swings to meet him.

Faris and his reflection contemplate each other.

And behind Faris, his mother's body dead in the bath.

TO **BLACK**. A MOMENT, THEN UNDER FRONT CREDITS

Underwater sounds. Water churning. Rhythmically disturbed.

UP ON

The origin of these otherworldly sounds:

THE PRESENT. A SWIMMING POOL. A woman swimming. Churning the water with an athletic front crawl. Eddies of bubbles. Silver and quick. Magical vortices. The woman swims in a way that suggest maybe underwater is where she prefers to be.

A mile swum, the woman gets out of the pool. She isn't out of breath. She is CARA TALLIS (30). She is gleaming and lithe.

FRONT CREDITS END

CUT TO

2

INT. WAITING ROOM, CASTING SUITES, LONDON - DAY

2

Cara sits among other young hopefuls who also wait to audition for a big break. Fresh from the swimming pool, she isn't wearing makeup. She's the only one who isn't. And she looks the more beautiful for it. More natural. More elemental. She's strong; but habitual confidence masks her deep insecurity.

Cara memorizes lines in a stage play script.

A watchful, thoughtful American girl called SELBY OATS (26), sits next to her. Nervously prepping for the audition.

CARA
(re rehearsing, now)
Want to bounce?

A thing between them.

SELBY
It's OK. I think I'm there. She says.

CARA
Cara Tallis.

SELBY
Selby Oats. Of the famous Poughkeepsie Oats. You know?

CARA
Wanna get smashed instead?

SELBY
Fuck yeah.

CARA
Like, smashed smashed?

SELBY
Ruined.

Cara grabs her phone from her jacket. Thumbs poised.

Selby speaks her number. Cara adds 'Selby' to her contacts.

CARA
It's a date.

SELBY
Cool.

A young female CASTING ASSISTANT opens the door.

CASTING ASSISTANT
Cara Tallis? Thanks Cara.

Cara gets her shit together. Stands to exit.

SELBY
Good luck. Great to meet you.

CARA
Thanks. You too.

Cara follows the Casting Assistant out into a

CORRIDOR

Cara and the Casting Assistant walk. Floorboards creak.

CASTING ASSISTANT
How've you been, Clara?

CARA
Oh you know.

CASTING ASSISTANT
I really do. Good luck.

The Casting Assistant opens the door at the end of the corridor. Clara thanks her and heads into an

AUDITION ROOM

A producer - WEN LI (40s) and a theatre director - MACY LANE (50s) sit on a sofa that's also seen better days. Beside them: the audition camera, which is hooked up to a screen.

A casting director called JILLION FOLDS (62) sits nearby.

Sitting in the audition area is the boy from Scene 1: Faris Umer, now 31. Faris is vigilant but slightly detached. His childhood trauma haunts him though he conceals it perfectly.

Faris' intense, dark eyes study Cara. But she doesn't look at or respond to him yet because she's 100% in audition mode.

JILLION
Cara! How are you? My goodness! Not a scrap of makeup and you look radiant! Those were the days!

Jillion stands, smiles, and shakes Clara's proffered hand. Clara is the consummate pro. Well-rehearsed savvy and poise.

CARA
Hi Jillion! How are you? Well I came here straight from the pool, so ...

JILLION
This is Wen - the producer.

CARA
Hi Wen. Good to meet you.

WEN
Hi Cara. A fellow water baby. I swim too. Great to meet you!

JILLION
And you remember Macy from -

The director Macy stands, hugs Clara and overdoes the theatre luvvie how've-you-been-darling shit. Throughout -

- Faris watches Cara without a flicker of expression.

JILLION (cont'd) (CONT'D)
So how do you feel about the play,
darling? You've read it now?

CARA
I think it's incredible.

JILLION
Personally - I think it's got the
makings of a biggie - maybe
Broadway. But giant oaks, right!?

Cara smiles and agrees. She's done this before. A lot.

JILLION (cont'd) (CONT'D)
So if you're ready? Thank you
dolly.

