

T O R N

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SCENE.1 NIGHT, CAR PARK

Camera fades in and pans down from a night sky, revealing an empty car park.

A car pulls into the C.P and parks center frame.

A radio can be heard faintly, the engine is shut off.

JASON and CLIVE are sat inside CLIVE's car. It's dark outside and only street lights and a few other cars are visible.

JASON is in the passenger seat on his phone. He finishes sending a message, closes his flip-phone, looks up and places a brown package on the back seats.

He then reaches over to turn off the radio.

JASON

okay, Hugo says this is the place. All we gotta do now is wait.

PAUSE...

CLIVE

what time did he say to be here?

JASON

9

LONGER PAUSE... CLIVE nods & looks around the car park. He settles back on JASON. Looking impatient.

CLIVE

what time is it?

JASON checks his watch.

JASON

8:47

CLIVE shrugs

ANOTHER LONG PAUSE...

CLIVE reaches for a half smoked spliff out of his sun visor and lights it.

JASON

Do you remember our geography teacher Miss Roberts?

CLIVE

Year 9 Mrs Roberts? Second period on a Monday..

JASON

nah you're thinking of Miss Rillards man. Miss Roberts taught history-

CLIVE remembers and interrupts.

CLIVE

yeah yeah! she was the big girl right?

He gestures crudely with his hands.

CLIVE (CON)

- what about her?

JASON

Mum says she's finally retiring this week.

CLIVE

but...what will they use the lifts for when she's gone?

JASON

(LAUGHING) no idea man, maybe they'll give the kids a break from those stairs.

They both smile/laugh at the memory.

JASON

Weird. I never thought she'd leave that place?

LONG PAUSE as they reminisce.

CLIVE

Do you remember when we were sent out of sex ed for flicking skins at Julia Lampey?

JASON

Well I remember it being YOU that flicked 'em and Miss Roberts made us sit at the back of her class for like three weeks.

CLIVE
(SMUG) ...it was a kushty 3 weeks
though right?

JASON nods and shrugs in agreement.

JASON -
were you there when she fell down the
stairs during a fire drill?

CLIVE
what no,

JASON sits forward and CLIVE turns to listen.

JASON
AH mate it was amazing! the alarm had
gone off during lunch yeah...but there
was no practice drill scheduled.
Almost instantly Mr Ellis finds a
smashed in alarm on the art corridor

CLIVE
Mr. Ellis?

JASON
yeah the grounds keeper? anyway, the
teachers start questioning every body
if they had seen anything and if they
knew who had set it off - and you know
how they made every form stand single
file whilst they took the register and
shit right?

CLIVE
yeah yeah of course...

JASON
right, so after another half hour of
standing in the field everyone starts
to get aggy and cold...so when they
eventually found out who did it
everyone gets up and starts to go back
inside, all rushing to get back in the
warmth - but while all this was
happening Miss Roberts had perched her
self at the top of the history block
stairs...

CLIVE
 (LAUGHING) oh shit- is this when she
 tripped over?

A car pulls up behind JASON and CLIVE. 4 men exit the car and walk towards them. Two men on either side. J & C are unaware.

JASON
 -she didn't just trip man, she fucked
 it completely! in her attempt to save
 herself, she slips and falls down, in-
 front of the entire school, bouncing
 every step on the way like bum bum
 bum, wiping out several students along
 the way-

CLIVE
 no she didn't, how did I never hear
 about this?!

Jason laughs but before he can respond further, the doors fly open and they're both torn from the car in a blind rush.

.beat.

They're thrown onto their knees in-front of their car, with a man each holding them there. A 4th man is seen in the background walking by the car, he stops and picks something up. He then walks and stands in-front of Jason and CLIVE

CLIVE looks up and glances around at the unknown group of men standing in-front of them.

CLIVE
 who are you guys-

CLIVE centers on the man right in-front of him and continues

CLIVE (CON)
 and what the FUCK happened to YOUR
 face man!?

CLIVE gestures his head towards him.

JASON winces as the unknown man back hands and then knees CLIVE in the face as he falls back. scene cuts to **black**.

Title appears - **T O R N**

SCENE.2 DAY/ PIZZA PLACE

JASON is stood behind the counter of a run down pizza place off in a daydream. Title tears away...

