

My 24<sup>th</sup> Year©

Written By Joseph Hall

**'You need friends here. Some Friendships go through anything. Some through hell, to the earth and last till heaven. Life like friendships can be the most troublesome, but is pure. Maybe the most purist thing. Your friends, the ones that care' - Randall J Willingham**

1

INT/ROOM

JASON TAYLOR (black, 24) is sitting on a settee. He looks into space. Bags under his eyes. Lighting DIMMED. He is holding a PICTURE. He is also holding something. A GUN. He is TREMBLING.

INSERT VOICE OVER:

JASON (V.O)

There's a terrifying truth to face...  
I'm not going to make it.

--- SOUND CUE: LAUGHING/BAR ENVIRONMENT ---

CUT TO: 2

INT/BAR

JASON is sitting with three other guys. JOBY (black, 24) urban looking with a bandana and football top. KAL (Asian, 24) young looking, wearing a shirt. DANIEL (White, 24) casual wearing guy.

All look HAPPY. Glasses on the table half full.

JASON

That's a shame about Karen. She's married?

DANIEL

Yep. Last week.

JASON

To who?

DANIEL  
Stewart Wilson.

JASON  
That shit!

DANIEL  
Yeah.

JASON  
I don't get it. How can a guy like  
that pull a girl like her? He's  
such a prick.

KAL  
Pricks always get the girls.

JOBY  
Yeah how's your girl Kal?

The rest laugh. KAL mock laughs.

JASON  
Fuck. Karen's married. I really had a  
crush on that girl.

JOBY  
You had a crush on a lot of bitches.

JASON  
Like who?

JOBY  
Like who? Fucking hell who didn't you  
have a crush on? Let's see there was  
Lisa, Teri, Sharon, Alex one and two.  
Patty, Michaela,

KAL  
Tiffany, Sheila, Kelli, Andrea-

DANIEL  
Jennifer, Vanessa one and two, Alicia,  
Mary-

JOBY

And Danielle.

KAL  
Forgetting one.

JASON  
Who?

KAL  
Ms Kelso. Our maths teacher.

DANIEL  
Ms Kelso. My god she was fit.

JASON  
No could one could teach quadrilateral equations like her.

JOBY  
No one could fucking bend down like her. I mean the tits-

ALL OF THEM  
THE TITS!

They laugh and pull faces like they're REMINISCING about Ms Kelso.

JOBY  
Shit well, I'm going off to men's room.

KAL  
Going off to wank?

JOBY gets up.

JOBY  
Don't get jealous.

KAL sticks the finger up at JOBY as he exits.

DANIEL's phone rings. He picks up.

DANIEL  
Hi  
(Beat)

Yes, yeah I'll be home soon.

(Beat)

I know. Yeah I know.

(Beat)

I love you.

He stays SILENT looking confused.

DANIEL

Aren't you going to-?

(Beat)

I'll see you when I get home.

(Beat)

Bye.

He puts down the phone. DANIEL looks almost DISTURBED.

KAL

You all right?

DANIEL looking into SPACE snaps out.

DANIEL

Yeah, yeah, I'm fine. Just the girlfriend missing all of this. You know?

The other two just nod in agreement.

CUT TO: 3

INT/TOILETS

JOBY is finishing off taking a piss. Another guy comes in. he washes his hands. He then looks across at JOBY. JOBY looks confused and then looks pissed.

JOBY zips up and then walk over to the guy.

JOBY

Sorry do I know you?

OTHER GUY

No mate you just look familiar. Got one of those faces.

JOBY

Oh, okay.

OTHER GUY looks drunk.

OTHER GUY  
Is your boyfriend's name Peter?

*Wrong thing to do.* JOBY is APPALLED, furious and just plain SHOCKED.

JOBY  
What? What was that?

OTHER GUY  
Your man? Your boyfriend?

JOBY  
Peter right?

OTHER GUY  
Peter.

JOBY head butts the OTHER GUY square in the nose. OTHER GUY falls on the floor with blood spilling from his nose.

JOBY picks him up and head butts him again. Then JOBY kicks the OTHER GUY on the floor several times.

JOBY  
Son of a, fucking- son of a bitch.

JOBY stops. He is sweating. He starts to calm down. He spits at the guy. He exits.

INT/CAR/NIGHT

The four driving along the street. KAL is driving. The others all look tired.

EXT/STREETS/EARLY MORNING

JASON gets out. He walks LETHARGICALLY to his doorstep. He opens and enters.

INT/ROOM/EARLY MORNING

JASON slumps on his settee. He looks around.

---- LIGHTING DARK ----

He's ALONE. His face shows it. He sighs in his usual disappointment.

7

INT/ROOM/EARLY MORNING

DANIEL walks into his bedroom. A woman is asleep on a bed.

DANIEL

Shit.

He takes off his jacket and shoes. He lies down. His eyes start to close.

BLACK SCREEN

8

INT/ROOM/MORNING

DANIEL wakes. The curtain drawn. Light shines on his face. He looks the woman next to him.

---- SOUND CUE: RADIO PLAYING SOME EARLY MORNING SHOW ---

DANIEL gets up and exits.

9

INT/KITCHEN/MORNING

DANIEL walks in and sees the woman names DIANE cooking. DIANE is blond, younger than she has natural good looks and is only wearing a shirt.

DANIEL leans by the doorway. She looks at him, she's not happy. He knows this.

DANIEL

I see you're wearing my shirt again.

DIANE doesn't say anything she just carries on cooking.

DANIEL

Sorry. I'm sorry di,

DIANE

I rang-

DANIEL

I know, I know. Joby got into some  
shit and-

DIANE

And you had to help him out.

DANIEL

We all did.

DIANE

I wanted us to have a night. Just the  
two of us. So I waited and waited.  
Then waited some more and I got tired.  
Tired of this shit. I love you Dan,  
but this thing, this thing right here.  
You and me? It just feels that you put  
me a distant second compared to your  
friends.

DANIEL

Oh Diane.

He walks over and hugs her.

DANIEL

There's no one more important. You are  
number one. You make me, me. You make  
me happy. I love you.

They kiss.

DANIEL

I love you more then you'll ever know.

She hugs him tighter.

--- CAMERA PANS AWAY FROM COUPLE ---

INT/DINER/DAY

KAL and JASON are talking, well it's actually KAL who talking and JASON who just sitting there listening.

KAL

You know? I haven't had sex in ages.

JASON

How long is an age?

KAL

Like months mate, many months. Shit. Months. I've missed it.

JASON

So what do you plan to do about it?

KAL

I could get a prostitute, but they're too expensive thanks to inflation.

JASON

What?

KAL

I'm telling you mate. That's their loss. All those expenses. Paying for the condoms, paying the pimp-

JASON

Shut up please.

KAL

Fine. I was going off on one.

JASON

A tangent.

KAL

Whatever.

KAL looks around, JASON looks into his glass.

KAL

What about you?



JASON

What?

KAL

You? Your thing? Have you-

JASON

No.

(Beat)

Not since you know whom?

KAL

Fuck. You need to let that shit go.

JASON

You need to be quiet. You need to shut it right there.

KAL

Fine.

Uncomfortable silence. KAL again looks around. JASON looks at KAL he knows he did wrong.

JASON

Sorry mate. I just-

KAL

No need mate. No need. I get it. No fly zone when x-word is mentioned.

JASON

It just feels so recent you know? So-

His alarm on his phone goes off.

KAL

What's that?

JASON

Reminder. For my workshop.

KAL

For struggling artists.

JASON

Talented artists.

KAL

How's it going?

JASON

Standard. It's just good to be around people with similar interests, similar viewpoints.

JASON smiles for a second.

JASON

I better go.

KAL

No females there?

JASON finishes his drink and gets up.

JASON

Most of them are lesbians.

JASON is about to walk off.

KAL

Those are the best ones to get. Come one man! One in ten dream about doing it with a lesbian!

JASON back turned waves bye. He exits. Everyone else looks at KAL.

KAL looks UNCOMFORTABLE. Then TRIUMPHANTLY.

KAL

It's true.

(Beat)

Yeah you buddy. Yeah.

11

EXT/STREETS/EVENING

JASON walks into a building.

INT/ROOM

This is the workshop. Artists are painting, writers are jotting down on pad and musicians test out their instruments. JASON is looking at a big white sketchpad. He is holding a pencil.

INSERT VOICE OVER:

JASON (V.O)  
Can't focus. Just can't.

He puts his hands on his head. FRUSTRATED.

He looks around and sees everyone else doing what they do.

He then sees someone else. A girl, black, very pretty. Wearing slick sunglasses and fashionable clothes. She makes an IMMEDIATE impression on him. He looks, even STARES for a couple of seconds.

She comes in and sits down. She looks over at JASON, who looks away. She sits on next a table and takes out a pen and pad.

JASON doesn't look again.

EXT/PARK/DAY

JOBY is sitting down on a bench with DANIEL.

JOBY  
Chatting to this girl. Real beauty. We were talking for like hours. Many, many hours. Bitch could talk, but anyway I'm waiting. I'm waiting for the crunch.

DANIEL  
The crunch?

JOBY  
Yeah the crunch. The clincher. The seal to the deal. I'm waiting for the clarification for me to get some. So

I'm sitting there my cock all hard and shit listening to this woman droning on and on about her misery of not being on pop idol or x factor or whatever shit-wanked Saturday night programme she tried out for and my thing. My thing is hard. Like die-hard. I'm wanting this girl. Yeah she had a nice body. But that's not what I wanted about her. It was the fact that she was droning on. She had a mouth. A mouth that could be used for good. Not for complaining incessantly about a show which in reality the losers win and winners lose.

DANIEL

How's that?

JOBY

What?

DANIEL

How's that? I mean how is it a competition if you're going into it, to lose?

JOBY

Look at Lamar. Fucking genius that guy is. Successful career. Respectability. He didn't win his show. Yet in the long run he's the one that succeeds.

DANIEL

I guess.

JOBY

You figure.

DANIEL laughs. He's knows JOBY. Too well.

DANIEL

Diane and me-

JOBY

Still with that bitch?

DANIEL  
Joby? That's my girl-

JOBY  
You raising your voice at me?

DANIEL  
YOU JUST SAID-

JOBY  
You are not raising your voice are  
you? Cause you know me.

DANIEL calms.

DANIEL  
That's my girlfriend. Joby that's my  
girlfriend.

JOBY  
She may hurt you.

DANIEL  
She won't.

JOBY  
What are you clairvoyant or something?  
How do you know?

DANIEL  
She won't. I don't know. Just a  
feeling I got.

JOBY  
Feelings from here.

He taps DANIEL chest near the heart.

JOBY  
Don't mean shit. Feelings from here.

He taps DANIEL's head.

JOBY  
That means something. Never give you  
heart to anyone.

DANIEL

Why?

JOBY

Because they'll only take it away or  
even most likely break it. Anyone can  
break your heart.

(Beat)

See you later.

JOBY exits leaving DANIEL alone sitting forward THINKING.

14

INT/ROOM

KAL is sitting on his couch in the dark.

--- LIGHTS COME FROM TV BLUE FLICKERING ACROSS KAL'S FACE --  
--

He's watching a movie a car chase --- maybe the chase from  
one of the Bourne movies. His eyes WIDEN with every crash  
and stunt.

His eyes widen.

15

EXT/STREETS/NIGHT

JASON walks out. He walks to a bus stop and sits. The girl  
from before comes out. She looks at JASON sitting, looking  
AIMLESS. She's about to get in her car. She looks at JASON  
again. She gets in and drives off.

