

# EATING DUST

12.2.10 REV 27A 12.42 am 219 PAGES

MASTER

## P1 S1 EXT. HOUSE – NIGHT

1 7/8<sup>th</sup> Length

Filming time and set up: 1x night

Cast: JAMEY, SPENCE, BIG RONNIE, SENGA – BIG RONNIE'S GIRL,  
3 TOUGH BIKERS, X15 EXTRAS.

Props: Sugar glass bottles, + normal. Disco lights, beer cans, chewing gum (Senga)

Vehicles: 6x MOTORBIKES, 2x CARS, cars parked out front.

Location:

Equipment: (C) JIMMY JIB MK111, or Stanton 30ft reach, WIDE ANGLE LENS (R8), HEAVY TRACKS

### Stunt Co-ordinator

#### SHOT LIST:

1. **C WIDE**. R8 WIDE ANGLE. CRANE down from rooftop to find JAMEY, slightly fuddled, sitting on the stairs staring at his beer bottle.
2. **C STILL WIDE** (on the move) as drunken SENGA comes bashing out the front door, then jib into a **MED CLOSE 2 SHOT** as she slips down the stairs. JAMEY catches her saving her from the fall. She chews her gum and tries to focus on him. She seemingly goes to sit down next to him, changes her mind, jumps up and sways off towards the gate. SENGA leaves frame.  
**CAMERA** stays on JAMEY CU. (**SLOW push in on his face.**) JAMEY looks in the direction SENGA has left. He looks round at SPENCE (to the living room window)
3. **PICK SENGA up** as she reaches the gate. JAMEY over her left shoulder in vision as she stumbles out the gate onto the pavement.
4. JAMEY stands and walks towards SENGA (camera).  
**CLOSE 2 SHOT**. JAMEY stops at the gate glancing furtively at SENGA'S slender body.
5. She turns and catches him. SENGA (slurring) Are you ogling me?
6. **REVERSE** - On JAMEY, he retorts. She answers. She waddles over to him and comes close. They stare at each other for an interminably long time, then SENGA takes out her chewing gum. JAMEY grabs her by the shoulders and goes to snog her. She slumps on him like a sack of wet wool and passes out.
7. Just at that moment, BIG RONNIE MCRUTCHIN, a short, stocky biker and JAMEY'S arch-rival, lurches paralytic into the garden looking for her. **MID SHOT** of BIG RONNIE standing at the door. He shouts out looking for her. >Senga. Where are ya? He sees the girl in JAMEY'S arms and goes ballistic.
8. **CAMERA over** BIG RONNIE'S shoulder as he takes off his jacket and heads for the gate. JAMEY tries to pull SENGA off of him.
9. **CAMERA over** JAMEY'S shoulder as BIG RONNIE bursts through the gate. BIG RONNIE > You two timing cow!
10. **3x SHOT** JAMEY BIG RONNIE and SENGA as they argue.
11. **WIDE** of the whole scene.
12. **Tighter** as they start to fight. SPENCE comes running from the house, framed behind them. He tries to break it up.
13. **CU** as 3x BIKERS runs out the door and smash their beer bottles against the wall.
14. **Over the 3x BIKES'S** shoulders as they run towards JAMEY.
15. **On JAMEY** as he punches BIG RONNIE, then he looks at SPENCE. They are out numbered. They run towards camera and clear shot.
16. JAMEY and SPENCE run into the darkness.



#### Example

Location - Cul-de-sac under the SKY BRIDGE. Need to have steps leading up to it.



STATIC of the night sky (10sec)



SLOW CRANE down and pull back



### \*Star Sky replacement - PARTY INTRO

### EXT. HOUSE - NIGHT P1 S1

Updated  
2781.10  
1.05am  
CRANE  
P1 S1  
Frame  
#1



10sec STATIC of the night sky, then CRANE down to rooftop to find JAMEY on the stairs.

#### EXT. HOUSE - NIGHT P1 S1

A noisy house party is in full swing near the small Scottish West Coast town of Kilmore, on the banks of Loch Viche. Some of the party revellers mingle in the front garden. A weird mixture of hippies and bikers.

Frame  
#2



**JAMEY BARNES** (23), an arrestingly handsome, well-toned twenty-three year old, dressed in biker boots, jeans and Levi's jacket slouches on the steps leading to the front door. Slightly fuddled, he stares at his beer bottle.

**SENGA** (20), a scantily clad, twenty-something, with full plush lips, tumbles out the front door and down the stairs. She slips. **JAMEY** grabs her arm and saves her from the fall. The booze has taken its toll. She chews her gum and tries to focus on him. She seemingly goes to sit down next to him, changes her mind, jumps up and sways off towards the gate.

2 x EXTRAS to wipe camera as it pans down to find JAMEY on the stairs

Frame  
#3



She crashes into him. She too is very drunk.

Frame  
#4



JAMEY catches her just in time as she slips down the stairs.

Frame  
#5



She chews her gum and tries to focus on him. Blows a huge bubble in his face, hiccups. She seemingly goes to sit down next to him, changes her mind, jumps up and sways off towards the gate.

JAMEY. SENGAs leaves frame.

Frame  
#6



CAMERA stays on CU JAMEY looks in the direction SENGAs left. (slight push in on his face) He looks round at SPENCE ( to the livingroom window)

SPENCE can be seen chatting up a girl in the livingroom.

Frame  
#7



SENGA at the gate.

JAMEY waits for a moment, then gets up and follows her.

Frame  
#8



JAMEY stops at the gate glancing furtively at SENGA'S slender body. She turns and catches him.

Slight push in.

Frame  
#8A



SENGA(slurring)  
>Are you ogling me?

Slight push in

Frame  
#8B



JAMEY( retorts)  
>Screw me if I'm wrong, but you want to kiss me don't you?

Slight push in

Frame  
#8C



She steps forward.

SENGA(titters)  
>Oh, you think so?

Frame  
#8D



She waddles over to him, her eyes become wild, some dark fantasy plays out in her brain.

Frame  
#8E



She takes out her chewing gum, puckers her lips, clamps her eyes shut - then slumps on him like a sack of wet wool and passes out.

Frame  
#9



Just at that moment, **BIG RONNIE MCRUTCHIN**, (24) a short, stocky biker and JAMEY'S arch-rival, lurches paralytic into the garden looking for her.

Frame  
#10



BIG RONNIE  
(shouting)  
>Senga. Where are ya?  
  
(fast push in on his face)

He sees the girl in JAMEY'S arms and goes ballistic.

Frame  
#11



BIG RONNIE takes off his jacket and strides at speed towards them.

Track over BR's shoulder.  
BIG RONNIE  
>You two-timing cow.

JAMEY tries to push her away. She comes round and clings on tight.

Frame  
#12



JAMEY  
>Call me that again and I'll knock you into the middle of next week.

Frame  
#13



BIG RONNIE pulls the girl from JAMEY

BIG RONNIE  
(to Jamey)  
>Oh, I heard you were back. Feekin' jailbird.

Frame  
#14



JAMEY brings himself up to his full height.

The onlookers laugh at JAMEY'S retort.