A bell rings, indicating a customer entering.

CUSTOMER
can I get a large ham and pineapple
and one garlic bread please?

JASON still in a day dream. Hearing nothing but mumbles.

CUSTOMER (CON)
ahem...excuse me...

she rings the bell on the counter, after a couple seconds she bangs on the counter.

CUSTOMER (CON)
hello!..

JASON snaps out of it and in a un-enthusiastic tone he replies...

JASON
Hello, thanks for choosing Pizza JoJo.
what can I get...

JASON's manager (JULIA) interrupts and pushes him out of the way of the register and apologizes. She continues to take her order.

JASON walks back to the corner he was residing in to begin with and looks up at the clock.

.beat.

JASON is stood at the back of the store getting changed out of his uniform into his 'streets'. His manager walks into frame.

JULIA
Jason can we talk.

JASON
yeah okay, I'm sorry about before- I
haven't been sleeping...

she interrupts.

JULIA
no, no not about that.

JASON
what then?

JULIA
we're cutting your hours.

JASON looks surprised and his voice changes to a more hostile tone.

JASON
what, WHY?

JULIA
we've got new full time staff
starting, so as of this Friday you
only work weekends.

JASON
but my hours, I'm already short on my
rent each month...

JULIA
you're not on contract - so it's
happening. If you don't like it? just
leave...or get a second job like
everyone else.

She walks out of frame the way she came. Jason is left speechless, mouth still open.

He takes a deep breath.

QUE MONTAGE #1_EDGAR WRIGHT STYLE - JASON ZIPPING UP JACKET, CLOSE UP - BIKE LOCK BEING UNLOCKED, CLOSE UP - FOOT HITTING PEDAL, CLOSE UP - TIRE GOING THREW PUDDLE, CLOSE UP- JASON'S FACE WHILST RIDING, TIRE SKIDDING.

BRIEF INTERLUDE - JASON stops and checks bank balance. - not happy. P.O.V of cash point

MONTAGE CONTINUES- BACK ON BIKE, PEDALS TURNING, HAND ON GATE, CLOSE UP- BIKE LOCK BEING RE-LOCKED, CLOSE UP - KEY IN DOOR, DOOR BEING OPENED, FRIDGE DOOR BEING CLOSED, JACKET LANDING ON HOOK, BEER BEING OPENED, ENDS ON JASON SITTING DOWN ON SOFA.

.beat.

His housemate 'ALEXANDRIA' sits down next to him.

ALEX
hey Jase, how was work?

JASON hands her a beer.

JASON
soul destroying

ALEX
ouch...again?

JASON
yeah. they cut my hours.

ALEX
ouch.

Long pause.

JASON (CON)
I need to find another job quick.

ALEX
The salon is in need of a new cleaner?

She says with a smirk, JASON looks un-amused and starts fiddling with a console controller.

JASON
I'm good, actually.

ALEX
okay well if you're short on cash and
wont accept my help. why don't you
just start shottin' again?

JASON
uhhh because I'm not 17 anymore? I'll
just sort some interviews out
tomorrow.

ALEX looks surprised.

ALEX
are you sure, do you remember what
happened last time?

JASON looks up to his left. The camera whip pans to the right following his gaze, revealing JASON sat at the end of a long table. He looks smart and has combed his hair

INTERVIEWER
so that's all the questions I have for
you Jason, do you have any for us?

He replies with a confident smirk.

JASON
just when can i start?

Multiple laughs are heard

INTERVIEWER
confidence, we like that here. Just
what we're looking for.

JASON nods in agreement

INTERVIEWER
there's just a small formality of a
back ground check and drug test?

JASON's face drops. At that moment his phone begins to ring with the song 'pussy pussy marijuana'. he hangs up as quickly as he can.

He looks up with a more apprehensive smile on his face

JASON
so what was the starting date again?

The interviewer points at the door and says nothing. JASON pauses and then stands in a huff and walks out of frame. The camera whip pans with him to the right.

.beat.

we're now back in the room with ALEX.

JASON turns to ALEX on the sofa.

JASON
have you still got Hugo's number?

QUE MONTAGE #2 ALEX SMIRKING, CLOSE UP - PHONE BEING PASSED, CLOSE UP - NUMBER BEING COPIED, PHONE RINGING, CLOSE UP OF JASON.