16

INT/BUS/NIGHT

JASON is sitting alone. He looks out.

--- EXT SHOTS OF NIGHT LIGHTS AND STREETS ---

17

INT/ROOM/NIGHT

JOBY is pushing weights. He's got muscles, a hulk of a man.  
His eyes are INTENSE and covered in sweat. He stops. He

picks up a towel and wipes his face. He stands up and walks over to a mirror. He stands in front and looks at himself.

CUT TO: 3

INT/TOILETS

JOBY head butts the OTHER GUY square in the nose. OTHER GUY falls on the floor with blood spilling from his nose.

JOBY picks him up and head butts him again. Then JOBY kicks the OTHER GUY on the floor several times.

CUTS BACK TO SCENE 17

JOBY snaps out. Like he was in a trance or something.

He walks over to his bedside table. He opens a draw and looks at something. (Don't see it) he continues to look at it.

18

INT/ROOM/EVENING

DIANE and DANIEL are sitting down watching TV. In each other's arms they look content.

DANIEL

I think all these shows are shit.  
Granted anything can be shown on TV,  
but most shows are not good.

DIANE

Okay so what's a good TV show?

DANIEL

Something that's not a reality TV show. I thought that TV apart from the news would be some sort of escapism, so that when you get home from work or college that you can watch something, that you know is set. Something you can identify with, but still chuckle with your friends that the plot is so ludicrous and none of it can be real. I mean, shit can I watch a programme about a guy who looks like me and acts like me every week going into every

pitfall and making me feel bad in the process?

DIANE

Well. What if the programme is not supposed to be a feel good programme? What if it's supposed to be I don't know real? Real life.

DANIEL

If you want to watch real life, look at your window. Go on the bus, the local chippie or sit and immerse on the local train, because quite simply, I want to watch TV to be entertained, nothing more, nothing less. If I want to learn, to feel real. I'll watch one of those priceless documentaries. You know the ones that are not advertised, the ones on a late night when you're bored and looking for something to watch and somehow, somehow you found yourself watching flicking on some random station. Seeing something that grabs your attention. That's my dose of reality on TV.

DIANE claps.

DIANE

That was different. A whole conversation about reality TV. Different.

DANIEL

Nothing else is on.

A mobile phone rings. It's DIANE's. She answers it.

DIANE

Hello?

(Beat)

Yeah hi, how are you?

(Beat)

Great. No seriously. That's fantastic.

(Beat)



Yes Daniel and I like would like to go.

(Beat)

Okay then bye.

She puts down the phone.

DANIEL

Go where?

DIANE

A party.

DANIEL

What party?

DIANE

One up the city. Established shindig. Real cool.

DANIEL

When?

DIANE

Friday night. You are free on Friday night?

DANIEL

Yeah, yeah I'm free. I'm free.

DIANE

Good.

She kisses him on the cheek and exits. DANIEL sits there still watching TV.

19

INT/RESTAURANT/DAY

KAL and DANIEL are sitting down talking.

DANIEL

I hate those places.

KAL

What shindigs?

DANIEL

Established ones. Everything there is all fake. I mean its some class structure. There is a class structure as soon as you get there. That pisses me off. You got these people, you know the type, the people the act all fake and talk in that posh voice, that degrading, self gratifying, pompous voice that etches the hell out of you. Those people those fucks will look down at you if you answer them in the wrong way. They judge you as soon as you answer them. That's wrong. Fucked even, but to get there, to that place knowing this and feeling that way, makes me feel like not going.

KAL

Then don't go.

DANIEL

What?

KAL

Don't go. If you don't want to go, then don't. I mean you aint married-

DANIEL

No this is Diane's thing. I have to go. This is what couples do. Support. That consistent support that all good couples have. Why do you think so many men go shopping with their women?

KAL

They want to see them buy something sexy? Like a thong or a g-string?

DANIEL

No. Cause they have to support them. A lot of women can't shop by themselves. They go by themselves to check. Not to buy. They only buy if it's some spare of the moment type thing like the dress they liked as some other chick

is circling around it. But most women always want another person there.

KAL

Why?

DANIEL

One word my friend. One word. Reassurance. A woman always needs to be reassured. Even bitches need to be reassured. They will take their best friend or the man to the shops. Because they know that they will say that the right thing. The right thing to make them buy it. The boyfriend won't complain about being at the shopping centre all day. Because he knows he may get something for his patience.

KAL

The g-string.

DANIEL

Exactly. The g-string. You see Diane needs me to be there. She needs me there.

KAL

Then you go. You better get the g-string.

DANIEL

I've already got the g-string.

KAL

Really? What's it like?

DANIEL looks at KAL shocked.

DANIEL

You're shitting me.

CUT TO: 20

INT/BUS/NIGHT

JASON is travelling on the bus again. He looks a sad sight.

21

INT/WORKSHOP/

JASON is again sketching on a canvas. Abstract sketches really. Nothing's coming out.

The same girl walks in. JASON sees her come in. she sits in her usual place. He looks back at his canvas.

The girl takes her stuff out of her bag. She looks at JASON. She gets up and walks over to him.

From the corner of his eye he sees her coming.

INSERT VOICE OVER:

JASON (V.O)

Oh shit. Oh fuck. She's coming over.  
Be cool. Be cool.

She stands next to JASON trying to act cool while still drawing some shit.

THE GIRL

What's that? A Pollock or a Warhol?

JASON

Sorry?

He looks up and pauses. This is the first time he's seen her up close.

INSERT VOICE OVER:

JASON (V.O)

She is beautiful. Real beautiful.  
Those glasses.

She takes off those glasses.

THE GIRL

Is that a Pollock or a Warhol? It  
looks like a Pollock to me.

JASON  
(Snapping out)  
Oh, this? This is nothing this is a  
Taylor.

THE GIRL  
Taylor? Never heard of him. Must be  
new.

JASON  
Oh no, no this is me or I. My last  
name. Jason, Jason Taylor.

KEISHA  
Keisha, Keisha Castle.

They shake hands.

22

EXT/STREETS/NIGHT

KEISHA and JASON walk out. He walks her to her car.

KEISHA  
I don't believe that.

JASON  
It's true.

KEISHA  
Chris is gay?

JASON  
As gay as Elton john.

KEISHA  
He hides it so well. You wouldn't  
think.

JASON  
Some people can hide their emotions.  
Can hide it well. Till they get used  
to it.

KEISHA  
Then it's not hiding anymore.

JASON nods. KEISHA walks over to driver's side and opens the door.

KEISHA

You want a lift?

JASON

Oh no it's okay. Thank you. The bus will come soon.

KEISHA

You're going to wait for the bus as this time of night?

JASON

It doesn't take long, plus it drops me near my street.

KEISHA

Well how about being dropped right outside your place? Come on, where do you live?

JASON

Oakside.

KEISHA

Oakside?

JASON

Yeah.

KEISHA

Jump in. It's on the way.

JASON

Where do you live?

KEISHA

Barnet. High Barnet.

(Beat)

Now are you going to get in or not?

JASON opens the door and he gets in. KEISHA also gets in.

INT/CAR/NIGHT

KEISHA is talking while driving. JASON looks out at the night-lights.

\*\*\* SOUND CUE- SOME SMOOTH RnB TRACK PLAYING IN BACKGROUND  
\*\*\*

KEISHA

Worst thing? Girls always have to out do each other. Same thing with guys and their cars we have with dresses. Like looking for the perfect dress. You spend maybe days looking for it and you find it. That dress is like a big thing. You know? Because it will look good and makes you feel good. It feels like a fantasy. One of those movie-type things that seems to gel. When the reality happens. You know what that is? When you eventually go out to show your prize, some other girl has got on the same dress. The same exact dress. Even worst is when that is that girl looks even better than you. Just not in that dress, but maybe in anything else she wears. It's fucked and when you first see each other. It's a shock. The fantasy is gone and unless she's not a bitch. She'll give you dirty looks. Now I'm a lady, granted there have been times when I've wanted to slap the shit of them, but I'm a lady. I'm going to degrade myself for that shit.

KEISHA stops at a traffic light. She LOOKS at JASON still looking out to the side.

KEISHA

Now either you're a good listener or you don't talk that much.

JASON

The first one.

He looks at her.

JASON  
I like to listen to you.

She smiles.

JASON  
I don't have much to say anyway.

KEISHA  
Really now?

He nods. Looking back out to the night-lights.

KEISHA  
I don't believe that.

He looks at her. She drives on.

24

INT/CAR/NIGHT

KEISHA parks up. JASON snaps out of his GAZE. She switches off the engine.

JASON  
Thanks. Thanks for the-

KEISHA  
You're welcome.

A pause. An uncomfortable one. Both look fidgety.

JASON smiles and then opens the door.

JASON  
I'll guess I'll see you next week.

KEISHA  
Next week?

JASON  
Yeah, that's when the next workshop is right?

KEISHA  
(Slightly embarrassed and confused)  
Right.



JASON gets out. KEISHA looks disappointed.

25

EXT/STREETS/NIGHT

JASON is about to walk to his place, when KEISHA's window comes down.

KEISHA

Jason.

JASON stops and turns round.

KEISHA

I don't why I'm saying this.

(Beat)

Fuck it. I like that you listen. I do.

She pauses again and looks even more embarrassed.

KEISHA

I, I better go. Next week.

She starts the car and drives off abruptly.

JASON just stands there. He smiles.

26

INT/ROOM/NIGHT

Darkness. JASON switches on the light. He looks at his mirror. He shakes his head.

--- CAMERA PANS OUT LEAVING HIM IN ISOLATION ---

27

EXT/PARK/DAY

JOBY is talking to some pretty girl, he's just met. He's trying to IMPRESS her.

JOBY

I mean I'm a realist. I don't  
pussyfoot around most shit you know?  
Why do that?

(Beat)

Life is too short. It can end just like that. What have you got for it? Nothing. I'm not here to conquer. I'm here to settle.

(Beat)

I'm not looking for love. I'm just looking for an experience. Sex is an experience. I respect couples that wait until they're married. I do respect them. I never used to respect them before. I thought what fools! For doing shit like that. Then I got it. That was their experience. Waiting. Waiting for marriage. Being with that person.

(Beat)

I couldn't do it. I want to have that experience. That experience with a person who can take you there. A person who you can see can give you that. A person like you.

THE GIRL

Like me?

JOBY

I don't even know why you asked that question. Look at you! I mean look at you! You are so beautiful. Too beautiful. You don't ever need to ask that question. Ever.

THE GIRL blushes. JOBY's got her.

JOBY

I want you.

THE GIRL

Right here?

JOBY

No. In a place where I can treat you and disarm you in ways you can never imagine. My place.

She kisses him.

THE GIRL

Lead the way.

They exit.

28

EXT/CAR PARK/EVENING

KAL is doing all these handbrake turns in his car. Each time is faster and more DANGEROUS. He does them and does them well. He stops.

CUT TO: 29

INT/CAR/EVENING

KAL is trying to catch his BREATH. He is EXHILARATED. He hands rub his steering wheel.

30

INT/BUS/NIGHT

JASON again is sitting at the back of the bus. He sees a couple near the front. Kissing.

INSERT VOICE OVER:

JASON (V.O)

Why does every bus has a couple that is feels the need show their physicality? Why am I on the bus every time?

JASON watches on, looking sadder then ever.

31

INT/BUS/NIGHT

JOBY is sleeping on the bus. A couple of hooded boys come on the bus.