Frame  
#15



**Stunt Co-ordinator**

BIG RONNIE swings a drunken punch, but misses. They start to fight.

SPENCE (25) JAMEY'S older cousin, bolts from the house and tries to break it up.

Frame  
#16



SPENCE tries to break up the fight. Most of the party peps are outside the house now watching.

Frame #17



THREE TOUGH BIKERS come charging out the house and smash their beer bottles against the wall then run towards them.

Frame #18



STATIC  
JAMEY looks at SPENCE, their out numbered and know it.

Frame #19



REVERSE  
JAMEY lands one on BIG RONNIE, then legs it.

Frame #20



SPENCE runs too. They're fast, easily out running the mob as they head off into the darkness.

Run to camera left. Must leave frame to the side of the window.

Frame #21



JAMEY and SPENCE run into the darkness.

CONTRA ZOOM

CAMERA on tracks

Frame #22  
CONTRA ZOOM



And they're gone.

Frame #23  
TITLES

**Eating Dust**



**P3 - S2 EXT. DESERTED ROAD, LOCHVICHE - NIGHT TOTAL 2 2/8th**

**Filming time and set up: 1x night**

- Cast: JAMEY, SPENCE, LADS in CAPRI
- Props: Sugar glass beer bottlesX4
- Vehicles: FORD CAPRI (blacked out windows, neon lights under chassis, go-faster stripes.)
- Location:
- Equipment: (ZOOM lens) STABILIZER. The road needs to be lit in pools of light.  
TRACKING VEHICLE (T V) Iconix grip (car mount) 2x cameras



Gantry

**Stunt Co-ordinator**

**SHOT LIST:**

**ALL HANDHELD and STEADICAM**

1. **CONTRA-ZOOM - TRACKING SHOT .**
2. **CU** of BOY RACER CAR. Then pull out to see wide of CAR.
3. **TRACK** with JAMEY and SPENCE. **Note: need stabilizer to keep JAMEY’S head in frame on tight shot (VO) must hold for 30 seconds.**
4. **CU** of BOY RACER.
5. **FULL CLOSE-UP** of JAMEY blinded by the car headlights.
6. **WIDE SPENCE** in foreground as the CAR gets closer to JAMEY.
7. **CU** of BOY RACER
8. **SPENCE in foreground** (over shoulder) as the BOY RACER tries to run JAMEY over.
9. **CLOSE** on the BOY RACER just missing JAMEY.
10. **REVERSE** of the BOY RACER as it heads for SPENCE.
11. **Front-Side** on as the beer bottle flies out the passenger window and just misses SPENCE.
12. **REAR** of the BOY RACER as the bottle misses SPENCE.
13. **WIDE** as SPENCE chases after the BOY RACER.
14. SPENCE turns and hollers after JAMEY.
15. **Over SPENCE shoulder** as he runs back to JAMEY.
16. **SINGLES** on JAMEY and SPENCE.
17. **WIDE** as SPENCE wonders off. SPENCE >I wasn’t in trouble once when you were away.
18. **WIDE** as SPENCE marches up the road. JAMEY climbs over the wall and follows him.
19. SPENCE passes CAMERA. **ON JAMEY. JAMEY>** What are you tryin’ to say? Spence, Spencer, come on man.
20. **OVER JAMEY’S shoulder** as SPENCE wanders off into the distance.

**EXT. DESERTED ROAD, LOCHVICHE – NIGHT P3 – S2**

P3  
S2  
Frame  
#24



Coming closer...becoming clearer, SPENCE and JAMEY appear out of the shadows running, scudding along. SPENCE is out in front.

**CONTRA- ZOOM.**

**TRACKING VEHICLE**

Frame  
#25



SPENCE and JAMEY (2)

**T V**

Frame #26



SPENCE and JAMEY (3)

T V

Frame #27



PAN DOWN to CU ON FEET RUNNING- HIGH ANGLE

T V

Frame #28



CU FORD CAPRI (blackout windows + blue neon lights under chassis.)

ICONIX on board CAR ( grill/bonnet) – set not to see the driver and passenger. Should just get brief glimpses.

Frame #29



PULL OUT to reveal number plate. (BIG 1)

T V

Frame #30



SPENCE and JAMEY (4) FORD CAPRI in the far distance.

T V

Frame #31



CAMERA ZOOMS - PASSES SPENCE TO TIGHT OF JAMEY WITH V/O Track over SPENCE'S shoulder end on a tight of JAMEY

(voice-over)

>The world's out to get me. I don't know why, but it is.

T V

Frame #32



JAMEY

>Most of the trouble I've landed in is not of my makin'. I'm a magnet.

T V

Frame #33



JAMEY (cont)

>Sure I've lied, but who hasn't? Lying's healthy. It keeps your brain active. Stops it rotting away. Stay one step ahead of the lie and you're laughin'.

T V

Frame #34



The Ford Capri accelerates fast up the road.

T V

Frame #35



JAMEY slows down when he hears the car approaching. He turns round, shielding his eyes from the glare of the headlights, unable to see.

STATIC

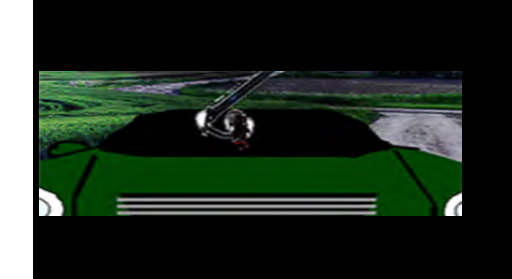
Frame #36



SPENCE skids to a halt.

STATIC

Frame #37



The car drops a gear and heads straight for JAMEY.

CAR speeds towards CAMERA, then goes under the CAMERA.



Gantry

Frame #38



SPENCE skids to a halt, turns sharply and watches the CAR mount the verge.

Frame #39



CU SPENCE.  
(fast push into his face) (7)

**Stunt Co-ordinator**

2X CAMs  
Frame #40



JAMEY jumps back and dives over a garden wall.

2X CAMs  
Frame #41



The car just misses JAMEY, then skids along the grass verge and back onto the road.

Frame  
#42



SPENCE jumps out of the way.

Frame  
#43



The CAR weaves back onto the road and narrowly misses SPENCE. A beer bottle flies from the passenger's window and smashes on the road.

Frame  
#44



SPENCE steps back, the bottle misses.

Frame  
#45



SPENCE half-heatedly chases after the car.

SPENCE, rattled, watches the CAR disappear into the distance. It all happened so fast. SPENCE turns and hollers.

Frame  
#46



SPENCE shouts at the car.

Frame  
#47



SPENCE turns and shouts.  
(Slight push on his face)  
SPENCE

>Jamey!

Frame  
#48



SPENCE runs back to see if JAMEY'S okay.

Frame  
#49



He peers over the wall. JAMEY is sprawled on the grass.

SPENCE

>Are you okay?

Frame  
#50



Jamey is unscathed, but his adrenaline is pumping. He jumps up and dusts himself off. He feigns a laugh.

JAMEY  
(incredulous)

>Wow! Did you see that? What a night!

Frame  
#51



SPENCE (angry)

>Trust you to hit on Big Ronnie's girlfriend. What were you thinking?