Cara stands in front of the camera (rolling) and -

CARA
(into audition camera)
Hi. I'm Cara Tallis. I'm with Jude
at Piper-Eastward.

Cara does face profiles for the camera. Then -

JILLION
OK doll. So please tell us why the
role of 'Bethel' interests you.

CARA
It doesn't. It fascinates me. It
obsesses me. Someone who can't lie
and is imprisoned for it. And for
her, to write is to breathe. That's
how it is for me. It sounds trite,
but, 'Bethel' is a role I've been
waiting my whole life to play.

They contemplate her. Jillion picks up the beat:

JILLION
Beautiful, darling. Yes. Anyway
have you two met? This is Faris
Umber.

Faris animates like he's been plugged in. He stands. He
greet's Cara politely. They shake hands. Eye contact.
Something.

CARA
I don't think we have. Hi Faris.

FARIS
Nice to meet you, Cara.

JILLION

So, darling. If you're ready. Faris will read and eyeline you as Larkspur. If you're sure, Faris?

Faris switches on a prefab smile. He indicates good to go.

JILLION (cont'd) (CONT'D)

Thanks again, darling. So shall we go from 'I will when I do' - Larkspur on page seven. Got it? OK?

Jillion gets the OK from the camera operator.

The Director indicates OK to go. The room settles.

Cara sits on the floor in front of Faris. She holds the play script, but speaks lines from memory. Faris does the same.

A moment, then they snap into character.

FARIS (AS 'LARK')

I will when I do.

CARA (AS 'BETHEL')

I won't beg.

FARIS (AS 'LARK')

Of course you will. Eventually I mean. I mean you would if I let you. Thirst is the mouth gone mad, unquote. For the moment you're still apparently sane. For the moment -

CARA (AS 'BETHEL')

Give me some water!

FARIS (AS 'LARK')

It isn't quite time. It isn't quite ready.

CARA (AS 'BETHEL')

Go to hell.

FARIS (AS 'LARK')

I went. The door next to heaven. You can't get lost.

CARA (AS 'BETHEL')

I forgive you.

FARIS (AS 'LARK')

What for? That's absurd. I've done nothing. I haven't deprived you. I'll make sure you drink when it's time. In any event just wait. I'll say when I say. Only a while longer.

CARA (AS 'BETHEL')
This isn't you.

FARIS (AS 'LARK')
How could you possibly know?

CARA (AS 'BETHEL')
It means you've been made into something.

FARIS (AS 'LARK')
Well what else might I be? Not what I was born.

CARA (AS 'BETHEL')
It's your prison.

FARIS (AS 'LARK')
Wrong. I'm not the top. I'm near the bottom. What do you mean?

CARA (AS 'BETHEL')
(Eventually)
May I have the water now?

FARIS (AS 'LARK')
I've told you.

CARA (AS 'BETHEL')
What did you tell me?

FARIS (AS 'LARK')
I told you you'll have it when it's time.

CARA (AS 'BETHEL')
When will it be time?

JILLION
Wow! OK! That's great, guys!

Cara and Faris stop performing.

They have mesmerised each other, but can't show it.

Jillion gets the OK from Wen and Macy. They make notes.

JILLION (cont'd) (CONT'D)
Fabulous! Thank you! And you two have never met? Seriously!?

Jillion gushes with Wen and Macy, who ponder/confer as -

Cara makes her way out from the performance area to behind the camera. Faris stands and follows her. Platitudes follow.

They both shake polite hands with Wen, Macy and Jillion, who continues to gush as if by lifelong, ex-RADA habit.

3 EXT. CASTING SUITES/ STREET, LONDON - MOMENTS LATER 3

Cara emerges from the building. Checks her phone.

Faris emerges a few paces behind her. He doesn't know whether to walk with her/follow her or not. Is she ignoring him now?

Nervous, he goes for it:

FARIS
Wasn't that - was that phenomenal?

She turns and smiles guardedly.

CARA
It was. You were brilliant.

FARIS
It was you. I just followed you.

CARA
So I see.