They look at JOBY asleep.

HOODED BOY#1

Look. A new one. Let's get him.

HOODED BOY#2

I don't know bruv. Look how big he is.



Now if you scream. I will break every  
bone in your body.

They shake their heads CRYING.

JOBY

I don't care how old you are. As soon  
as you decide to slap an innocent  
person on a bus. You're fair game.

He walks over to their UNCONSCIOUS friend. JOBY looks down  
at him. Then looks at the others.

JOBY

I'm going to break his arm. Then I'm  
going snap your leg.

Pointing at HOODED BOY#1

JOBY

I want you to record it.

Pointing at HOODED BOY#3

JOBY breaks HOODED BOY#2's arm. The other boys scream out.

JOBY

WHAT DID I SAY!

He charges over to them.

JOBY

WHAT DID I SAY! NO SCREAMING! DID YOU  
RECORD IT? DID YOU RECORD IT?

HOODED BOY#3 nods.

JOBY walks over and is about to break HOODED BOY#1's leg.

JOBY

I saw a news report of a guy asleep at  
a bus stop. A normal guy pissed out of  
his head. He had a good night. You  
thugs tried to burn him alive. In fact  
you did.

He breaks HOODED BOY#1's leg. He screams. JOBY punches him unconscious.

JOBY

He did nothing to you bastards.  
Nothing.

JOBY takes the phone off the last one and breaks it on the floor.

JOBY

It's like signing your own death  
warrant doing happy slapping. You guys  
don't realise that? Don't you?

--- POV SHOT OF JOBY SLAMMING HIS FOOT TOWARDS THE CAMERA --  
--

BLACK SCREEN

33

INT/ROOM/NIGHT

JOBY walks in. he switches on the light. He walks into the bathroom.

34

INT/BATHROOM

JOBY switches on the light. He goes over to the sink. He washes his hands. BLOOD STREAMS from his hands. JOBY looks at his hands, which start to shake.

35

INT/BEDROOM

DANIEL is putting on his shoes. He is wearing his tux. A nice tux.

DANIEL

When are we leaving?

DIANE (O.S)

In ten minutes.

DANIEL

Oh.

DIANE (O.S)  
What was that?

DANIEL  
Nothing! Nothing!

He ties his shoelaces.

CUT TO: 36

INT/BATHROOM

DIANE is straightening her hair. She is wearing a nice satin dress. She is also on the mobile phone.

DIANE  
Yeah we're leaving in ten minutes.  
(Beat)  
Yes I know.  
(Beat)  
This is a very important night.  
(Beat)  
I know. I can't wait too. I'm wearing that satin number. You know the one?  
(Beat)  
Yes that one. Meet you where?  
(Beat)  
Okay. Bye.

She puts down the phone and puts the hair straightener down. She looks into the mirror for a second. A pause. A deep breath. She opens the door slowly.

--- POV SHOT ---

DIANE sees DANIEL sitting on the bed. Looking at the picture on the bedside table.

37

INT/BEDROOM

DANIEL picks up the picture and strokes it. He has a DREAMY smile, the only smile a man who's truly in LOVE has. He places the picture back on the bedside table.

38

INT/BATHROOM

DIANE shuts the door back. She looks guilty, real GUILTY.

39

INT/HALL/NIGHT

DANIEL and DIANE walk in. the place, large and is full of elegance. People in tuxedos and ladies in dresses.

\*\*\* SOUND CUE - ELEGANT PARTY MUSIC IN BACKGROUND \*\*\*

A man (White, in his thirties, blonde) looks over at the two. He is sitting down, but puts down his glass when he sees them. He gets up and rushes over.

DIANE sees him and stops. He joins the two.

DIANE

Graham!

GRAHAM

Diane! How are you doing?

They hug. He kisses her on the cheek. DANIEL looks like he wants to crack his face.

DIANE

I'm fine. I'm good.

GRAHAM

I'm so glad you made it tonight.

(Beat)

Daniel? How are you doing old chap!

DANIEL

I'm fine graham. You?

GRAHAM

Happy to be alive my friend. Happy.

(Beat)

You two must sit. Come on.

They leave to the table.

40

INT/HALL



DANIEL, DIANE and GRAHAM are sitting on the table. DIANE and GRAHAM are having chat about work. DANIEL looks positively bored playing with his glass.

GRAHAM

So you know dear girl. The stock will rise. The stock will rise!

DIANE

What about the takeover? From the Lyons company? Or is it the rumoured merger that I've been hearing about?

GRAHAM

Well if you're ever asked. You didn't hear this from me.

(Beat)

I've heard that the Lyons is being investigated.

DIANE

What? What for?

GRAHAM

For their records. Apparently the manoeuvres for purchasing other companies in the past. Have been what you say less than chivalrous. The Lyons are very aggressive and that's what scaring these other companies. They always get what they want. There are even rumours that they plant people in the companies that they are after. For information.

DIANE

No shit.

GRAHAM nods while slipping his drink. DIANE looks at DANIEL and smiles.

DIANE

You okay honey?

DANIEL

Fine. Just fine. When do we leave?

DIANE  
Not for a while yet. I'm going to the  
bathroom. Graham keep an eye on him.

GRAHAM  
I sure will.

DANIEL  
Don't touch me.

DIANE gets up and exits.

GRAHAM  
What wrong Daniel?

DANIEL  
Mind my French, but I hate being these  
fucking places.

GRAHAM  
Me too.

DANIEL  
No shit?

GRAHAM  
No. I was lying. Trying to inject a  
bit humour.

DANIEL  
That didn't work.

CUT TO: 41

INT/ROOM/NIGHT

DIANE is walking, looking round for something.

A VOICE (O.S)  
You're late.

DIANE smiles. She stops.

DIANE  
Graham did his job. Too well I guess.

A VOICE (O.S)  
So your man is being kept busy?

DIANE

Most definitely.

There is a dark figure standing behind her.

MAN BEHIND

I do remember that dress. That  
satin dress.

DIANE turns round smiling.

DIANE

I wore it for tonight. For you.

The man enters the light. (Moonlight) he is tall, dark and  
striking. He is also wearing a tuxedo.

THE MAN

You look stunning. If I were your man,  
I wouldn't let you out of my sight.

DIANE

You wouldn't?

THE MAN

No.

He kisses her. More AGGRESSIVELY. More SEXUAL. He picks her  
up and rams her to the wall. His pants drop, he lifts her  
skirt.

DIANE's face is in ECSTASY, sweaty and taken in with the  
moment.

DIANE

Simon! Fuck! Simon!

SIMON strokes her leg and then the dress.

SIMON

I love this dress. That's why I bought  
it for you.

They carry on having sex.

--- CAMERA PANS AWAY LEAVING THE TWO ---

INT/ROOM/NIGHT

DIANE and DANIEL come in. she sits on the bed. Kicks off her shoes. DANIEL takes off his shoes and sits next to her. He kisses her shoulder then her neck.

Her eyes should close, but don't.

DIANE

Honey, honey,

He keeps kissing her neck and shoulder. Then her cheek. She pulls away. DANIEL looks shocked.

DIANE

I'm tired.

She gets up and walks to the bathroom. She stops by the door.

DIANE

I'm sorry.

DANIEL shakes his head. She walks in leaving DANIEL alone.

INT/ROOM/DAY

KAL is flicking through the yellow pages. He sees an ad.

--- STUNT DRIVING SCHOOL 13 WINDSLOP AVENUE, STANMORE,  
MIDDLESEX HA9 4RG, PHONE NO: 020 8205 7789 ---

He picks up the phone and dials the number.

KAL

Yes hello, is this the stunt driving school? I mean you are having me on here?

(Beat)

For real? Yes, yes I can come down.  
When? Anytime. Wednesday? Fine.

He puts down the phone and smiles.

EXT/PARK/DAY

DANIEL and JASON are sitting down on a bench. DANIEL looks as sad as JASON.

DANIEL

Do you think it's possible, possible to have a monogamous relationship these days?

JASON

Monogamous?

DANIEL nods.

JASON

Do you want the friends' answer or the real answer?

DANIEL

Real.

JASON

My opinion and only my opinion is no. Too many people fuck about. They've got it put into their heads that if they stay with one person they are wasting their time or there are missing out on something amazing. A grandiose night that may not even be that life changing. So many people see commitment as a sentence, a prison sentence and not as a privilege. An honour. People want to experience life? Those people are going about it the wrong way. Why sleep around or fuck about? What does that really get you? I'll tell you what it's gets you. Nothing. They'll wake up alone. With stories not memories and the only lasting memory they'll have is the person who they messed about. Who they hurt.

DANIEL

I tend to forget. About what happened.

JASON

Do you know I've been officially  
depressed for two and a half years?  
Two and a half years. Shit. When you  
say it out loud it really is  
something.

DANIEL

I know.

(Beat)

You'll be okay. Soon the pain will go.  
You'll be back.

JASON

I don't know. I mean I feel hollow in  
here-

He points to his chest.

JASON

I feel real hollow. Like I can't fill  
it. It hurts so much.

JASON starts to tear up. COUGHING to deflect the tears.

JASON

There's this girl. In my workshop.  
Keisha.

DANIEL

She nice?

JASON

(Looking out to the park)

Yeah, yeah she is nice. She's vibrant  
and talkative. I mean that girl can  
talk! I'll tell you that!

He laughs.

DANIEL

Why don't you-

JASON

I know. I should. I mean she actually seems to be interested in me. It's just-

DANIEL

What?

JASON

I still have this pain. In here and its holding me back. I just can't get rid of it. I can't. I don't know how to.

DANIEL sighs.

DANIEL

I've known for a long time Jase, and in all that time. You have come through a lot of shit. This may be hard, may feel bad. But you'll come through. When that happens you'll see how strong you are and how happy you'll become. Maybe that Keisha girl is a sign. Change in fortune or whatnot. Whatever happens Kal, Joby and I, will always be here for you. Always.

They hug. They come out that embrace. JASON wipes his tears and laughs. They both laugh.

JASON

That's it. No more dr Quinn medicine woman.

They laugh again.

JASON

What you asked me before.

DANIEL

Yeah.

JASON

I think there are a select few who can be in a monogamous relationship. Like you and Diane.

DANIEL  
You're just saying that.

JASON  
I think you guys will last. I would  
love to have what you have with her. I  
really would. Something that's true.

DANIEL smiles. It's not a sure smile.

45

EXT/STREETS/DAY

JOBY is walking. He looks tired. Sad even. Knocks past  
people like they are not even there. One guy with his  
girlfriend. He knocks him.

KNOCKED GUY  
Hey you! You shit! Watch where you're  
going!

JOBY turns. That glare, that psychotic glare appears.

JOBY walks over and grabs the guy by his neck lifting him  
off the ground. The girlfriend leaps onto JOBY's back  
trying to help.

JOBY is shaking with anger. Then he snaps out. He looks in  
shock. He drops the guy and the girl and runs off.

The girl hugs her boyfriend who is clutching his neck  
getting his breath back.

46

EXT/PARK/DAY

JOBY is sitting on a bench. His hands wrapped around  
himself. Crying.

47

INT/ROOM/DAY

KAL walks into scene. It is the driving school. Posters of  
bullet and the French connection movies are around the  
room.



A man looking in his forties comes in wearing a t-shirt and tracksuit bottoms and also a cap with bob on it.

BOB

Can I help you?

KAL

Yeah, yeah. I have an appointment at two?