JAMEY climbs back over the wall.

Frame  
#52



JAMEY seems amused at the question.

JAMEY

>What's up with you? How was I to know it was his bird? She gave me the come on. I didn't even know the big ape was at the party.

Frame  
#52B



SPENCE (annoyed)

>One minute I'm chattin' up a nice wee lass. The next, I'm pullin' you out of a fight. Typical! I didn't even get her number.

SPENCE turns on his heels and strides off.

Frame  
#52C



JAMEY

Oh, get over it. Did you see his face? What does that pretty girl see in an oaf like him!

SPENCE turns on his heels and strides off.

SPENCE (O.S)

>Come on. We have miles ahead of us. Thanks to you!

Frame  
#53



Note: Need the above line on camera as well.

SPENCE

(muttering)

>There wasn't a cloud in the sky, when you were away.

Frame  
#54



JAMEY stops and sighs. SPENCE walks on.

Frame  
#55



JAMEY'S reaction. Trying to grasp at the meaning...JAMEY calls after him.

Push in (6)

JAMEY

>What are you tryin' to say? Spence, Spencer, come on man.

Frame  
#56



REVERSE as SPENCE walks off into the darkness.

Slight turn over his shoulder towards camera.

**P5 S3 EXT. PETROL STATION - NIGHT 1 5/8 length**  
**Filming time and set up: 1x night**

Cast: JAMEY, SPENCE, DAVIS.

Props: Zippo, cigarettes, hip flask

Vehicles: MACVEY'S TRUCK (sign written MacVey Haulage Ltd-Kilmore-Scotland tel:.....)

Location:

Equipment: CRANE

1. SPENCE comes into frame and sits on the wall. JAMEY wipes frame right to left. SPENCE lights a cigarette.
2. **WIDE 2 shot.**
3. **Start on a WIDE CRANE.** Follow over JAMEY'S shoulder to TRUCK passenger's door handle as he opens it, then gets in, leaving door open. All other action can be from locked-off CRANE.
4. **CU of SPENCE** wandering what JAMEY'S up to.
5. **CAMERA static** on CRANE as SPENCE runs past and over to the truck.
6. **DIALOUGE** in truck.
7. **CRANE, STATIC EX WIDE** as DAVIS runs out the petrol station and after his truck.
8. **CU of DAVIS** cursing and swearing.

**TRUCK pulls into petrol station**

P5 S3  
Frame  
#57



**EXT. PETROL STATION - NIGHT P5 S3**

Spence walks into frame and sits. Jamey walks through frame.

Jamey's holding his hip flask. Has a swig, offers it Spence, who declines

SPENCE stops and sits on the forecourt wall. JAMEY walks through frame. STAY on SPENCE for JAMEY'S dialogue.

Frame  
#58



SPENCE

>I'm telling you one thing for nothing, you'd better get your arse in gear or you'll be looking for a new mechanic. You missed three races while you were dickin' around down south. We are trailing points. Jamey, you'd better claw them back, or I'm off.

Frame  
#59



JAMEY doesn't like the sound of that.

SPENCE lights up a cigarette.

JAMEY(>O.S

Look, I'll win us the cup. Have some faith, will you?

2 shot  
Frame  
#60



Sound of a truck as it drives into forecourt behind them.

SPENCE

>Faith doesn't win you medals; hard work does... And what are you going to do about Grandad?

SAME  
FRAME  
Frame  
#61



JAMEY sighs and gives him a look as if to say "Don't remind me."  
Raises an eyebrow

SPENCE

>He knows you're back in town. I would advise you to tell him the truth.  
JAMEY looks slightly towards camera, not showing Spence his real emotions.

Frame  
#61A



JAMEY

>He'll kill me.

A TRUCK (O.S) pulls in and parks abruptly in front of the forecourt shop.  
JAMEY head turns and follows the sound (pan right)

Frame  
#61B



WIDE

DAVIS, the driver, jumps from his cab and rushes into the shop, leaving the engine running.

The TRUCK has 'MACVEY HAULAGE Ltd, of Kilmore, Scotland' sign written on the side back panels.

WIDE  
Frame  
#62



JAMEY watches DAVIS enter, then notices SPENCE is using his ZIPPO to light his cigarette.

JAMEY

>Hey! That's my Zippo!

SPENCE throws it to him. JAMEY slips him a mischievous wink, then walks off towards the TRUCK.

WIDE  
Frame  
#62



EX WIDE

CRANE SHOT. CAMERA starts high, then swing low past JAMEY and ends up on the door handle as he opens it. SPENCE'S (.O.S). SCENES#62 to #76 could all be done on the CRANE.

Frame  
#63



JAMEY runs over towards the truck.

CAMERA goes with JAMEY

SPENCE'S VOICE below would be over this frame.

Frame #64



CU SPENCE  
SPENCE wonders what JAMEY is up to.

SPENCE  
>Where are you going?

Frame #65



CRANE continues. Follow JAMEY into the cab. Door is open.

JAMEY ignores him and continues walking.

JAMEY opens the driver's door, jumps in, slides over to the passenger seat and calmly looks out of the front window.

Frame #66



JAMEY waves at SPENCE.

Frame #67



SPENCE'S jaw drops. He gestures to JAMEY to get out, but he stays put.

SPENCE takes a big breath. He makes sure the coast is clear, then creeps over to the open TRUCK door.

Frame #67



CAMERA STATIC

SPENCE runs past camera and over to the truck.

SPENCE creeps over to the truck.

**INT/EXT.TRUCK-NIGHT**

P6- S4



**INT/EXT.TRUCK-NIGHT P6 - S4**

SPENCE sticks his head in the cab.

Frame #68

SPENCE (astounded (mouthing))  
>What are you doing?

Frame #69



JAMEY  
>How much have you had to drink?

Frame  
#70



SPENCE  
I've only had one beer. Wait a minute... Forget it Jamey.  
The driver could appear at any moment.

Frame  
#71



JAMEY sighs, then goes to clamber over to the driver's seat.  
JAMEY  
>Okay, I'll drive.

Frame  
#72



SPENCE  
(pushes Jamey back)  
>No way! You're miles over the limit.

Frame  
#73



SPENCE caves in. He smiles to himself; he's always wanted to drive a seven-tonne truck. He bundles in, slams the door, crunches into gear, releases the air brakes and hits the gas. The TRUCK bounces out of the forecourt and veers onto the road.

Frame  
#74



CRANE pulls back out to it's original position (SCENE #62)  
TRUCK leaves frame.

Frame  
#75



EX WIDE  
MACVEY'S TRUCK pulls out of the forecourt and into the road.  
DAVIS (the driver) bolts out of the petrol station door and chases his truck down the street, cursing and swearing.

Frame  
#76



DAVIS screams at the truck.  
DAVIS drops his hand and turns round in disbelief, he is almost crying.

Frame #76A Quick fade



He spins around to the camera.

DAVIS - A sorry face.