JASON
hello...Hugo? yeah man it's Jason.

Mumbled voice asks who.

JASON
Jason Matthews?...

Mumbled voice intensifies as he remembers who Jason is. Talks for a long time.

JASON
yeah yeah I'm good man, can we meet.

Mumbled voice agrees.

QUE MONTAGE #3 CONTINUES - PUTS PHONE DOWN, JASON STANDS UP, JACKET TAKEN OFF RACK, ZIPPED UP, DOOR OPENED AND CLOSED, KEYS TAKEN FROM THE WAITING HAND OF ALEX, DOOR OPENING AND CLOSING AGAIN, BIKE BEING UNLOCKED, CLOSE UP OF TIRE, CLOSE UP OF FACE, WIDE SHOT OF HIGH STREET- JASON RIDES FROM CORNER TO CORNER OF FRAME, BIKE BEING RELOCKED.

SCENE.3 NIGHT, HUGO'S HOUSE.

JASON is knocking on a big black door with a brass door knob, HUGO answers. JASON enters and HUGO looks out behind him and closes the door.

.beat.

JASON is stood alone in Hugo's hallway, looking around. HUGO enters the frame after double locking the front door, and puts his arm around JASON and gives him a shake.

HUGO
it's been a while dude!

JASON
yeah it's been a bit

HUGO
I thought you weren't into all this anymore?

JASON
me too, but I'm skint and basically jobless...I need some money.

HUGO
say no more my friend! I have exactly

HUGO (CON)
what you need, step into my office.

HUGO gestures towards the door behind JASON, they enter HUGO'S bedroom and come to a stop in the center of the space. JASON stares and looks amazed at an unseen point on the floor.

HUGO
what is it you're after then dude?

JASON still staring at the floor.

JASON
...you've really out done yourself man.

HUGO
yeah I've branched out.

JASON
yeah no shit, talk me through what we've got then

JASON ushers to the floor and we cut to see a white sheet laid out on the floor. Covered in a vast amount of different drugs. Some recognisable.

HUGO
sure, starting from the left we have Indonesian head fuck, gorilla glue...gorilla punch, Cali-kush, lemon haze, amnesia haze and something I like to call Einstein blue.

HUGO (CON)
we then have crack, crack cocaine, cocaine, mdma, some xanax, expired Valium, TCB, DMT, ACID , mushrooms ,a vast selection of boppers and this mystery bag...I call it Tina.

JASON reacts to the orange mystery bag and looks repulsed.

JASON
I think I'll go with an ounce each of the head fuck, gorilla glue and silver haze. As well as 40 pills and a hundred tabs of acid...what strength are they?

HUGO
250 a pop man.

Jason nods in approval.

HUGO (CON)
great, let me get this all weighed up
for you. Uhh how are you paying for
this?

JASON
a third now and the rest in a week?

HUGO
of course no worries dude, what pills
you fancy?

JASON
I dunno, it's been ages...any
recommendations?

HUGO smiles and welcomes the opportunity to give a spiel
about his products.

HUGO
Always! I just got these lovely little
'earie greens' from dam. Now I haven't
had a chance to try them yet but I've
only heard good things.

JASON
I'll just take them, then man.

HUGO
you sure? why don't we drop half now
and have a little taste test?

JASON
half?...now?...really?

JASON takes a second to think about it. He shrugs-

JASON (CON)
yeah why not.

HUGO hands JASON his brown package of drugs. JASON takes the
bag and then accepts half a pill off of HUGO. They 'cheers'
and drop them together.

.beat.

- QUE DEALING MONTAGE/CUT SCENE #4 / DAY & NIGHT/ EXT & INT.
 * JASON IS STOOD IN HIS ROOM, STARING AT THE CAMERA INTENSELY (FISH EYE). CLEARLY AT THE POINT WHERE HE'S COME UP ALREADY. JOEY BADASS' NO.99 BEGINS TO PLAY AS JASON STARTS JUMPING AND DANCING AROUND HIS ROOM. THIS SHOT IS INTERTWINED WITH WHAT COMES NEXT. * A SERIES OF SHOTS OF JASON MEETING PEOPLE IN DIFFERENT LOCATIONS, SIMILAR ANGLES, OBVIOUS DEALS. * JASON AND CLIVE MAKING DROP OFFS IN THE CAR. TIME LAPSED, ONE ANGLE AT THE BACK ON THE CAR. * A JAR OF CASH BEING FILLED UP * SIZES AND BAGGIES BEING RACKED UP.