BOB takes out a clipboard and looks over a list of names.

BOB

Kalpesh?

KAL

Yes.

BOB

Well let's see what you are made of.

CUT TO: 48

EXT/STRECH/DAY

Looking like a large car park. A car is speeding down fast taking turns at speed and doing handbrake turns. One handbrake turns is goes right near the camera.

CUT TO: 49

INT/CAR/DAY

KAL driving is exhilarated. BOB is pleasantly surprised. He nods impressed at KAL.

50

INT/WORKSHOP/

KEISHA is reading a book. JASON keeps looking over at her. Every so often she reciprocates.

51

EXT/STREETS/NIGHT

KEISHA is walking to her car. JASON runs into scene.

JASON

Keisha! Keisha!

KEISHA she stops and turns around.

He runs up to her.

JASON

Hi!

KEISHA

(Non- enthusiastically)

Hi.

JASON

Look I'm sorry.

KEISHA

Sorry for what?

JASON

I don't know. I'm just sorry.

KEISHA

Six words. Well done.

JASON

I deserve that. I want to make it up to you somehow.

KEISHA

Why? What are you sorry for?

JASON

I guess for only just listening and not talking.

She smiles. He smiles.

KEISHA

Get in.

She opens the door.

JASON

Where are we going?

KEISHA

You'll see.

JASON gets in, as does KEISHA. They drive off.

52

INT/BAR/NIGHT

JASON and KEISHA are sitting on a booth in a cool bar. Has a dusky, jazzy look. Real cool. Nice soft mood lighting dark with smattering of light around.

\*\*\* SOUND CUE --- SOFT RNB MUSIC LIKE JILL SCOTT OR ERYKAH BADU PLAYING IN BACKGROUND ---- \*\*\*

KEISHA

So tell me something.

JASON

Tell you what?

KEISHA

I don't know. Something.

JASON

I don't have much to say.

KEISHA

Everyone's got something to say. A lot of things.

(Beat)

Art. What made you go into that?

JASON

I was always good at it. Even when I was a kid. I was always good at it. It just felt natural to me. I could just pick up a pencil and just draw. I wouldn't have to give it a second's thought. I was always good at it.

KEISHA nods.

JASON

Same thing with you and writing?

KEISHA

Not really. I kinda got into writing by accident.

JASON

Really?

KEISHA

Yeah. I wanted to do something in child psychology, but that never came into fruition. I was going out with this guy. A real fucker. Went out with him for a while. He was a real prick to me. I was one of those girls who just went for the bad-boy because that shit was exciting. Plus you know every woman wants to mould their man into what they want them to be.

JASON

Let me guess. He fucked you around?

KEISHA

Mentally and physically. Every night was something new to gripe about. I kept a diary. All that time. One day I read it just at the off-chance and hey presto I re-wrote it into a book.

JASON

Just like that huh?

KEISHA

Just like that. I do want to write something different though like a feel-good book or something.

They both drink at the same time. JASON looks around at the bar.

JASON

Nice place.

KEISHA

It is. It's a little hidden, but if you look hard enough you will find it.

JASON

That was random.

KEISHA

Sure was!

They both laugh.

53

INT/BAR

JASON and KEISHA chat on.

JASON

I couldn't rap. Yeah that's it.

KEISHA

You couldn't rap. That's your only deterrent.

JASON

Well yeah, I mean these days it's so hard to be a kid. I wouldn't want to be a teenager these days. All that pressure. You have to look like this and dress like whatever. It wasn't that bad in our day.

KEISHA

It is superficial.

JASON

Very.

JASON takes another sip from his drink. KEISHA sips plays with her glass.

KEISHA

I have to ask, as we're going on about superficiality here. Why is it that lighter skinned people get more dates? More popular? Like singers and shit.

JASON

How is that superficial?

KEISHA

It is superficial. It is! Like there is more of a chance for a example in the music business a lighter skinned

person to make it then a darker  
skinned person.

JASON  
They're more marketable.

KEISHA  
Exactly.

JASON  
Okay. If you see two people. One  
wearing black, all black, the other  
wearing all white. Who do you look at  
first?

KEISHA  
The one in white.

JASON  
Exactly.

KEISHA  
Not fair.

JASON  
There are a lot of beautiful darker  
skinned people out there. They can be  
discovered. It's like an untapped  
resource.

KEISHA  
What about me?

JASON  
What about you?

KEISHA  
You think I'm beautiful?

JASON looks away and then looks at her. He seems NERVOUS at  
the beginning. Then seems to gain CONFIDENCE.

JASON  
Yes. I do think you're beautiful.

He then looks away again. KEISHA smiles. They sit in  
silence.

EXT/STREETS/NIGHT

The car parks outside JASON's place. KEISHA and JASON come out.

He looks up and then looks at her. She does the same.

JASON  
I'm not good at this sort of thing.

KEISHA  
Neither am I.

JASON  
Okay well here it goes!  
(Beat)  
Do you want to come in? Have something  
to drink.

KEISHA  
Okay.

JASON  
(Nodding in surprise)  
Okay.

He takes his keys with nerves somehow drop them. They both kneel down. She gives him the keys.

A look is exchanged.

KEISHA  
I've made this easier for you. I hope  
you know that.

JASON  
I know.

They both stand up and walk towards the flat. They got to the doorstep. JASON puts the keys through. He starts to open the door.

KEISHA kisses his neck. JASON stops. His eyes close. She starts to massage his shoulders and kisses his neck again. Her eyes close, JASON opens the door they go in.

55

INT/BEDROOM/NIGHT

KEISHA and JASON are having sex.

56

INT/BEDROOM/MORNING

JASON and KEISHA are lying down in each other's arms asleep.

57

EXT/PARK/DAY

JASON is talking to JOBY about the last two scenes.

JASON

I had sex. Three times. With one girl.  
At the same night.

JOBY

Congratulations. Your dick works. Wow!

JOBY starts to clap.

JASON

You can't say anything. You can't say  
anything. Nothing not even you can  
ruin this mood. Can wipe this grin off  
this face.

JOBY

What if I slap it? Slap the grin off  
your face? Shut up. You had sex good  
for you. I'm happy, but stop flaunting  
that shit in my face.

JASON

What have I done?

JOBY

Do I flaunt my sexual escapades in  
your face?

JASON



On a daily basis? Yes.

JOBY seems startled by this.

JOBY

I do?

JASON

Sometimes. Jo-

JOBY gets up and leaves.

JASON

Jo! Jo!

JASON looks shocked. JOBY just walks off.

58

INT/BAR/NIGHT

KAL is chatting to a pretty blonde girl. She actually seems to be interested in what he's saying.

KAL

None of that shit matters.

BLONDE GIRL

What shit?

KAL

Sex. Sex before marriage. I mean yeah if you find the right person, then you should wait. Me? I don't want to deny myself any possible satisfaction.

BLONDE GIRL

So what type of girls do you like?

KAL

Ones that are breathing. Dead girls get in the way of conversating!

She laughs. KAL takes a CONFIDENT sip from his drink.

KAL

I like a woman with class you know? A real classy broad.

BLONDE GIRL

Classy broad?

KAL

Yeah, well I mean not some upper class bitch. Born with some sliver spoon in her mouth, but one who isn't face deep in her own excretion on a Saturday night.

BLONDE GIRL

What if she likes to party?

KAL

Hey there's partying and there's making an ass of yourself. If you drink, and granted that's okay, let your inhibitions out and shit. That's fine, but keeps that under control. Fuck I mean it's dangerous out there. So many things can happen you know? Too many things.

(Beat)

You don't get any rest with a woman like that. I'm generalising sure, I am and I'm not going to deny that, it's just-

(Beat)

You can't trust someone you know who is going to get pissed and the world is an unknown after that. Sleepless night, constant worry and for what? A girl who just going to have fun, live long and prosper right? Nah you can tell that shit to the tourists. Me? I'm not a believer. I want someone classy who I can trust. Someone who can have a good time, but knows when her limit is.

BLONDE GIRL

Talking from life experience? Let me guess you've been through that shit? You got with the wrong girl and she went off one? She made you into this non compromising guy who looks over

his shoulder anytime a girl takes a G  
and T to her lips, leaps on a table  
and takes her top off. I think, I  
think that you say that losing your  
inhibitions is fine, you say it, but  
you don't believe in it. Am I right to  
presume that?

KAL

All that from one little speech.

BLONDE GIRL

I read people. I read people very  
well.

KAL

(Leaning closer)

I have a rebuttal for what you just  
said, but I want to carry on this  
theological conversation at another  
location. You want to come with me?

BLONDE GIRL

Where?

KAL

Where ever you want.

She finishes her drink. She puts out this seductive smile.  
She gets up. KAL smiles and finishes his drink.

He gets up.

59

INT/BEDROOM/NIGHT

DANIEL and DIANE are sleeping. DIANE's eyes open. She looks  
at DANIEL asleep. She gets up slowly, pulling the covers  
off ever so slightly. She takes her mobile from the bedside  
table. She tiptoes out the room.

60

INT/LIVING ROOM/

DIANE is sitting on the couch. She is ringing someone. She  
looks nervous yet excited.

\*\*\* SOUND CUE- DIALING TONE \*\*\*

\*\*\* SOUND CUE- ANSWER CLICK \*\*\*

MAN  
(Sleepy tone)

Hello?

DIANE  
Simon? It's me.

SIMON  
Oh, sweetness. Shit the time.

DIANE  
I'm sorry, I'm sorry. I just couldn't  
stop thinking about you.

SIMON  
You couldn't?

DIANE  
No. This, this is weird. I've never  
felt this way.

SIMON  
Me neither.

DIANE smiles like a little girl excited.

DIANE  
Are we still meeting up tomorrow  
night?

SIMON  
Yes. Can you come?

DIANE  
I can.

SIMON  
Okay. I'll call you in the morning.

DIANE  
Okay.

SIMON

Bye.

DIANE

Bye.

She puts down the phone.

61

INT/BEDROOM/NIGHT

DIANE walks in and sees DANIEL awake. She looks startled.

DIANE

Babe! You startled me!

DANIEL

I was wondering where you were.

DIANE

I was in the kitchen. I was thirsty.  
Summer nights.

She gets back into bed and pulls covers over her.

DANIEL

I love you.

DIANE looks at DANIEL looking almost guilty.

DIANE

I, I love you too.

DANIEL

No. I don't think you understand. I  
love you. You mean everything to me.  
Absolutely everything.

DIANE

I do. I understand.

He leans in and kisses her. Her eyes close.

DANIEL

Night.

DIANE

Night.

DANIEL goes back to sleep, DIANE stays awake.

62

INT/LIVING ROOM/MORNING

KAL is talking to JASON about his theological conversations with that girl.

KAL

Her name was Donna. Man, she had a body. A body like some Greek goddess.

JASON

Good night huh?

KAL

Understatement of the year! It was a night to remember.

JASON

So are you going to call her back?

KAL

(Nonchalantly)

No.

JASON

What?

KAL

I did her. That was it. That was my objective, I achieved my objective, and there is nothing else I want.

JASON

I thought you said you had some connection-

KAL

Theological. Theological conversation. Just that nothing more.

JASON

Okay.

KAL

What about you?

JASON

What about me?

KAL

That girl, that girl from your workshop. The fit one?

JASON

Keisha.

KAL

Yeah her? So?

JASON

We met up.

KAL

Yes?

JASON

We talked.

KAL

Okay?

JASON

We went to a bar. A real nice one.