**P7 S5 EXT. HIGHLAND ROAD – DRIVING 2/8 length**

**Filming time: 30 minute Set up: 30 minutes**

Props: Road Sign “Welcome to Kilmore Drive safely”

Vehicle: MACVEY’S TRUCK

Location:

Equipment:

SHOT LIST:

1. Wide lock off as TRUCK passes and into the distance.

**MACVEY’S TRUCK drives past**

Frame #77 P7 S5



**EXT TRUCK DRIVING**

A road sign reads “Welcome to Kilmore. Drive safely.” in graffiti “Go Home, Scotland’s full”.

MACVEY’S TRUCK whizzes passed and motors into the distance. The mountains behind are like dark turrets, back-lit by the moon.

**P7 S6 INT.TRUCK/CAB-DRIVING - NIGHT 2 4/8 length Blocked with S10**

**Filming time and set up: 1x night if voice in truck. 1x day if in studio (green screen) If green screened, all dialogue up to frame# needs to be do in situ in the truck doesn’t matter what happens.**

Cast: JAMEY and SPENCE.

Props: CD and CD case ‘Tartan Noir’ written on the back of the cover, ferry ticket, Davis’s passport. lunch box, potato scones.

Vehicle: MACKVEY’S TRUCK

Location:

Equipment:

SHOT LIST:

1. GREEN SCREEN -OVER shoulder. POV of road. FERRY TICKET and PASSPORT on DASHBOARD.
2. 2 shots and singles of entire dialogue. GREEN SCREEN
3. CU JAMEY turns on the radio and lifts the ferry ticket and passport from the dashboard.
4. JAMEY looks at himself in the mirror.

**DAVIS’S passport and a ferry ticket sit on the dash-board**

GREEN SCREEN Frame #78 P7 S6



**INT.TRUCK/CAB-DRIVING-NIGHT P7 S6**

Country roads travelling at speed. POV through front window.

DAVIS’S passport and a ferry ticket sit on the dashboard.

GREEN SCREEN Frame #79



PASSPORT and FERRY ticket.

GREEN  
SCREEN

Frame  
#80



**SKY for GREEN** screen example dramatic, backlit, this grade- the sun of course.

SPENCE concentrates on his driving.

Frame  
#80A



JAMEY fiddles with the radio. He finds a local music station playing dreary accordion music.

He looks in the glove compartment, finds DAVIS'S lunch box, pops the lid and looks at the contents; an open packet of potato scones - better than nothing. He hands one to SPENCE, who grabs it, while all the time keeping his eyes on the road.

They chomp.

JAMEY changes the station to the regional news channel.

**NEWS READER (V.O.)**

"... and taxpayers should be entitled to money back after last year's Scottish elections, a Nationalist MSP says."

(beat)

"Other news. It's been reported that the spate of incidents involving the so called 'Voodoo Unity for Women Cult': the V.U.W C, are on the increase. Their overriding objective it seems..."

GREEN  
SCREEN

Frame  
#81



GREEN  
SCREEN

Frame  
#82



JAMEY delves into his pocket, brings out a CD CASE, opens it, takes out the CD and slots it into the truck CD player.

GREEN  
SCREEN

Frame  
#83



The radio cuts and the CD takes over. Celtic rock music blares out. JAMEY throws the CD CASE on the dashboard. He shouts above the music.

GREEN  
SCREEN

Frame  
#84



JAMEY

>It's Jez's demo. His band's doing well. You want to see the drummer, Jessie. She took a fancy to me and asked me out.

SPENCE (sniggers)

>A blind drummer? What a gimmick.  
They laugh.

Frame  
#85



POV from cab.

GREEN  
SCREEN  
Frame  
#86



JAMEY hiccups; he can't swallow any more dry scone, he throws the rest of it out the window.

He sees the FERRY TICKET and DAVIS'S PASSPORT on top of the dashboard.

Frame  
#87



He grabs them and studies them. He shows SPENCE the passport photo.

GREEN  
SCREEN  
Frame  
#88



JAMEY

>A bulldog chewing a wasp. Look.

GREEN  
SCREEN  
Frame  
#88A



JAMEY throws the FERRY TICKET out of the window, slips the PASSPORT into his jacket pocket without SPENCE seeing,

GREEN  
SCREEN  
Frame  
#89



then glances at himself in the passenger wing mirror.

GREEN  
SCREEN  
Frame  
#90



JAMEY

>You didn't really mean it back there?

GREEN  
SCREEN  
Frame  
#91



SPENCE  
>Mean what?  
JAMEY(looks at Spence)  
You know... about you jumping ship if we lose the title.  
SPENCE  
>I didn't say that... Look, Jamey... I don't want to be in a team that takes second place ...

GREEN  
SCREEN  
Frame  
#92



JAMEY looks away.  
SPENCE(CONT)  
>You have a real talent; you're the best rider out there. And if I do say so myself, I'm a bloody good mechanic. It should be a walk over...  
You're drinking too much; it's rattling your brain. That's all I'm saying.

GREEN  
SCREEN  
Frame  
#93



JAMEY knows it. He breathes a deep sigh.  
JAMEY  
>It's the pressure. I know that's no excuse... Sometimes I feel like jacking it in and doin' a runner.

GREEN  
SCREEN  
Frame  
#94



SPENCE  
>You're talkin' pish? As if you would consider it! Jamey, this is your lot. Let's face it; you've nowhere to run.

GREEN  
SCREEN  
Frame  
#95



JAMEY lays his head against the side window.  
JAMEY(melancholy)  
>Aye! That's the truth  
  
He stares out the window for a moment, then shakes off the doldrums.  
>We'd better get off the main road. The driver's bound to have called the cops by now.

**P10 S7 EXT.TRUCK-DRIVING-NIGHT**

**1/8 length**

**Filming time: 30 minute. Set up time: 30 minutes**

Cast: JAMEY, SPENCE  
Props:  
Vehicle: MACVEY'S TRUCK  
Location:  
Equipment:  
SHOT LIST:

1. **WIDE static camera** as TRUCK screeches round the corner.

P10  
S7  
Frame  
#96



**EXT. TRUCK-DRIVING-NIGHT P10 S7**

**Truck skids round corner**

The TRUCK takes a late turn and screeches round the corner and hauls onto a B-road towards the camera. WHITE OUT

**Blocked with**

Cast: DAVIS  
Props: Phone booth, or on the mobile  
Location:  
Equipment:  
SHOT LIST:

1. DAVIS on mobile.

**Note:** This was previously DAVIS on the petrol station payphone. In the edit S7& 8 will have to be inserted a few scenes previous to re-pace.

**DAVIS calls MACVEY**

**EXT INT.PETROL STATION SHOP-NIGHT P9 S9**

**Ideal if he is a red phone box- if not then on mobile.**

DAVIS calls MACVEY to tell him truck's been stolen. Camera tracks in of his face. DAVIS is in mid-conversation on the mobile. He looks a worried man.

DAVIS  
(apologetic)

> I stopped for a leak and when I came out it was gone. I'm sorry Mr MacVey. I...