* DROP OFFS AND PICK UPS FROM HUGO. * JASON AVOIDING A POLICE CAR. * JASON AND JONAH SMOKING IN JASON'S BEDROOM, FEET UP. * CLIVE TAKING A PILL HIMSELF. * JASON QUITTING 'PIZZA JOJO' * JASON WAKING UP IN BED - HUNGOVER. *J & C DROPPING TABS of ACID

(needs fleshing out)

SCENE 4. X3 EXT LOCATIONS- DAY & NIGHT

- PARK (DAY), CAR PARK (NIGHT) & HUGO'S BACK GARDEN (EARLY MORNING)

***PARK -**

JASON and CLIVE are sitting down on some grass in the sun, eating lunch. The sound of city life is all around them, and people walking through the park can be seen behind.

CLIVE

you have to admit though, he's really fuckin' weird?

JASON

well yeah he's a little eccentric but I wouldn't say he's weird.

CLIVE huffs

CLIVE

he's just so intense. Like. All. The. Time...

JASON shrugs

JASON

he suffers no fools man.

***HUGO'S GARDEN -**

Jason and Hugo are sat in deck chairs, smoking a spliff and having a cup of tea. You can hear moving traffic and a faint radio in the background. Hugo is in nothing but a loose pair of jean shorts, socks, sandals and a dressing gown.

HUGO

...and you know me man I suffer no fuckin' fools.

JASON shrugs, whilst taking a 'toke' of the spliff.

HUGO

so yeah I told her that sleeping with her wasn't an indication that I liked her you know...suck my dick and be gone...

JASON

I dunno, I reckon they go hand in hand?

HUGO

listen man, monogamy isn't fucking natural. Anyone that says otherwise isn't right in the head.

***PARK -**

JASON

he's cool and he has the best shit we can get a hold of.

CLIVE

whatever, what did he want to talk to you about?

JASON

just to fill me in on who we're meeting tonight.

PAUSE - CLIVE looks over inquisitively.

CLIVE

so who is it?

***GARDEN -**

HUGO (CON)

it's with this Easton bloke

JASON
who is he?

HUGO
no idea, he's come recommended by a
friend

JASON
of course he has...where are we
meeting him?

HUGO
the car park near TBD ?.

***CAR PARK -**

no dialogue, just a wide angle shot of the car sat alone in the center of the car park and frame. JASON and CLIVE are just visible through the smoke inside the car.

TORN GEORGE and his men, are approaching the doors on either side. As they reach the doors we cut back to the GARDEN.

***GARDEN -**

Hugo is now stood up in front of the kitchen window, surrounded by graffiti.

HUGO
he calls him Torn George

JASON walks into frame, from the right and stands opposite HUGO.

JASON
...what?

***PARK-**

Extreme Close up of CLIVE.

CLIVE
TORN? torn George?

***GARDEN-**

HUGO(CON)
something to do with his face. I
dunno...

JASON
like what?

HUGO
I . don't . know. Just don't do
anything stupid and you'll be fine

JASON
okay nothing stupid...

***CAR PARK-**

Jason and Clive are on their knees in-front of the car and TORN GEORGE, where we first saw them in scene 1 (different angle).

CLIVE
and what the FUCK happened to your
face man!?

A back hand and knee to the face ensue.

***PARK-**

JASON
yeah he said something about being
cautious around this guy

CLIVE
really - how dangerous can a guy
called 'George' be?

***CAR PARK-**

'TORN' GEORGE is beating CLIVE while JASON is held in place by his men, who watch in absolute silence.

After a few hits he pauses for a second to take a breather.

JASON goes to talk...

Before he can GEORGE continues his attack on CLIVE, again.

A couple seconds pass and JASON winces and looks away.

***PARK-**

Both sat in silence for a couple seconds.

CLIVE
anyway...shall we head off?

JASON
yeah let's get the car.

They exit the frame on either side of the camera.

***CAR PARK-**

GEORGE stops his attack on CLIVE and steps back. He ushers for one of his men to put him back on his knees.