KAL

Save me the pleasantries okay. Go to the important part. Have you seen her breasts?

JASON

Yes.

KAL

What are they like?

JASON

Fuck!

KAL

What?

JASON  
You're serious?

KAL  
Yes absolutely.

JASON  
I worry about you.

KAL  
Whatever! Come on!

JASON looks away for a second collecting the information from his brain. The last time she was at his place.

JASON  
They were, were nice.  
Everything was nice. I  
hadn't felt that way in a  
long time. Kinda forgot  
what it was like.

KAL  
Good that you've finally  
moved on. I mean two years  
after that shit can really-

JASON  
I know Kal. I know.

63

INT/PHOTOCOPY ROOM

DIANE (wearing shirt and skirt) is in there printing some reports. SIMON walks in and shuts the door.

DIANE  
(Not looking behind)  
I'll be done in a minute.

SIMON  
That's fine real fine. The view I've  
got.

He looks at her ass. She smiles.

SIMON



Did you know that I love this skirt on you? Shows off your magnificent derriere.

He wraps his arms around her and kisses her cheek.

DIANE

You know you're the only one who can say cheesy shit like that to me?

SIMON

Yeah, well it's me.

She turns around and they kiss passionately.

SIMON

I heard about some functions within the directors. Rumours abound.

DIANE

They're worried about the Lyons.

SIMON

Why?

DIANE

Just that there are planning some sort of take over. They have some approaches, some aggressive approaches. Some sort of investigation taking place.

SIMON

Shit.

DIANE

I know.

They kiss again.

SIMON

Did I happen to tell you how beautiful you look today?

DIANE

No you haven't.

SIMON

Well you do.

DIANE

Carry on.

They kiss again.

64

INT/BEDROOM/DAY

DANIEL sitting on the bed looking at a photo frame. It's a photo of DIANE. He strokes the picture. Smiles.

65

INT/WORKSHOP

KEISHA smiles at JASON. JASON smiles at KEISHA. Both in their usual places.

66

INT/ROOM

JASON is drawing a portrait of KEISHA sitting down on a pose. He studies her face. This is very intimate.

67

INT/BEDROOM

KEISHA and JASON are lying down again. She is asleep, he is awake. He looks at her.

68

INT/HALLWAY

JASON walks down towards a door. He takes a key out. He looks behind and opens the door.

69

INT/ROOM

Darkness. Light switched on. JASON enters. It is a small room almost like a closet. He looks at the portrait that he's done of KEISHA. All around are paintings.

Some are portraits of a female and she's not Keisha. He sits on a stool. He rubs his shoulder almost massaging it as he looks at the portrait.

70a

INT/BATHROOM

JOBY is washing his face. He looks into the mirror. Stares even. He then turns round.

CUTS TO: 70b

INT/BEDROOM

The girl from the park sleeping on his bed.

70c

INT/BATHROOM

JOBY looks back at his own reflection. He wipes his face with a towel. He walks into the bedroom.

INT/BEDROOM

JOBY opens the draw and looks at something. He closes his eyes and shuts the draw. He puts his head in his hands.

71

EXT/PARK/EVENING

JASON and JOBY are sitting on a bench again.

JOBY

I'm sorry.

JASON

You don't-

JOBY

No Jay I do. I'm sorry. I'm glad you've met someone. I'm glad you're happy.

(Beat)

I've just been on a funk lately. A real bad one.

JASON

What? What happened?

JOBY

You hear about those kids, those happy slappers who got fucked up three weeks ago?

JASON

Yeah.

JOBY

I'm the one who fucked them up.

JASON looks at JOBY shocked.

JASON

I don't know what to say.

JOBY

Nothing you can say.

(Beat)

I remember. That night. Shit. You know a part of me loved doing that, giving those kids a beating cause they need that shit. You can't do that to people. These stupid kids doing that shit because their lives are so messed up, they needed to be broken. They had to have that education. To pay for those sins.

(Beat)

There's another part of me. I was scared. Real scared.

JASON

You're not scared of anything.

JOBY looks at JASON and then looks out.

JOBY

I was scared of killing that one boy. I could've killed him. I was this close.

He does estimation with his fingers.

JOBY

I didn't run off. I walked. I didn't think about it until I got home. I didn't sweat about until recently. Those kids didn't rat me out. I broke them and I was this close to finishing them. No kid deserves that. Then I begin to wonder how much of a good person am I? If I am a good person?

JASON

You are. You know why I say that?

JOBY shakes his head.

JASON

You didn't kill them Jo. You didn't kill them. That's the difference between someone who's good and someone's who's real messed up.

JOBY

Thanks Jay. Thanks.

They shake hands.

72

INT/KITCHEN

DIANE is washing up the dishes. DANIEL brings in his plate. He stands behind DIANE and looks at her. He walks up behind her and wraps his arms around her. He kisses her neck and shoulders. DIANE's eyes close.

DANIEL

What is going on with us?

DIANE

Nothing.

DANIEL

I just feel-

DIANE

Things are evolved. My feelings for you are still the same-

DANIEL

Sometimes, sometimes I feel some distance. I couldn't take that. I don't want anything to happen to us. Diane. I can't let anything happen to us. I don't want to put any pressure on you, but I'll break. That's it. I'm over. I don't give a flying shit about anything else.

DIANE nods. She looks very guilty. He kisses her on the cheek. She musters a smile. He exits. She turns around and looks at him.

73

INT/BAR

The four guys and KEISHA are sitting around at a table. All have drinks on the table.

KAL

So I'm sitting there and this girl has this vacant look on her face. I'm thinking 'what is she doing?' I'm right there primed and ready. I've kissed her, complemented her, and done all the shit. I'm waiting. She then says I believe we should wait.

The guys laugh.

KAL

Now I've been chatting to this girl for three, not two but, three hours! Three fucking hours and I get her out of her seat. Step 1. Step 2 I get her to my place.

JOBY

Don't you mean your parents house?

KAL

Yeah I meant that asshole!

Everyone laughs except JOBY who looks serious.

KAL

So I get her to my parents' place-

JOBY  
What do you mean asshole?

KAL  
Sorry?

JOBY  
Why did you call me an asshole?

KAL  
Jo it's a figure of speech.

JOBY  
Well I figure that it's not type of  
speech that I want to be directed to  
me. Now I ask again why did you call  
me an asshole?

Everyone looks serious.

KAL  
Jo look I'm sorry-

JASON  
Jo just leave it-

JOBY  
Shut the fuck up Jason! This doesn't  
concern you. Now I ask again why did  
you call me an asshole?

KAL  
Look I apologise yeah, I apologise!

JOBY  
I don't give a fuck about that. This  
is not about that. What I want to know  
why you would call me that?

KAL  
I don't know.

JOBY  
You don't know. Then why did you say  
it? Why at that very time did you  
decide to say that? Why did that word

come into your mind at that very moment?

KAL

I don't know.

JOBY

FUCK! You can't say anything else.

He slams his hand on table causing the glasses to shake.

JOBY

Now I'm going to ask you this. Do I look like an asshole?

KAL

No.

JOBY

Then why say it?

KAL

I-

JOBY

Don't say you don't know. I will fucking slap the shit out of you if you say that.

KAL

I-

JOBY

Who's the asshole here?

(Beat)

Who's the asshole here?

KAL

I am.

JOBY

Say it louder.

KAL

(Louder)

I am.





Not all the time.

KEISHA

I don't know how you can be friends  
with a person like that?

JASON

Like what?

KEISHA

A person with a short fuse.

JASON

You don't know him. You presume to  
know him on one thing. A minor  
incident. You don't know him.

KEISHA

Sorry.

There is awkward silence.

74

INT/BEDROOM

JASON is lying down with KEISHA. She is writing down  
something on her notepad. JASON is watching TV.

KEISHA

We are cool aren't we?

She looks at him.

JASON

Yeah.

He switches off the TV.

JASON

We're cool.

KEISHA

Cause I didn't mean-

JASON

I know that what you saw didn't look  
right, but that's how Joby is. He's a

psycho yeah, but who hasn't got a psycho mate? Joby is loyal more than anything. Very loyal. He'd die for anyone he's close to.

KEISHA

Friends to the end?

JASON

I'd like to think so.

She writes something down and then puts the pen and the pad down.

KEISHA

Tell me something.

JASON

Something.

KEISHA

No don't say it wise-ass! Tell me something. Like about your last girlfriend? What was she like?

JASON

Why?

KEISHA

I told you about mine.

JASON

She was a bitch.

KEISHA

Must be more?

JASON

I DON'T WANT TO TALK ABOUT HER OKAY!

JASON gets up and walks out.

KEISHA

Why the fuck are you being such a prick for? Huh? Huh?

She sits and shakes her head.

INT/BEDROOM

DANIEL walks in and switches on the light. He finds a note. It's from Diane. He picks up and reads.

DANIEL

Gone out with some friends. Left something for you in the oven.

He rips up the note.

DANIEL

Shit.

He takes off his jacket and sits on the bed. He looks at that same photo frame.

INT/ROOM

KAL walks in. he switches on the light. His answering machine is on. Red light blinking. He takes off his jacket. He presses the play button.

MACHINE

One new message. Five messages. First message.

The message is from BOB.

BOB

Kal, Bob here! I know this is fast, but I've got you a job. It's on some gangster movie. A chase sequence. Two days work. Give me a call ASAP.

\*\*\* SOUND CUE- BEEP \*\*\*

KAL smiles as he presses the stop button. He jumps up and punches the air.

EXT/STREETS/NIGHT

JOBY is walking home. Three guys are following him. All black and dressed in black. JOBY stops. He turns round.

JOBY

Now I don't need protection. So-

The guy in the middle comes forward. Tall, dark and looks extremely pissed.

GUY (MIDDLE)

Do you know Carly?

JOBY

Yeah.

GUY (MIDDLE)

You've been fucking Carly?

JOBY

Who wants to know?

GUY (MIDDLE)

Me. Her man.

JOBY sighs.

JOBY

Look bro I didn't-

GUY (MIDDLE)

SHUT UP! SHUT THE FUCK UP!

JOBY

What?

GUY (MIDDLE)

You don't talk. I talk. Now you don't seem to get the rules. You don't fuck no next man's girl, especially when next man's can end you like that!

JOBY

If you let me talk-

CARLY'S BOYFRIEND

SHUT UP! Shit! This is going to be easier then I thought. You see I was

just going to threaten you. Now cause you're giving me attitude. I'm going to have to kick your head in.

JOBY

You can try.

CARLY'S BOYFRIEND

Sorry?

JOBY

You can try.

The guy nods and takes out one of those police batons. The flick ones.

JOBY

I would walk away before you get really hurt. Cause I'll break you.

CARLY'S BOYFRIEND charges at JOBY swinging the baton which JOBY catches. JOBY headbutt him and then breaks his arm.

The guy screams out in pain. He lands on the ground.

The other two try to grab JOBY, but JOBY flings out both fists catching them at the same time. They fall to the ground. JOBY picks them up and slams their heads together. They drop to the ground.

JOBY walks over to the first guy. He kneels down.

JOBY

I never knew you existed. Carly was some girl I met at a park. I know of the rules. I wouldn't, WOULDN'T DO THAT TO SOME NEXT MAN! AND I TRIED TO FUCKING TELL YOU THAT AND YOU DON'T LISTEN! YOU FORCED MY HAND! And this is what you get. Now I'm sorry this happened to you, but I think this quarrel is between you and Carly. Nothing to do with me.