**P10 S8**

Frame #97  
Phone box (Ideal)  
Or on mobile



**P10 S9 INT. MACVEY'S OFFICE-NIGHT** 4/8<sup>th</sup> length

**Filming time: 35 minutes.**

**Blocked with S15**

Cast: MACVEY.  
Props: Phone. Office dressed. Small pill bottle.  
Location:  
Equipment:  
SHOT LIST:

1. MACVEY pushes of the paperwork from his desk in a rage.
2. MID MACVEY on the phone. Fast push in to his face (7)
3. CU. MACVEY slams the phone down.

**MACVEY "You fucking idiot"**

**INT.MACVEY'S OFFICE-NIGHT P10 S9**

MACVEY, 38, the owner of the stolen truck, is on the other line. This sharp-suited, charismatic tough-nut pushes his paperwork off his desk and springs from his seat. CAMERA follows.

Pill bottle in vision

MACVEY

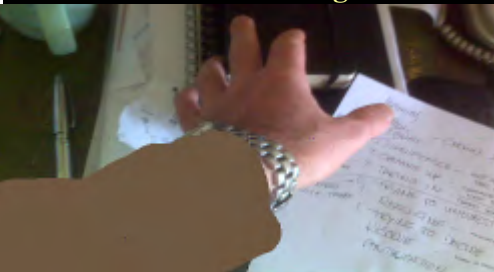
>What?! Is this your idea of a joke!  
DAVIS'S distressed voice whines from the receiver.

FAST push in (7) A little bead of sweat forms above MACVEY'S right eye. It's no joke.

MACVEY (cont)

>... Oh well-fucking-done! Stay right there. I'm coming for you.

Frame #98



P9 S10

Frame #98A



Frame #99



He slams down the receiver.(push in on his face (7))

Frame #99A



He walks forward wipes the sweat from his brow and ponders his next move. The map of Kilmore and surrounding areas behind him. He turns to look at it. **Cut on the turn**

**EXT. COUNTRY LANE - NIGHT TRACKING SHOT**

Filming time: 20 minutes Set up time: 40 minutes to place the tracks and set up shot. Blocked with field scene. Any road will do near the field.

Cast: JAMEY, SPENCE.  
Props:  
Vehicle: MACVEY'S TRUCK  
Location:  
Equipment: TRACKING VEHICLE  
SHOT LIST:

1. WIDE front on of TRUCK appearing around the corner fro the darkness.  
**The stolen truck turns off the road and bounces into the lane**

PICK UP Frame #100



**PICK UP**

**EXT.COUNTRY LANE-NIGHT before P9 S10 TRACKING SHOT**

The stolen truck turns off the road and bounces into the lane.

**P10 S10 INT.TRUCK-DRIVING-NIGHT 6/8<sup>th</sup> length**

Filming time and set up: 1 x long night  
**Blocked with S6**

Cast: JAMEY, SPENCE.  
Props: CD cover  
Vehicle: MACVEY'S TRUCK  
Location:  
Equipment:  
SHOT LIST:

CU JAMEY. JAMEY points to the field, two hundred yards up ahead. JAMEY >Dude. Pull in there.  
CU SPENCE>What, are we leaving it here? We're still miles from home.  
CU JAMEY >Do you want to park it outside your door? Ya great twerp. JAMEY turns up the stereo very loud.  
**JAMEY 'Pull in there'**

GREEN SCREEN P10 S10 Frame #101



**INT.TRUCK-DRIVING-NIGHT P10 S10**

JAMEY points to the field, two hundred yards up ahead.  
JAMEY  
>Dude. Pull in there.

GREEN SCREEN Frame #102



SPENCE  
>What, are we leaving it here? We're still miles from home.

GREEN  
SCREEN  
Frame  
#103



JAMEY  
(sarcastically)

>Do you want to park it outside your door? Ya great twerp.

Frame  
#103A



JAMEY turns up the stereo very loud.

1. WIDE as the TRUCK drives in through open field gate.

PICK  
UP  
Frame  
#104



PICK UP  
EXT FIELD ENTRANCE

TRUCK speeds in through the gate.

SPENCE hits the gas and hauls the truck through the open gate into the middle of the field.

Filming time and set up: 30minutes. Blocked with S10+ S11

SHOT LIST:

1. CU as SPENCE stamps on the brake.
2. 2 shot JAMEY is propelled forward. JAMEY'S reaction.
3. CU of SPENCE hand switching off the ignition.

Frame  
#105



INT. TRUCK (DRIVING) - NIGHT P10 S10

SPENCE stomps on the brakes

SPENCE stomps on the brakes, propelling both of them forward.

Frame  
#106



JAMEY'S reaction.

Frame  
#107



SPENCE switches off the ignition ( the lights go off) The music stops.

SPENCE folds his arms.

P11 S11 EXT/INT.TRUCK-NIGHT

3/8<sup>th</sup> length

Filming and set up: 1x long night.

Blocked with

Cast: JAMEY, SPENCE.

Props:

Vehicle: MACVEY'S TRUCK

Location:

Equipment:  
SHOT LIST:

1. **HAND HELD** with SPENCE as he walks away from the truck. In the background JAMEY walks to the back of the truck and opens the door. SPENCE turns,
2. **MID SPENCE.** (to himself) > Jamey, come on. I'm not waitin' on you. I'm off.

P11 S11  
Frame  
#108



**EXT/INT.TRUCK-NIGHT P11 S11**

**SPENCE jumps down from the cab**

SPENCE jumps down from the cab in a huff and walks off into the darkness. JAMEY grabs the keys from the ignition.

Frame  
#109



SPENCE mumbles to himself as he walks through the field. He turns sharply when he hears the back door of the truck being opened.

**SPENCE**

>Jamey, come on. I'm not waitin' on you. I'm off.

**P11 S12 BACK OF TRUCK-NIGHT 3/8<sup>th</sup> length**

**Blocked with**

Cast: JAMEY, SPENCE.  
Props: Furs x 30/40.  
Vehicle: MACVEY'S TRUCK  
Location:

Equipment:  
SHOT LIST:

1. **WIDE.** JAMEY'S in the back of the truck. He strikes his Zippo and locates the interior light switch. The truck is racked out with expensive fur coats. JAMEY feels the quality, then puts one on.
2. **MID** behind SPENCE as he puts his hands in his pockets and wanders back to the truck.

Frame  
#110



**EXT.BACK OF TRUCK-NIGHT P11 S12**

**JAMEY'S in the back of the TRUCK**

JAMEY climbs in.

He strikes his Zippo and locates the interior light switch. The compartment is racked out with expensive FUR COATS, protected by plastic covers.

Frame  
#111



SPENCE turns, stands for a moment then shouts.

**SPENCE**

(to himself)

>You are really starting to get on my tits.

Frame  
#112



SPENCE puts his hands in his pockets and wanders back to the truck.

Cast: JAMEY, SPENCE.

Props: Furs x 30/40. crate 2''X 2''9 X 2'', dope, zippo, wheel brace.