CLIVE is picked up and pushed back down next to JASON.

Both CLIVE and JASON look up at GEORGE apprehensively.

GEORGE holds up the spliff CLIVE dropped on his way out the car.

GEORGE
so you're the assholes that have been
pedaling all this shit around my
streets?

He lights it, takes a toke and coughs.

GEORGE(CON)
substandard shit at that.

GEORGE flicks the roach at CLIVE. Who goes to lunge at GEORGE but is stopped by an out reached arm from JASON.

***HUGO'S BEDROOM-**

Back in scene 3, JASON and HUGO are stood in the same position looking down at the floor.

HUGO
I'm telling you man this is THE best
shit on the streets right now.

JASON nods in agreement, over enthusiastically.

***CAR PARK-**

JASON looking up at GEORGE, hand still out reached restraining CLIVE.

JASON
your streets?

GEORGE
YES MY FUCKING STREETS!

JASON

look man, all I know is that I was meant to meet a guy called Torn George here and exchange packages.

The man holding JASON, steps back. GEORGE back hands JASON across the face

GEORGE

TORN GEORGE!?! I hate that fucking name.

GEORGE composes himself and straightens out his jacket as the man restrains JASON again.

GEORGE(CON)

first you disrespect me by selling on MY streets! then your big mouthed friend here insults my looks when you should be begging for my forgiveness AND then you have the audacity to call me BY THAT FUCKING NAME!?!?

GEORGE takes a deep breath and spins around and points at his henchman ANDY.

Andy is the 4th man, other than the two holding them on their knees. He's just off to the left of GEORGE, holding the brown package previously seen on the back seat.

He maintains his fixed glare at the 2 boys.

GEORGE(CON)

Andy, how do I feel about that nickname?

ANDY

you don't like it George.

GEORGE

why don't I like it?

ANDY

because it's degrading and miss leading George.

GEORGE

what else don't I like?

ANDY

people talking about your scar George.

GEORGE
very good Andy...so they've fucked up?

PAUSE

ANDY looks from the boys to GEORGE.

ANDY
yes.

GEORGE(CON)
and what shall I do about it?

ANDY
I reckon you teach them a lesson,boss.

GEORGE
Thank you Andy, as you were.

ANDY and GEORGE turn back around, GEORGE thinks for a second and crouches in-front of the 2 of them. First he slaps CLIVE across the left of his face with his left hand, GEORGE then pivots slightly towards JASON and slaps him across the right of his face with his right hand.

Both boys look furious but powerless.

GEORGE stays crouched for a moment. Pulls out a hand gun and puts it to the underside of JASON's chin. JASON gulps and looks away from GEORGE's gaze.

GEORGE
now pay attention...here's what is
going to happen...

He stands and back tracks to his original place, putting the gun back between his trousers and lower back.

He gestures for the package ANDY is holding.

GEORGE(CON)
I'm going to take this, you're going
to take nothing. I'm then going to
leave and forget all about you. BUT.
Not before you agree to stop your
little distribution network and
apologize to me and my boys.

JASON
but...but what about Hugo? he wont be
happy with you ripping us off...

GEORGE
HUGO? who the fuck is Hugo?

ANDY steps forward.

ANDY
uhh, he's their supplier boss.
Remember 'Tall Paul' put us in contact
with him-

GEORGE
oh yeah, that fuckin' nobody

ANDY steps back. CLIVE laughs.

GEORGE(CON)
(looking at JASON) the lanky wook? he
wont do shit, he's nothing and if he
does decide to grow a pair and pipe
up, we'll put him firmly back in his
place.

GEORGE
now...

GEORGE gestures for the boys to stand. once they're up ANDY
hands GEORGE the car keys. GEORGE puts a hand on each of
their shoulders and with a little push he says...

GEORGE
fuck off.

GEORGE then throws the keys to CLIVE who catches them and
they then both turn around to get to the car.

***GARDEN -**

HUGO
this is gonna go well man...

JASON
yeah we're gonna make some paper

They do a lame cool guy hand shake and walk out of frame.

***CAR PARK -**

GEORGE
actually-

Both boys stop dead in their tracks. With worried looks on their faces.

GEORGE(CON)

I like your trousers-

pointing at CLIVE and then to JASON.