JOBY walks off. Leaving the trail of destruction behind him. The guy though clutching his arm watches JOBY.

INT/LIVING ROOM/NIGHT

JASON is sitting on the settee watching the TV. Light source coming from the TV. KEISHA comes in. she sits next to him.

KEISHA

I'm sorry. I don't know why I pry into these things. I think its some sort of defect. I tell everyone stories about my ex. So I guess I expect everyone else to reciprocate. I'm sorry Jason.

JASON

She was a bitch. She hurt me.

KEISHA

She left you? For someone else?

JASON

She hit me.

He shows his shoulder. A large gash across it.

KEISHA

I thought it was a birthmark.

JASON

She had a temper. That night she was particularly angry. She sliced me with a knife.

KEISHA

Jason, you don't-

JASON

She put me down all the time. Made me feel low. Called me worthless and ugly. Made me feel like nothing. I can understand why some women stay with those abusive fucks. I thought she would change. She didn't.

KEISHA

You never fought back?

JASON

I didn't have the heart to. Plus if I did, who are the police are going to believe?

(Beat)

She once tried to pour boiling water over me. Over some stupid argument. I grabbed the pot and I grabbed her neck. My arm was shaking. I wanted to, but I couldn't.

(Beat)

You know what it's like to hate the one you also love?

KEISHA

I do.

JASON

I was hurting everyday. My heart was hurting everyday. Then the pain made sense. I was used to it.

(Beat)

I'm trying Keisha. I'm really trying.

He bursts out crying. She hugs him. Crying also.

KEISHA

I know babe. I know.

--- CAMERA PANS AWAY FROM TWO ---

79

INT/BEDROOM/EARLY MORNING

DANIEL is asleep on the bed. DIANE is comes in tiptoeing. She takes off her shoes and climbs in slowly; she pulls the covers over meticulously.

She doesn't realise that DANIEL is awake. A tear falls from his eye.

80

INT/BUS

DANIEL looking the worse for wear. He has bags under his eyes. He looks like he has no life.



EXT/PARK

DANIEL is sitting on the bench. He looks at a couple walking hand in hand. A tear falls.

KAL, JOBY and JASON come and sit next to him and console him.

INT/LIVING ROOM

The four are sitting round a table. Drinks around as well.

DANIEL

I don't know what to do. I love her. I love her so much. It's just this feeling I got. I don't know what to do.

KAL

You need to do what any other person in your situation would do. You check her phone.

JASON

What?

KAL

You check her last received and dialled numbers and ring the number you don't recognise or some guy you don't know of. Most likely you ring the number that has been most rung other than your own.

DANIEL

You think?

JASON

No! Dan why don't you ask her? Ask for the truth?

KAL

She'll deny it.

JASON

If she loves him, she won't.

KAL

She will. She's got something safe.  
She won't want to ruin it. She wants  
to have her fun. They all do.

DANIEL

Joby. What do you think?

JOBY

Check her phone and ring the guy.

JASON

What?

JOBY

She'll deny it. Five-year  
relationship. Little fling. She won't  
want to risk it.

DANIEL nods.

JASON

We don't know if she is though. She  
might not be cheating.

JOBY

If Dan says he's got a feeling. Then  
I'll believe him. Those feelings don't  
come out of nowhere for a reason. It's  
a shift, a negative shift and it needs  
to be found out. Get her phone.

DANIEL nods looking very sad. JASON watches him very  
closely.

83

INT/BEDROOM

\*\*\* SOUND CUE - SHOWER RUNNING IN BACKGROUND- \*\*\*

DIANE is in the shower. Shown by the light seeping from the  
shut door/bathroom. DANIEL walks in. He looks at the door.  
He sits on the bed. Her phone is on the bedside table. He  
picks it up.

He checks the dialled numbers. Simon's number pops up.

DANIEL looks around and then exits.

84

INT/LIVING ROOM

DANIEL sits down. Simon's number is there. He presses the call button. He is cautious.

\*\*\* SOUND CUE - RINGING - \*\*\*

SIMON

Baby! I didn't expect to you to ring  
so soon-

DANIEL starts to shake more of anger then shock. Tears of anger spill.

SIMON

You okay? Any more news on the  
investors?

DANIEL

You fuck. You bastard. You're sleeping  
with my girlfriend.

SIMON

The boyfriend. Wow. I didn't think we  
were ever going to talk.

DANIEL

You fuck-

SIMON

Listen to me. If you were doing your  
job and maybe taking her out once and  
a while.

DANIEL

I'm going to kick the living-

SIMON

Spare me with that. I've heard many  
threats in my time.

DANIEL

I'll kill you!

SIMON

That's better. Now listen. I don't want to spar anymore. I'm tired. Last night was a bitch.

DANIEL throws the phone to the wall. He is shaking, tearful. He is disorientated. He grabs his coat. He exits.

85a

INT/LIVING ROOM

KEISHA and JASON are watching TV.

\*\*\* SOUND CUE - DOORBELL RINGS - \*\*\*

JASON gets up.

85b

INT/DOORWAY

JASON walks into scene and opens the door. It's DANIEL, standing in the rain.

JASON

Shit! Dan come in! Come in!

DANIEL

It's true Jay. It's true.

JASON

(Consolingly)

Dan. Come in.

DANIEL comes in. JASON puts his arm across his shoulder. He shuts the door.

86

INT/LIVING ROOM

DANIEL staring at the TV. Blinkless in shock.

87

INT/KITCHEN

KEISHA is making DANIEL a cup of tea. JASON is in there looking at him. Sitting there motionless.

KEISHA

Is he going to be okay?

JASON shakes his head.

JASON

He doesn't deserve this. This was never meant to happen. Five years. They were supposed to be together forever.

KEISHA

Five years.

JASON

Thrown away just like that. He might not recover.

KEISHA

Everyone recovers.

JASON

(Looking at KEISHA)

Not everyone.

(Beat)

Imagine seeing the person who was the dream person. That fantasy that occurred in only your most personal dreams. Someone who couldn't be real. Imagine meeting that person. Having that person talk to you. Even imagine that person falling in love with you.

KEISHA

Diane was the dream girl.

JASON

Every guy's fantasy a reality. My god he mused about her. On and on rambling he did. Got on our nerves, but we were happy for him. Happy for our friend. At least he could be the one out of us four that could be happy.

(Beat)

I was messed about. Bad, but I don't know what it's like for the very thing

that I cherish. To be shattered before my very eyes. I can't even begin to comprehend.

KEISHA

What do you think is going to happen?

JASON

We'll try and be there for him.

KEISHA smiles. She gives JASON the cup of tea. He touches her hand for a second.

JASON

Thank you.

She smiles she understands what he said.

JASON walks out to the living room. KEISHA watches as JASON gives him the cup and puts his hand on DANIEL's shoulder. DANIEL places the cup on the table. They hug.

KEISHA watches and then exits.

88

INT/HALLWAY/EARLY MORN

JASON leads DANIEL out.

JASON

You sure you don't want me to come with you?

DANIEL

I don't. You've done enough.

JASON nods.

DANIEL

I just can't believe it. Feels like a dream, a terrible dream. I wish I could just wake up.

JASON

I think we all do. When we go through shit like this.

DANIEL opens the door and is about to go.

DANIEL

Jay-

JASON

Yeah.

DANIEL

I know how you feel. You asked me that question two years ago. I said I didn't know at the time. I do know. I do know now.

They hug. DANIEL steps out. JASON watches.

89

INT/BEDROOM

JOBY is on the phone. He is talking to that Carly girl.

JOBY

Why didn't you tell me? Huh?

(Beat)

Slipped your mind?

(Beat)

You had a good time? Well good for you. Tell that to your man!

(Beat)

Yeah I broke his arm.

(Beat)

What? I don't know who he is? He's dangerous! He doesn't know who I am?

(Beat)

Listen, listen, I aint going to call ya, I aint going to see ya and I'm especially aint going to sleep with you!

(Beat)

Yeah whatever.

He chucks the phone on the bed.

JOBY

Stupid bitch.

He goes into that same draw. He looks at that particular thing. It's a gun.

JOBY

They don't know me.

He points the gun forward.

90

INT/HALLWAY

DIANE drags out a suitcase, when she sees DANIEL standing by the door.

He puts the down his keys and shuts the door. DIANE's face of shock turns into compassion.

DIANE

I never meant for you to find out this way.

DANIEL

Lets go in the front room.

DIANE

I'm so sorry-

DANIEL

LET'S GO IN THE FRONT ROOM!!!!!!

DIANE drops the suitcase and enters the living room followed by DANIEL.

CUT TO: 91

INT/LIVING ROOM

DIANE and DANIEL are sitting down. DIANE can barely look at DANIEL who is stroking a picture of the two.

DANIEL

I want you to know. I still love you. I can't switch that shit off. I still love you. Why Diane? Why?

DIANE

I didn't think. I, are you sure you want to hear this?

DANIEL nods.



DIANE

I got promoted, as you know. I had that party, some celebration party. Which you couldn't attend thanks to prior engagements. Meeting up with the guys.

(Beat)

I met this guy.

DANIEL

Fucker.

DIANE

Simon.

DANIEL

You heard what I said.

DIANE

We talked. More drinks came into play. Babe I swear it started off as a one-night stand and it was only until he got a job at my workplace when-

DANIEL

So you are saying it's my fault? That if I didn't go out then none of this shit would have happened?

DIANE

Honest truth?

DANIEL

Yes.

DIANE

Yeah.

DANIEL looks around clutching the picture. That one hurt.

DANIEL

So what is it about this guy?

DIANE

Don't.

DANIEL

No, I need to know. What is about this guy?

DIANE

NO!

(Beat)

Why do you want me to punish you? I'm not going to say anything.

DANIEL

YOU HAVE PUNISHED ME!!!!

He throws the picture on the wall.

DANIEL

YOU HAVE PUNISHED ME! YOU HAVE DESTROYED ME! YOU BROKE MY HEART! You broke my fucking heart Diane.

(Beat)

Look at what you've done? Look at me. You are everything to me. Everything.

(Beat)

You know that song? I think Mary j bilge sung. I can't remember the title, but I understood for years, what it was about. Meeting and falling for someone. That someone making you feel alive and that same someone who can take it away.

(Beat)

I'm nothing. I'm nothing now. You were me. Now I'm nothing at all. You broke my heart Diane. I want you to know that you destroyed the one good thing in my life. For the rest of your life I want you to know that.

(Beat)

I feel sick. You kissed me while kissing him. You lied in the same bed, thinking of him. I love you and I hate you.

(Beat)

DAM YOU! DAM YOU! DIANE! DAM YOU!!!!!!!!!!

(Beat)

I can't stand the sight of you.

DIANE cries and stands up.

DIANE  
I'm going to leave.

DANIEL  
You already left.

DIANE exits. DANIEL stands still, shaking, crying.

92

EXT/STREETS/EVENING

DIANE wheeling out her suitcase. Looks at the house one last time. TEARFULLY. She looks at the bedroom window. She walks off down the street.

93

INT/BEDROOM

The place is in a mess glass broken, clothes on the floor. Papers everywhere. DANIEL sitting on the floor, crying.

94

EXT/STREETS/NIGHT

JOBY is walking down the street. Two men are close behind. JOBY keeps looking behind. He then turns round sharply showing the gun. The two men walk down a side road. JOBY puts the gun back in his inside pocket. He looks around again. He walks off.

95

INT/WORKSHOP

JASON and KEISHA are sitting on a table. They look happy as she sees the finished portrait he done of her.