Note: **model for block of dope**

Vehicle: MACVEY'S TRUCK

Location:

Equipment:

### SHOT LIST

1. MID as JAMEY grabs a fur and puts it on. JAMEY (to himself)>**Nice one. That's for me. What do you think?**
2. MID SPENCE >**They're as much use to us as a bicycle is to a fish. Now let's go.**
3. WIDE - JAMEY swings on the rails. JAMEY>**They'd be handy in the winter. We could cut them down and wear them under our...** The rails' supporting bracket at the rear of the truck gives way under JAMEY'S weight. He crashes to the ground in a heap of furs. The back panel of the truck has been pulled off revealing a secret compartment.
4. MID SPENCE bursts out laughing. SPENCE.>**I wish I had a camera. Kodak.**
5. 2 shot WIDE JAMEY laughs. He gets up, sees a crate hidden behind the false panel. JAMEY >**Hey ho. What's this?**
6. CU CRATE in the secret compartment.
7. WIDE - JAMEY tries to pull the crate. He can't. It's too heavy. JAMEY>**Give us a hand.** SPENCE climbs in and helps JAMEY drag it into the middle of the floor, then swiftly comes to his senses and jumps back
- 8 CU SPENCE >**Jamey, we could get in big trouble for this Jamey.**
9. CU JAMEY looks around for something to open the crate. JAMEY>**Mate, this truck's come from Holland, it was on the ticket, I bet you it's fags. Or sex toys. I bet you.**
10. WIDE - SPENCE >**Don't be stupid.** JAMEY ignores him. He takes off the fur and throws it on the ground, then looks around the truck, finds a wheel brace.
11. CU. JAMEY frantically prizes the lid off. The content of the crate is wrapped in cling film.
12. 2 shot. They look at each other in amazement.
13. WIDER. JAMEY rips off the cling film, brings out his Zippo and burns the corner. After a few seconds smoke rises from the block.
14. 2 shot. JAMEY inhales the smoke, then blows it in SPENCE'S face. They can't believe their luck. JAMEY (yelling out) > **I don't fuckin' believe it!** They both bend down and stare into the crate, wide-eyed in stunned silence.
15. CU SPENCE Then SPENCE pipes up. SPENCE>**Let's break a wee bit off.**
16. CU JAMEY>**What do you mean a wee bit? We're takin' the lot.**
17. 2 Shot over JAMEY'S shoulder. SPENCE jumps down from the truck and points at JAMEY.SPENCE>**You're a dreamer. If you think I'm dragging that big lump across the field... no fuckin' way, Jose.**
18. CU JAMEY>**We'll use your works' van.**
19. CU SPENCE (in disbelief) >**Oh, no we won't! What happens if someone sees us? No, and that's it.**
20. 2 shot over SPENCE'S shoulder. JAMEY >**Mate, if we sell this gear, we'll win the championship! This must be worth a couple of hundred quid. We'll be loaded!**
21. CU JAMEY >**Think about it...new engine, new tyres, loads of chicks.**
22. CU SPENCE >**We're not using my van and that's final!**

Frame  
#113



### INT. MACVEY'S TRUCK ( BACK) NIGHT P12 S13

JAMEY pulls off the protective cover from the fur feels the quality, then puts it on.

JAMEY  
(to himself)

>Nice one. That's for me.

Frame  
#114



JAMEY(O.S)  
(to Spence)

>What do you think?

SPENCE

>They're as much use to us as a bicycle is to a fish. Now let's go.

## JAMEY swings like an ape from the rails

Frame  
#115



JAMEY moves the furs down the rail a bit and swings from it like an ape .  
JAMEY swings on the rail  
JAMEY  
>They'd be handy in the winter. We could cut them down and wear them under our...

ame  
#116



The rails' supporting bracket at the rear of the truck gives way under JAMEY'S weight. He crashes to the ground in a heap of furs.

Frame  
#117



The back panel of the truck has been pulled off revealing a secret compartment.

Frame  
#118



SPENCE bursts out laughing.

SPENCE  
>I wish I had a camera. Kodak.

Frame  
#119



JAMEY laughs. He gets up, sees a crate hidden behind the false panel.

JAMEY  
>Hey ho. What's this?

SPENCE climbs in.

Frame  
#120



CRATE in the secret compartment.

Frame  
#121



JAMEY tries to pull the crate. He can't. It's too heavy.  
JAMEY

>Give us a hand.

SPENCE climbs in and helps JAMEY drag it into the middle of the floor, then swiftly comes to his senses and jumps back.

Frame  
#122



SPENCE

>Jamey, we could get in big trouble for this Jamey.

Frame  
#123



JAMEY looks around for something to open the crate.

JAMEY

>Mate, this truck's come from Holland, it was on the ticket, I bet you it's fags. Or sex toys. I bet you.

Frame  
#124

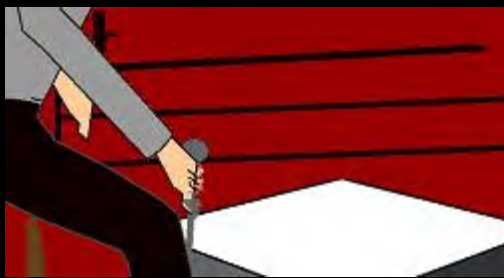


SPENCE

>Don't be stupid.

JAMEY ignores him. He takes off the fur and throws it on the ground, then looks around the truck, finds a wheel brace.

Frame  
#125



CRATE

Frame  
#126



JAMEY frantically prizes the lid off. The content of the crate is wrapped in cling film.

Frame  
#127



They look at each other in amazement.

Frame  
#128



JAMEY rips off the cling film, brings out his Zippo and burns the corner. After a few seconds smoke rises from the block.

Frame  
#129



JAMEY inhales the smoke, then blows it in SPENCE'S face. They can't believe their luck.

JAMEY  
(yelling out)

> I don't fuckin' believe it!

They both bend down and stare into the crate, wide-eyed in stunned silence. Then SPENCE pipes up.

Frame  
#130



SPENCE pipes up.

SPENCE

>Let's break a wee bit off.

Frame  
#131



JAMEY

>What do you mean a wee bit? We're takin' the lot.

Frame  
#132



SPENCE jumps down from the truck and points at JAMEY.

SPENCE

>You're a dreamer. If you think I'm dragging that big lump across the field... no fuckin' way, Jose.

Frame  
#133



JAMEY

>We'll use your works' van.

Frame  
#134



SPENCE

(in disbelief)

>Oh, no we won't! What happens if someone sees us? No, and that's it.

Frame  
#135



JAMEY

>Mate, if we sell this gear, we'll win the championship! This must be worth a couple of hundred quid. We'll be loaded!

Frame #136



JAMEY

>Think about it...new engine, new tyres, loads of chicks.

Frame #137



SPENCE

>We're not using my van and that's final!

**P14 S14 EXT. BRIDGE - EARLY NEXT MORNING 1/8 length**

**Filming time: 30 minutes. Set up: 30 minutes**

Props: Sign for van 'McFadden's Motorcycles – Sales & repairs [www.mcfadden'smotorcycles.com](http://www.mcfadden'smotorcycles.com)'

Vehicle: SPENCE'S WORKS'VAN

Location:

Equipment:

SHOT LIST:

1. WIDE as SPENCE'S works van drives over the bridge.

P14 S14 Frame #138



**EXT. BRIDGE - EARLY NEXT MORNING P14 S14**

McFadden's Motorcycles – Sales & repairs

[www.mcfadden'smotorcycles.com](http://www.mcfadden'smotorcycles.com)

**SPENCE'S works' van whizzes across an old stone bridge, deep in the Highland valley.**

**P14 S15. INT. MACVEY'S OFFICE/WAREHOUSE**

**2 1/8th page length**

**Blocked with S9**

Cast: MACVEY

Props: Office set.