GEORGE(CON)

-and I like your shoes and jacket.
Take it all off.

Both boys role their eyes and turn around whilst getting undressed.

.beat.

SCENE 5. CAR / NIGHT

JASON and CLIVE are back in the car driving away. Both topless (presumably naked) and not talking. A happy upbeat song that doesn't match the atmosphere is playing loudly out of the speakers. After a couple seconds this infuriates Jason, who lunges forward and slams his hand against the controls. Turning the radio off again.

Both sit in silence.

JASON reaches down the side of his chair and pulls out his phone. He presses a few buttons and a voicemail from HUGO starts to play -

HUGO-

hey Jase, take it you're already there? I did some asking around about this torn George fella - something about a scar on his face or something? anyway, from what I hear he's very touchy about it.. so just, whatever you do, don't acknowledge it or say anything weird or you know...actually call him Torn George...anyway, let me know how it goes. see you later bambino.

Voicemail ends. Jason looks furious and slams his flip phone shut and rubs his temples - silence continues. After a couple seconds CLIVE reaches forward and turns the radio back on. JASON loses control and starts hitting the dashboard, turning the radio off again.

JASON
you just couldn't help yourself could
you?

CLIVE
...what?

JASON
you had to mention his fucking scar?

CLIVE
what I didn't know he'd cry about it.

JASON
he had us on our knees with a gun to
my throat! and you...

JASON (CON)
couldn't help but antagonize the man.

CLIVE
you know what Jase..I'm so sick of
this bullshit! I'm supposed to feel
bad for standing up to that fuckin'
slav!?

JASON
yeah you are. 'CAUSE WE WERE ON OUR
FUCKING KNEES!

PAUSE

JASON (CON)
He could have made us disappear...

CLIVE
well he didn't...so it's calm.

JASON
calm...it's calm? do I seem fucking
calm right now?!

CLIVE
no, not really.

JASON
yeah cause I'm naked in your fucking
car.

They sit in silence again.

.beat.

JASON (CON)
you know what, I'm out...you can pay
Hugo back for that product.

CLIVE
you're out? so what you gonna get a
'real' job again?

JASON
yeah I am, just don't fucking call me
again.

****FLASH BACK TO SCENE 2, INTERVIEW CUT-SCENE. JASON'S phone
starts to ring with 'pussy pussy marijuana' again.****

CLIVE looks over at JASON.

CLIVE
I love you man.

JASON
Fuck you Clive.

Clive laughs.

CLIVE
I do, I've known you for time bro.

Both talk over each other - (improve preferred)

JASON
shut up man, slow fuckin'
driver...driving like a little bitch.

CLIVE
why you gotta be like that, I'll take
us off this road if you keep testing
me like this.

JASON (CON)
shut up man, just drop me home.

CLIVE (CON)
(*in a hushed tone*) yeah whatever, ride
on me again I dare you mother-fucker.
watch what happens.

SCENE 6. JASON INTERVIEW SEQUENCE'S. CLIVE DEALING.

Alarm clock goes off - **LOUD**. JASON rolls over and turns it off.

QUE MONTAGE #5- ***FEET HITTING FLOOR, *TAPS BEING TURNED, *SHOWER HEAD ON, *PLUG DRAINING, *FLY'S ZIPPED UP, *COFFEE Poured, *TIE STRAIGHTENED, *SHOES TIDE, *TOOTH BRUSH LANDING BACK IN POT, *JACKET ON, *DOOR CLOSED.**

*JASON sits down in interview - **LOCATION.1**

JASON

thank you so much for seeing me today.

Gives a *big cheesy* smile.

.beat.

QUE CLIVE MIRRORED MONTAGE #5.1 - ***FEET HITTING FLOOR, *CLIVE YAWNING *SHOWER HEAD ON, *PLUG DRAINING, *TRACKIES PULLED UP, *CEREAL Poured, *HOODIE STRING TIED, *SHOES ON, *SHOULDER BAG, *JACKET ON, *DOOR CLOSED.**

*CLIVE meeting customer -

CLIVE

what you after again mate?

*JASON INTERVIEW - ***quick fire cuts***

LOCATION.2

JASON

I really do live for retail -

LOCATION.3

JASON

customer service -

LOCATION.4

JASON

...waiting tables - I find real satisfaction in giving people a good experience.