96

INT/BEDROOM

JASON and KEISHA are lying down in each other's arms.

JASON

I have to ask even though it's probably redundant now. What made you talk to me?

KEISHA

I don't know. I just did.

(Beat)

I can't explain it. I just saw you and I thought he looks like someone I could talk to.

JASON

Almost got that wrong didn't you?

KEISHA

Almost. You had this aura around you. I don't know. I think that's the most accurate thing I can say about that.

JASON

I'm glad that you did come.

She turns round and they kiss.

97

EXT/STREETS/DAY

JOBY is walking. A black jeep drives up slowly behind him. He keeps turning round. The jeep drives past. JOBY stops. He takes a deep breath. He clutches the gun in his pocket.

98

INT/OFFICE/DAY

DIANE is sitting, typing, when she sees GRAHAM walking past.

DIANE

Graham!

He walks to her table.

DIANE

Have you seen Simon?

GRAHAM

Don't you know?

DIANE

What?

GRAHAM

Simon was working for the Lyons. He was their mole.

DIANE

What?

GRAHAM

Everyone's records were processed and assessed and Simon's didn't match. His reference was a William Morris, a former representative and still a good friend to the Lyons.

DIANE

Shit.

GRAHAM

Everyone's going to be questioned today about their involvement with him. What they told him, what they didn't tell him. You know the drill.

DIANE

Thanks. Thanks graham.

GRAHAM exits. DIANE covers her mouth. She was used. She is in shock.

99

INT/ROOM

JASON is sitting down looking at those portraits of his ex. He keeps rubbing his shoulder.

100a

EXT/A SET/DAY

KAL is being fastened for his stunt. JASON and KEISHA watch in the background.

KEISHA

How come Joby and Dan are not here?

JASON  
Joby's not answering his phone.  
Daniel. Well you know?

She nods.

KEISHA  
This is so exciting.

JASON  
Kal on a movie set. Six months to the  
day he started that training.  
Unbelievable.

CUT TO 100b

EXT/SET/DAY

KAL (wearing an helmet eyes can be seen) is getting his  
last minute instructions by the stuntman. He is hooked up  
and ready.

STUNTMAN  
Now start off slowly, get the speed up  
to the marker and go full out. Cool?

KAL gives a thumb up.

STUNTMAN  
Okay everyone positions!

The scene is ready. KAL breathes hard. He is ready.

DIRECTOR  
ACTION!

Two cars speed along. KAL's furthest away from the camera.  
Smashes the car alongside. That car smashes back; KAL's  
swerves and comes speeding to a hidden ramp.

The car comes over flies over and smashes the driver's side  
fully.

--- SLOW MO OF KAL'S EYES WIDEN BEFORE IMPACT ---

BLACK SCREEN

101

INT/HOSPITAL HALLWAY

JASON and KEISHA sit down. JASON head in his hands. His head shaking.

102

INT/ROOM

**FLASHBACK**

KAL and JASON are sitting down watching another action movie.

JASON

Are you sure about this? I mean you've only been doing this for a couple of months.

KAL

Very sure. The only I've been sure of for most of my life.

(Beat)

I'm not good at lot of things. I admit it. Maybe pulling some girls with verbal delight and all that shit, but this. Being involved in the process. Knowing I was up there on the big screen. Living life. Entertaining. I'm sure about this. It's my dream.

JASON smiles and nods.

CUT BACK TO: 101

INT/HOSPITAL HALLWAY

KEISHA taps JASON's arm. A doctor walks towards them.

--- CAN BE DONE IN SLOW-MO ---

103

INT/HOSPITAL ROOM

JASON walks in. the room is in darkness. KAL wearing a sort of neck brace. Lying flat down in the bed. JASON looks

terrible. KAL eyes wide open. He sees JASON and smiles.  
JASON musters a smile. He walks over and sits next to KAL.

KAL  
Movie business huh?

They both laugh.

KAL  
I have to call my agent.

They laugh again. KAL face is serious.

KAL  
Jay. I can't move. Can't move my legs.

JASON starts to cry.

KAL  
No. Tell me it isn't.  
(Beat)  
Jay tell me it isn't!

JASON just looks at him. KAL knows KAL cries also.

JASON  
Kal.

104

INT/HOSPITAL HALLWAY

--- COULD BE DONE IN SLOW- MO ---

JASON comes out and is hugged by KEISHA. Her eyes are closed. His are open. He sees JOBY come in. he shakes his head. JOBY bows his.

105

INT/ROOM

JOBY gets home. He sits on the bed. His hand shaking. He starts to cry.

BLACK SCREEN

FADE IN:



INT/BEDROOM

Camera low pans across the floor. Clothes, glass are seen. BLOOD is seen on the floor. A chair on its side.

Camera rises up. Feet dangling in the air. It's DANIEL's.

BLACK SCREEN

FADE IN:

EXT/PARK/EVENING

JASON sitting alone on the bench. He is holding a LETTER. He opens it.

CUTS TO SCENE 42 -EXT/PARK

DANIEL

This may be hard, may feel bad. But you'll come through. When that happens you'll see how strong you are and how happy you'll become.

JASON and DANIEL hugging.

CUTS BACK TO: 107

JASON reads the letter.

INSERT VOICE OVER:

DANIEL (V.O)

I don't why I'm writing this. I'm at a loss. I've lost. I'm alone. I feel hollow and damaged. An obsolete shell. I tried to go out and see her again. I wanted her back, (CONT'D)

CUT TO: 108

EXT/STREETS/DAY

DANIEL standing there, with tatty clothes and bags under his eyes. He has flowers. He sees DIANE.

INSERT VOICE OVER:

DANIEL (V.O)

She looked so beautiful. Like an angel. The sunlight came off her like the first time I saw all those years ago. I fell in love with her all over again.

DIANE stops and smiles. Not at DANIEL, but at SIMON. They hug. DANIEL's face drops.

CUT TO: 109

INT/BEDROOM

DANIEL sits down looking at old pictures.

INSERT VOICE OVER:

DANIEL (V.O)

Maybe I should have done something. Maybe I should have killed him. He took her away. He stole her from me.

(Beat)

Then I realised. I lost her. She would never have left. If I was better. I lost her. The only thing that kept me happy, wanted. I lost my dream. I lost my girl.

FADE IN:

110

INT/BEDROOM

DANIEL tying a wire around his neck in tears. He is standing on a chair. His arms bleeding.

INSERT VOICE OVER:

DANIEL (V.O)

No point living with that realisation. I gave my all to her. My all. Don't hate me for doing this. I want to go. I can't live knowing that she's with someone else. I can't live without her. I can't live.

FADE OUT:

FADE IN:

CAMERA pans across room. Feet dangling.

INSERT VOICE OVER:

DANIEL (V.O)

Joby was right. You should never give your heart to someone. They could take it away. Don't worry about me. I was never right anyway. I love you guys. I'm sorry. I'm so sorry I let you down.

CUT TO: 111

INT/CEMETARY/DAY

JASON, KEISHA and JOBY standing over DANIEL's gravestone. It's raining. KEISHA places flowers down. JASON can barely look. JOBY's eyes never shift.

KEISHA turns round, then JASON and JOBY. DIANE is behind dressed in black with flowers.

She steps forward. They move out of the way. She stands in front of the gravestone. DIANE drops to her knees and cries. They just stand there and watch her.

--- CAMERA PULLS AWAY FROM THE GROUP ---

112

EXT/PARK/EVENING

JASON and JOBY are sitting on a bench. They both have bottles in their hands.

JASON

I can't believe he's dead.

(Beat)

Maybe there's something we could have done.

JOBY

There's nothing you could've done.  
Jay. He was gone a long time ago. Five  
years ago in fact.

JASON

Dan's dead. Kal's paralysed. I just  
can't make anything of it.

JOBY

20-year friendship. Gone like that.  
Just gone.

JASON

I miss him.

JOBY

Me too.

They just sit there, looking around.

JASON puts his bottle in the bin.

JASON

I'm gonna go.

JOBY nods. JASON gets up and is about to leave.

JOBY

I don't sleep.

JASON stops and turns round.

JOBY

Some case of insomnia.

He takes out the gun. JASON is shocked.

JASON

Shit.

JOBY

I have this voice in my head. This  
voice that makes me do these crazy  
things. Like I shouldn't take shit  
from people and I'm always right.

(Beat)

I'm just lucky I'm strong.

(Beat)

I hate that voice. I wish it would just go.

(Beat)

I'm going to die.

JASON

Don't say that-

JOBY

I am. Aint nothing you can say. I'm going to die soon. Very soon. I knew the very moment when things got serious. The moment when I got this gun.

(Beat)

I signed my own death warrant.

JASON sits back down.

JOBY

Something's going to happen to me. I can feel it. I can feel it in here.

He taps his heart.

JOBY

And that's a feeling you can't deny. Someone's going to get me.

He looks at JASON.

JOBY

I want you to know something.

JASON looks at JOBY.

JOBY

I'm so proud of you. So proud. I want you to know that. These last couple of months being with that girl. Changed you. For the better. I thought you were going to be fucked for life.

(Beat)

To the naked eye it would seem she changed you. You did it. A good woman can inspire not change. I aint no expert but I do know that.

(Beat)

That bitch before didn't destroy you. You did. You did all the damage, for two years. Now you've come through like Dan said you would.

(Beat)

I knew that you would probably be the only one who would make it. Be satisfied, be happy.

(Beat)

I'm proud of you and I'll always be proud. Be strong. Be stronger than me. Be happy. That's the important thing.

(Beat)

I've always loved you like a brother. All of you guys. Always.

He gives JASON the gun.

JOBY

Promise me something.

JASON

Anything.

JOBY

Find a place for this and dump it. Get rid of it. No harm to anyone.

JASON

I promise.

JOBY

Okay.

They shake hands and hug. Not the usual hug. A deeper one both of their eyes close. They come out of the embrace. JOBY wipes a tear from JASON. He stands up as JASON puts the gun in his pocket. JOBY smiles. JASON smiles.

JOBY begins to walk off and then stops. A pause. He turns around and looks at JASON one last time. He waves. JASON waves back. JOBY exits.

JASON clutches his pocket. His eyes close.

EXT/STREETS/EVENING

JOBY walks alone wearing the same clothes from the previous scene. He stops. That same black jeep is front of him.

--- COULD BE DONE IN SLOW-MO ---

A figure dressed in black is standing behind JOBY. As the two guys come out the car with their hands in their pocket. JOBY raises his hands and then kneels down. The figure from behind - the boyfriend of Carly moves closes and takes out a gun.

JOBY closes his eyes. A tear falls. The boyfriend stands over him. The gun pointed directly at JOBY's head.

BLACK SCREEN

\*\*\* SOUND CUE --- GUNSHOTS/FOUR SHOTS \*\*\*

114

EXT/CEMETARY/DAY

JOBY's coffin is being lowered into the ground. JASON watches. Not blinking, almost not even breathing. He is in total shock.

JASON walks off. KEISHA watches JASON go. She knows she can't follow.

115

EXT/PARK/EVENING

JASON sitting alone as the sunsets. He looks the same as in the funeral.

116

EXT/STREETS/EVENING

JASON walks alone. Just walking. Still looking the same.

--- MONTAGE OF JASON WALKING AROUND HIS AREA ---

117

INT/ROOM

KEISHA is ringing JASON. He isn't picking up. She looks worried.