Location:

Equipment:

SHOT LIST:

1. MACVEY looks out the office window down to the loading bay.

P14 S15

Frame #139



**INT. MACVEY'S OFFICE/WAREHOUSE-DAY P14 S15**

**MACVEY at the office window**

MACVEY looks out the office window, down at the loading bay. His face turns to rock when he sees DAVIS unloading one of the trucks. He bangs on the window and gestures for DAVIS to walk up the stairs to the office.

**LOADING BAY**

Cast: DAVIS

Props: 20x Furs. Loading bay set.

Vehicles: 2x MACVEY'S TRUCKS

Location:

Equipment:

SHOT LIST:

1. DAVIS looks up at the office and sees MACVEY gesturing to him to come to the office.

## DAVIS heads for the office

PICK UP

Frame #140



Seq – Davis heading for the office.

PICK UP

DAVIS heads for the stairs.

### P14 S15 INT. MACVEY'S WAREHOUSE (OFFICE) – DAY

2 1/8 th page length

Filming + set up time: ½ day **Blocked with S9**

Cast: MACVEY, DAVIS.

Props: Name on glass panelled door 'MACVEY HAULAGE LTD of KILMORE SCOTLAND', map, phone, computer, 2x chairs. Small pill bottle, on desk

Location:

Equipment:

SHOT LIST.

1. WIDE MACVEY

2. TIGHT as DAVIS slowly opens the door and enters.

3. WIDE. MACVEY > Do you realize your weak bladder has just cost me one hundred thousand quid! A pretty expensive piss wouldn't you say?

4. DAVIS sits.

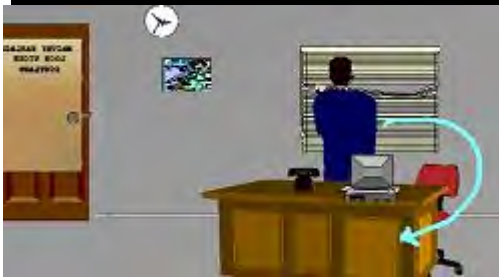
Singles and 2 shot of all dialogue.

5. Over MACVEY'S shoulder as he studies the map. Push in on KILMORE.

MACVEY'S OFFICE

P14 S15

Frame #143



### INT. MACVEY'S WAREHOUSE (OFFICE) - DAY P14 S15

The glass-panelled window reads in reverse - MACVEY HAULAGE LTD of KILMORE, SCOTLAND.

Frame #141



DAVIS enters

Frame #142



DAVIS shuffles sheepishly through the door. MACVEY snaps his fingers impatiently, then gestures. DAVIS sits opposite his desk.

Frame #143



MACVEY perches on the end of the desk.

MACVEY

>Do you realize your weak bladder has just cost me one hundred thousand quid! A pretty expensive piss wouldn't you say?

Frame  
#144



DAVIS bows his head.

DAVIS

>I'm sorry Mr. MacVey. I hadn't slept for eighteen hours. I wasn't thinking straight.

Frame  
#145



MACVEY

>Why the fuck are you here anyway? I told you to hit the town, investigate and put the feelers out, rattle some cages.

Frame  
#146



DAVIS

>It's too early; everyone's still in bed at this time on a Sunday morning.

Frame  
#147



MACVEY

>You couldn't instigate a burp in a lemonade factory. Use your initiative. Wake the town. The only thing that's on my agenda right now is the return of my goods and the retribution I am going to lay on the sneaky little shites that have ripped me off. Now, get out there and find these mugs.

Frame  
#148



DAVIS

( hesitates)

> Maybe we should call the police?

Frame  
#149



MACVEY

>That's a fantastic idea. ...

(prances round the room)

>I can see it now. Well officer, the truck was carrying a consignment of ladies fashions and oh, I nearly forgot, half a ton of wacky backy. Use your brain, man. - Christ, what a mess.

Frame  
#150



MacVey's irony is lost on Davis. He looks as if he throttle him.

DAVIS

>Oh, I never thought of that. It's probably joy riders. Bloody kids!

Frame #151



MACVEY  
(shouts)

>In a seven tonne truck? If it was joy riders, you'd better hope for your sake that they don't dump it in the High Street. I'm making you personally responsible for this.

He turns nasty and lunges at DAVIS, grabbing him roughly by the lapels. DAVIS recoils.

Frame #152



MACVEY

>You find out who did this, or I'll break every bone in your body. Do you get my drift?

He lets DAVIS go. MacVey points to the door. DAVIS exits, swiftly.

Frame #153



MACVEY grabs the hip flask from his desk and has a swig, then studies a wall map of the West Coast of Scotland.

Frame #154



Push in on map of (Kilmore).

MACVEY  
(mutters to himself)

>You're gonna regret it. Whoever you are.

Frame #155



ZOOM in ON KILMORE

**P16 S16 EXT. SINGLE TRACK ROAD – DAY 2/8<sup>th</sup> length**

**Filming + set up time: 1/2x day This should be a second unit. Weather continuity.**

**Frame# - need a stunt driver with Clive on the back for the bike.**

Cast: JAMEY and SPENCE

Props: Plastic bag (Spence) carrier bag (on back of bike)

Vehicles: JAMEY'S K900cc MOTORBIKE

Location:

Equipment: **TRACKING VEHICLE, BIKE MOUNT, LOW LOADER**

SHOT LIST:

1. **EX WIDE** of the valley.
2. **WIDE** as JAMEY and SPENCE drive round the corner on JAMEY'S motorbike and head towards camera and pass.
3. **VARIOUS** shots of the bike driving away and towards the camera with scenery behind.
4. **TRACKING** with the BIKE. CAMERA into a stable shot of JAMEY and SPENCE.

P16 S16

Frame #156



GV'S  
JAMEY and SPENCE to GRANDADA 1<sup>st</sup> time.

WIDE ESTABLISHER

Frame #157



**EXT. SINGLE TRACK ROAD – DAY P16 S19**  
PAN DOWN to REVEAL

JAMEY'S MOTORBIKE, with SPENCE as the passenger, hurtles through the Highland glens en route to GRANDAD'S cottage.

SPENCE has a plastic bag on his head instead of a helmet.

Frame #158



JAMEY' MOTORBIKE

1. DRIVE-BY - AWAY  
2. DRIVE TOWARDS 2

In BOTH DIRECTIONS

Frame #159



**COUNTRY ROAD VARIOUS**

SPENCE has a plastic bag over his head instead of a crash helmet,

Frame #160



The air inside the plastic bag nearly pulls SPENCE from his seat.  
JAMEY looks round and grins at him.