*CLIVE -

CLIVE is in the drivers seat. Somebody gets in next to him

CLIVE
what are you after again mate?

*JASON INTERVIEW -

LOCATION 4.1

JASON (CON)
and obviously the tips never hurt...

LOCATION.5

JASON looking apprehensive

JASON
you know, I actually want to own a bar
one day.

LOCATION.6

JASON
team orientated positions are
definitely, in my opinion where I
thrive best.

*CLIVE -

CLIVE and another customer are sat in the car.

CLIVE
can you believe he said that? just up
and abandoned me..

LONG PAUSE.

CUSTOMER
yeah...that sucks man.

CLIVE
it does suck. anyway, what you after
again mate?

*JASON INTERVIEWS-**LOCATION 7**

JASON

In my honest opinion I think I work
better alone,

*CLIVE -

Multiple shots of CLIVE handing off baggies to different
people. Multiple shots of CLIVE accepting cash. (*recycle from
previous section? or recreate solo?*)

*JASON -

JASON mopping a salon floor. Looking miserable.

*CLIVE - *quick fire cuts*

LOCATION 1 -

CLIVE

what are...

LOCATION 2 -

CLIVE (CON)

you after...

LOCATION 3 -

CLIVE (CON)

again mate?

*JASON INTERVIEWS -**LOCATION 9**

JASON

door to door sales? yeah you could say
I have some experience in that...

*CLIVE -

CLIVE is stood on a street corner, a car pulls off away from
him. Another car takes it place. CLIVE looks shocked and
backs away from the car.

ANDY steps out and walks towards him.

CLIVE goes to run off to the left and then the right, but both directions are covered by Andy's men. Trapping him between the car and wall

CLIVE backs up against the wall as ANDY and his men advance.

Screen cuts to black as they grab him and put a bag over his head.

.beat.

*JASON INTERVIEWS -

LOCATION 9

JASON
my biggest attribute? I would say I'm
a people pleaser...

QUICK CUT FLASH SEQUENCE OF JASON DEALING. Taken from montage sequence #4.

JASON (CON)
giving people what they want has
always come easy to me.

Jason's gaze flicks from the eye line of the interviewer and smiles straight down the camera.

.beat.

.cut to black.

.ROLL CREDITS.

.
.br/>.br/.

. CONTINUES ON NEXT PAGE-

POST CREDITS SCENE IDEAS:

IDEA 1_

JASON INTERVIEWS: **LOCATION 10**

JASON

Thank you so much and you wont regret
this! I'll see you Monday.

He stands up, beaming and shakes the hand of the interviewer.

INTERVIEWER

just one more thing Jason...

JASON looks worried and reaches for his phone.

INTERVIEWER (CON)

I just need you to sign here - and
here

The interviewer hands JASON a contract. J looks relieved and
takes it in hand.

JASON

of course, I even bought my own pen.

JASON looking confident, reaches into his jacket pocket and
pulls out a pen, BUT something else falls out his pocket onto
the table in-front of him.

JASON looks from the unknown object to the interviewer. He
smiles nervously.

CUT to birds eye view of a 20 bag (of weed) sitting on the
table, just off to the left of the contract. The contract is
pulled off to the bottom of the frame - back towards the
interviewer

.cut to **black**.

IDEA 2_

CLIVE is sat alone tied to a chair in a dark/dingy room, head covered in a black hood. You can just make out his silhouette with the help of a small light hanging above him

CLIVE
HEY, LET ME THE FUCK OUTTA HERE!

CLIVE continues to struggle against his restraints.

CLIVE (CON)
someone will come looking for me!

After 5 seconds a door is opened behind the camera - flooding the room with light. At this point the camera tracks backwards out of the room - As George and Andy enter. ANDY hands GEORGE a drill, who gives it a test.

GEORGE
Andy, didn't we warn what would happen if they went back on their promise?

ANDY
well I don't think we went into specifics George

GEORGE
but it was implied right?

ANDY
Yes George

CLIVE struggles harder at the sound of the drill whirring around. The camera settles just outside the doorway as ANDY closes the door. We fade to black with the sounds of them torturing CLIVE.

IDEA 3_?

open to any and all suggestions.