118

INT/HOSPITAL ROOM

JASON sitting next to an almost lifeless KAL. Eyes open, but doesn't seem to be there. Almost dead.

JASON  
Kal. Joby was killed.

No answer. KAL still out of it.

JASON  
Shot in the head four times.  
(Beat)  
They caught the guys who did it.  
They're getting life. Hope they rot.  
If I was a different person. I  
would've found them and tried to kill  
them myself.

(Beat)  
I can't believe it, I kind of knew,  
you know? The way he last spoke to me.  
The last look he gave me. I just felt  
he was saying goodbye.

(Beat)  
Dan now Joby. What kind of fucked up  
world is this? I don't understand. I  
don't want to believe this is  
happening. Some sort of dream some  
fucked up dream.

(Beat)  
I miss them I really-

He holds back the tears.

JASON  
Shit. I miss them. I miss them so  
much.

JASON looks at KAL looking at ceiling.

JASON  
Why won't you talk to me? Huh why  
won't you talk to me?



KAL is still looking up.

JASON

The doctors tell me you can work on your upper body. Get your arms working, maybe in time your legs one day.

KAL still doesn't do anything.

JASON

They tell me you don't do anything. Like now. You're not dead. Dan and Joby are dead. YOU'RE NOT DEAD KAL!

JASON stands up in anger. He calms.

JASON

You can't give up now. You're strong. Stronger than you know.

(Beat)

I can't lose you. Kal I can't lose you. You're all I've got.

KAL still doesn't do anything. JASON looks at him and realises.

JASON

You're dead already.

JASON walks towards the door. He looks at KAL. He bows his head and then walks off.

A TEAR falls from one of KAL's eyes.

119

EXT/CEMENTARY/DAY

It is raining. Hard rain. JASON is standing in front of Daniel (Daniel Peters born 1982- 2006) and Joby (Joby McNamara born 1982 -2006) He places one white rose on each of their gravestone. He stands there watching. He is CRYING, but the rain masks his tears.

KEISHA walks up to him. She holds his hand.

He hugs her.

KEISHA

I've been trying to ring you. I've been worried. You shouldn't be alone at this time.

JASON

I am alone.

She comes away from the embrace. She looks at him shocked.

KEISHA

What?

JASON

My best friends are gone. I have no family. They were my family.

(Beat)

They tried to help me.

(Beat)

They did.

(Beat)

I couldn't help them.

KEISHA

There was nothing you could do.

JASON

Keisha,

KEISHA

No Jason! No! You listen to me! Sometimes life is fucked! It is! Things happen, things you can't control, but you don't shut out! You deal with it and move on! You can't shut people out. You can't think that it's over; you can't think you're alone. I'm here.

(Beat)

Jason. I love you.

JASON looks at her and wipes the rain of her face. She takes his hand and caresses it. She closes her eyes.

JASON

I love you too, but I can't be with you.

Her eyes open in shock.

JASON

I feel so alone. These guys, my friends were a part of me. A real important of me which is now gone. I don't feel the same. I don't feel like the guy you fell in love with and I don't think I can be with someone feeling that way.

KEISHA

You're wrong.

JASON

It's not going to be fair on you, watching me depressed. Watching me alone. Making you feel worthless. I can't do that to you. I won't do that to you. You won't wait for me. You are 24, beautiful and will find someone, someone who makes you feel special. Which you deserve to be. I'm not that person.

(Beat)

I want to be alone. I need to be alone. I have nothing to give. Not now. So I can't be with you.

KEISHA starts to cry. He hugs her.

JASON

I'm sorry. I'm so sorry.

He kisses her on the forehead. She lifts her head and they kiss for the final time. The most passionate one of all.

They come out of the embrace. She holds his hand and looks at him. She lets go.

She starts to walk off. JASON watches her every move. She stops and turns round. One last look. Almost a passing gaze between the two. She exits.

He watches her walk into the distance. Until he can't see her. Covered by the mist of the rain.

He bows his head.

BLACK SCREEN

--- 18 MONTHS LATER ---

INSERT VOICE OVER:

JASON (V.O)

There's a terrifying truth to face...  
I'm not going to make it.

FADE IN:

CUTS BACK TO SCENE 1/120

INT/ROOM

JASON is sitting on a settee. He looks into space. Bags under his eyes. Lighting dimmed. He is holding a PICTURE. He is also holding something.

The picture is of the four friends. The thing in his hand is Joby's gun. He checks the bullets in the gun. He holds it for a second. Looking at it.

INSERT VOICE OVER:

JASON (V.O)

I have no worth in this life. Nearly two years since the trials of my 24<sup>th</sup> and nothing has changed. I've gradually become worse. Obsolete from the world. I'm even thought of as dead.

He LINES up the gun near his temple. Pulls down the trigger. He does so METHODICALLY it's almost like he's almost planned it.

INSERT VOICE OVER:

JASON (V.O)

Not point dwelling on it now. This makes sense. To join the only people who cared about me.

He closes his eyes and is about to shoot.

The phone rings.

JASON opens his eyes, almost awakened. It keeps ringing until the answer machine is activated. It beeps. It's KEISHA.

KEISHA (P.V)

Hi, eh. This is, fuck. I thought this would be easier.

(Beat)

I don't know how to start.

(Beat)

I miss you Jason. I said it. There I said it. I miss you. It's been nearly two years. I have been waiting.

(Beat)

I've been thinking why I walked off that day. Why I didn't fight to save our relationship. I realised you had to do what you had to do.

(Beat)

You couldn't be with me and I understand that there was nothing I could do. I understand. I get it.

(Beat)

I got good news. I got my book deal. I finished the book. I called it my 24<sup>th</sup> year. It's about four friends whose friendships would last forever through anything. It's a feel good book. My best work.

(Beat)

Shit. Now this is the hard part. I'm leaving. I'm thinking of leaving England in a month or so. I don't know. I don't think I'm coming back. I wanted you to be the first to know.

(Beat)

I still love you. I still do. I don't know why that's never changed. If you want to talk. I've still got the same

number. I still live at the same place.

(Beat)

Bye Jason.

JASON looks at the machine for a second. He then CLOSES his eyes. He's about to shoot.

CUTS TO SCENE 44

EXT/PARK/DAY

DANIEL and JASON are sitting down on a bench.

DANIEL

I've known for a long time Jase, and in all that time. You have come through a lot of shit. This may be hard, may feel bad. But you'll come through. When that happens you'll see how strong you are and how happy you'll become. Maybe that Keisha girl is a sign. Change in fortune or whatnot. Kal, Joby and I, will always be here for you. Always.

CUTS BACK TO SCENE 1/120

INT/ROOM

JASON opens his eyes. Almost in shock.

CUTS TO SCENE 112

EXT/PARK/EVENING

JASON and JOBY are sitting on a bench. They both have bottles in their hands.

JOBY

I knew that you would probably be the only one who would make it. Be satisfied, be happy.

(Beat)

I'm proud of you. You came through and I'll always be proud. Be strong. Be stronger than me. Be happy. That's the important thing. I've always loved you like a brother. All of you guys.

CUTS BACK TO 1/120

INT/ROOM

JASON pulls the gun away from his temple. He looks at it. He then drops it. He releases a breath, like he's been on a stranglehold or something. He gets up and opens the curtains. Light pours into his room.

121

EXT/CANAL/EVENING

JASON is standing with the gun. He looks cleaner. More alive. He looks at the canal. He then looks at the gun.

INSERT VOICE OVER:

JASON (V.O)  
I made a promise.

He throws the gun into canal.

INSERT VOICE OVER:

JASON (V.O)  
I'm going to keep that promise.

He stands for a second. He walks off.

122

INT/ROOM

JASON takes off cloths his paintings. He chucks away the portraits of his ex and keeps the portrait of KEISHA. He takes a paintbrush and he starts to draw.

INSERT VOICE OVER: -- WHILE VOICEOVER PLAYS HE DRAWS ---

JASON (V.O)  
I'm going to live on. Not just for myself, but for my friends who believed in me. I owed them that. I owe myself that.

We see the finished painting. A gun under water sinking. He then takes another picture. A picture of Keisha. He SMILES only for a second.

INT/GALLERY

The painting is on display. People watch and marvel.

--- CAMERA PULLS AWAY FROM ADMIRERS ---

FADE OUT:

FADE IN:

EXT/PARK/EVENING

JASON is sitting down on that same bench. He sees a couple holding hands. He looks CONTENT in a way, but still alone. He sees someone approaching. KAL in a wheelchair pushing himself. JASON smiles. KAL smiles.

JASON walks over and hugs him.

JASON

Well look at you! Still the fucking speed racer!

KAL

Well you know me! Always gotta be on the move!

JASON

It's good to see you Kal.

KAL

I know that.

They go to the bench.

JASON

I guess my first question is-

KAL

How I can do this?

JASON nods.

KAL



I trained. I worked hard. Real hard. I thought I'm not that guy you know? I'm not him. I'm not going to give up.

JASON smiles. He puts his hand on KAL's shoulder.

KAL

I kind of knew you were here. I wanted to apologise. I wasn't at the right place, I wasn't there, the right state of mind and I hurt the only friend I had. I'm sorry.

They shake hands. KAL looks out into the distance.

KAL

I saw them a couple days ago. I still hear them you know? In my mind I still hear them.

(Beat)

I realised that they're not gone, they're just not here. Where we are, but they're around.

(Beat)

24 huh? That year. I think that six years before that we were 18 now we're four years from 30.

JASON

Time flies.

KAL

You could say that shit again.

(Beat)

How are you and Keisha? I bet you got and kids and shit?

JASON

Nope. I broke it off at that time. I couldn't be the guy for her.

KAL

I see. Have you spoken to her since?

JASON

No, but she rang about a month ago.  
She got her book deal. She's going  
places. Even away from here.

KAL

So you aint going to stop her? From  
going?

JASON shakes his head.

KAL

Take it from me mate. You do what you  
can to stop her.

JASON

Why?

KAL

Because she made you happy. We all  
knew that. Even when you just talked  
about her your face gave away all the  
tell tale signs of someone who still  
cares. Plus why would she tell you  
she's leaving anyway if she doesn't  
want you to stop her?

JASON ponders that.

KAL

What you had with her? That's precious  
shit. She changed you mate. You  
actually smiled for more then twenty  
seconds.

(Beat)

I think when you find that someone you  
hold onto to them and you never let  
them go. Go for her. Get her back.  
Make yourself happy.

JASON

When did you grow up?

KAL

When I lost these.

He taps his legs.

KAL

I plan to get them back someday.

JASON takes out that picture of him and KEISHA. He smiles again.

KAL

I never forgot what you said that day  
in the hospital. You helped me then.  
Now I'm helping you. Go.

JASON looks at KAL smiles and then ushers him to go. JASON gets up and then looks at KAL.

KAL

I'm okay love struck! Go! I'm going to  
be okay go! Go!

He smiles watching JASON sprint off into the distance.

125

INT/CAR/DAY

JASON gets into his car and starts the engine. He is driving. He has this focused look on his face.

INSERT VOICE OVER:

JASON (V.O)

I hope she hasn't left. I hope she'll  
take me back. I hope I can make it in  
time. I hope.

126

EXT/STREETS/EVENING

The car (Ford Fiesta, blue) drives down some long road. A beautiful suburban road full of big houses and long trees. The sky is Technicolor. The car speeds down the road until it can be seen no more.

FADE OUT: BLACK SCREEN --- THE END ---

My 24<sup>th</sup> Year© written By TJ Hallal.

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