Her smile broadens. She looks back at the entrance to the building they just exited as if waiting for someone.

FARIS
Cool. Well -

CARA
It's fine.

FARIS
You sure? If you're busy -

CARA
Rushed off my feet. Like all actors in transition. You know how it is.

FARIS
I so do. Listen -

She makes him work for it. Then she stops playing games:

CARA
OK - but I'm buying. Deal?

Deal. She walks on. He walks beside her.

4 INT. COFFEE SHOP, WEST END, LONDON - DAY 4

Customers at tables and waiting to be served. Among them -

Cara and Faris at a table like any other table.

Stage play scripts and smartphones in front of them.

Her coffee cup is empty. Still stained by what it once held.

Rain begins to lash the windows with indifference.
 Emergency blue lights and sirens outside tear up the day.
 They are suddenly wide eyed animals.

LATER

They share a single blueberry muffin.
 Then they have eaten the muffin. Even the crumbs.
 Then the plate is empty and shiny.
 Then they lock eyes.

HARD TO

5 INT. BEDROOM, CARA APARTMENT, LONDON - DAY 5

Cara and Faris fuck on her bed.
 Her on top.
 Him behind.
 Him on top.
 Her climax makes the cosmos spin like it hates her.
 His world burns with fuck joy.
 Then they are breathless and shiny with sex.
 He sees the cut scars on her wrists that she doesn't hide.

LATER

He sits on the edge of the bed. She lays on the bed.
 Then she's holding him. Actually searching his eyes.
 Then his eyes empty.
 Then she looks away.

6 INT. HALLWAY, CARA APARTMENT - DAY 6

Faris exits with a ghost of a smile. Her smile soon fades.

7 INT. BATHROOM, CARA APARTMENT - DAY 7

Cara the beautiful showers vigorously and thoroughly. She wonders if she has done the right thing. She always does.

8 EXT. LONDON ROADS - SAME 8

Faris talks on his phone as he walks away from Clara's flat.

FARIS
(into phone)
No. It wasn't just that. There's something in her that I want to protect, but I can't. No. What? I didn't expect you to understand.

He kills the call. Angry and upset. He walks on.

9 INT. CARA APARTMENT - DAY 9

Fresh from the shower, Cara sits on the sofa. She checks her smartphone. No messages of significance. This seems normal.

Then the phone rings. 'JOSH'. She answers quickly.

CARA
(into phone)
Hey Josh you are. I'll take the bad news first, thank you kindly.

She listens to his voice on her phone.

A smile begins to light her face like long absent splendour.

10 INT. FARIS RESIDENCE, LONDON - DAY 10

Faris takes a call.

FARIS
Hi Chloe. Don't go breaking my heart, OK? For an actor to hear from their agent is a rare and beautiful thing. So please be gentle with me.

He listens to her talking for a moment.

Then he punches the air. Then he texts Cara excitedly: 'A little dicky bird - OK, my occasional agent - told me we will be working together quite soon. Want to celebrate? - F x'

11 INT. CARA FLAT - SAME 11

Cara quits reading the play script to look at Faris' text. She ponders, then texts back: 'sorry. Up to my neck in it...'

WEST OF THE WORLDGenre:

Western

Length:

98 pages

Pitch:

THE GREEN MILE meets DANCES WITH WOLVES

Log:

From Jew to Sioux, from the Old World to the New - how far must an innocent man go to escape persecution and end the war within him between messiah and monster?

Status:

Script available upon request.

Synopsis

Escaping oppression in Europe, a Jewish émigré called Israel Katz is brought up in the New World as a Sioux by Sioux Indians after the murder of his parents by cannibalistic Pawnee Indians. Witnessing their murder creates a rage and a thirst for vengeance in him that is profoundly at odds with his superhuman ability to heal. The battle within him mirrors the war between darkness and light in the human condition - and in the old West at the end of the 19th Century, whose wild ways will soon give way to the due process of 'civilisation'. Wrongfully imprisoned by corrupt officials, Israel must tread the path between revenge and forgiveness that leads back to the chance of love and redemption.