**SHEILDAIG - SCOTLAND**

**P17 S17 EXT. GRANDAD'S COTTAGE (BACK GARDEN) – DAY 2/8<sup>th</sup> length**

Filming + set up: 1x day

**Blocked with S18,19,20,27,49** for weather continuity.

Cast: GRANDAD

Props: Bagpipes, full tartan outfit, whiskey bottle and 4 empty beer cans, black armband (Grandad)

Location:

Equipment:

SHOT LIST:

1. EX WIDE of GRANDAD in his back garden playing the pipes.
2. MID of GRANDAD.
3. CU of GRANDAD.

## GRANDAD playing pipes in back garden

P17 S17

Frame #161



### EXT. GRANDAD'S COTTAGE (BACK GARDEN) – DAY P17 S17

The cottage is located next to the beach. Huge waves crash onto the harbour wall.

JAMEY'S GRANDAD, dressed in FULL TARTAN, marches around the garden playing a haunting melody on the bagpipes. The sound rings out across the valley.

Frame #162



GR 2

Frame #163



(black armband)  
GR3

### P17 S18 EXT. GRANDAD'S COTTAGE (BEACH) - DAY 1 1/8 length

Filming + set up time: as above

Blocked with S17,19,20,27,49 weather continuity

Cast: JAMEY and SPENCE

Props: Plastic bag, carrier bag (back of bike) black armband (Grandad)

Vehicles: JAMEY'S K900cc

Location:

Equipment; TRACKS

SHOT LIST:

1. **WIDE** establisher of cottage.
2. BEACH. BIKE- left to right arc around camera and stops a bit away from camera.
3. **CAMERA tracks in** and stops on a mid shot of JAMEY and SPENCE listening.
4. **2 shots and single of all dialogue.**

P17 S18

Frame #164  
**PICK UP**



### EXT. GRANDAD'S COTTAGE (FRONT) – DAY

JAMEY and SPENCE at GRANDAD'S cottage

ESTABLISHER  
PICK UP

Frame #165



### EXT. GRANDAD'S COTTAGE (BEACH) - DAY P17S18

RIGHT to LEFT> ARC ROUND, then STEADICAM to 2 shot.

JAMEY stops his MOTORBIKE at the entrance to the driveway and switches off the engine.

Frame  
#166



LISTENING to GRANDAD'S PLAYING PIPES

Frame  
#167



JAMEY listens to the sound of the pipes for a moment

Frame  
#168



JAMEY dismounts. SPENCE stays put.

JAMEY

>Come on, let's get this over with.

SPENCE

(takes off the plastic

>Oh no! You're on your own laddie.

JAMEY

(pleading)

> Come on. I'm gonna' tell him the truth. I'll sort it.

Frame  
#169



SPENCE raises his eyebrows, then shakes his head. **Takes off the bag from his head.**

SPENCE

>Exactly, YOU'LL sort it. Not me. I'm staying here.

Frame  
#170



JAMEY

(defiantly)

>There's no way I'm going to face him on my own.

He goes to get back on the motorbike.

>I'll come back. You know he hates being disturbed when he's practising.

Frame  
#171



SPENCE grips his shoulder.

SPENCE

>Jamey, it's time you paid your respects.

Frame  
#172



JAMEY squints thoughtfully up at the blue, cloud-clotted sky, then grabs the carrier bag, which is strapped to the back of the bike.

He draws a huge breath, then crunches up the driveway towards the cottage glancing back at SPENCE as he goes.

Frame  
#173



Glances back at SPENCE as he heads for the cottage.

**P18 S19 EXT. GRANDAD'S COTTAGE (BACK GARDEN) - DAY 1 5/8<sup>th</sup> length**

Filming +set up time: as above

**Blocked with S17,18,20,27,49** weather continuity

Cast: GRANDAD, JAMEY

Props: Bagpipes, carrier bag, present, wrapped in paper depicting London. Full tartan outfit **black armband**

Location: Back garden

Equipment: **ALL HANDHELD and STEADICAM**

#### SHOT LIST:

- 1 CU of GRANDAD playing pipes.
- 2 MID of GRANDAD.
- 3 WIDE of GRANDAD. 1,2,3 same as frames 150,160,161.
- 4 STEADICAM back with JAMEY. JAMEY heads for the cottage. SPENCE in the background.
- 5 Over JAMEY'S shoulder as he gets near to the cottage.
- 6 Static as he looks at the old speedway bike, then continues towards the back garden. CUT
- 7 On the beer cans lying on the grass at GRANDAD'S feet, then pan up to GRANDAD'S face.
- 8 CU on JAMEY for dialogue. JAMEY> Grandad!
- 9 Over JAMEY'S shoulder. GRANDAD doesn't hear.
- 10 CU JAMEY>Grandad! Hoy! Frame #
- 11 CU GRANDAD continues playing.
- 12 2 shot over JAMEY'S shoulder GRANDAD spits out the windpipe.
- 13 CU GRANDAD >Bugger off, there's no welcome for you here!
- 14 CU JAMEY>I'm really sorry. There was nothing I could do about it. Please forgive me.  
CU GRANDAD>How could you? You're no longer a grandson of mine. Go away and never darken my door again.
- 15 CU JAMEY>But, Grandad! Frame #194
- 17 2 Shot over JAMEY'S shoulder JAMEY >She was fine when I left. How was I to know?.
- 18 GRANDAD grabs the bottle of whiskey and has a swig.
- 19 CU JAMEY holds the parcel out to GRANDAD. The parcel is wrapped in colourful paper depicting London.
- 20 MID JAMEY>This is for you. GRANDAD (O.S)>Leave me be. And take that with you.
- 21 CU JAMEY>Grandad, you shouldn't be drinking. Think of your liver.  
2 shot over JAMEY'S shoulder. GRANDAD tosses him a withering look that would have made a girder go floppy. He puts the windpipe into his mouth and tunes up. JAMEY looks like someone hit him with a sledgehammer. He stares at GRANDAD for a moment, then puts the parcel back in his carrier bag and scuttles off.
- 23 CU GRANDAD as he plays. He turns to see if JAMEY has gone, then turns back.
- 24 JAMEY STEADICAM back to SPENCE.

#### JAMEY'S GRANDAD

P18  
S19  
#174



**EXT. GRANDAD'S COTTAGE (BACK GARDEN) - DAY P18 S19**

GRANDAD is in full swing, blowing for all he's worth. The beautiful melody fills the air.

**GR 1 black armband**

#175



PULL OUT to WIDE

JAMEY apprehensively walks along the path leading to the back garden. GRANDAD doesn't see him coming.

#176



WIDE

#177



**black armband)**

CUT

#181



JAMEY walks round the back garden.

An old fifties style speedway bike lays abandoned, next to the shed.

CUT

Frame

#182



CU of old SPEEDWAY BIKE.

CUT

Frame

#183



JAMEY has a quick look, then looks towards the back garden, then continues walking.

P13

S20

CUT

Frame

#184



CAMERA over JAMEY'S SHOLDER.

Frame  
#178



Four empty beer cans are laying at GRANDAD'S feet, and a half empty bottle of whiskey sitting on the top of the dustbin. GRANDAD'S obviously been canning it.

Frame  
#179



He stops when GRANDAD comes into view.

JAMEY

(shouts)

>Grandad!

#180



GRANDAD doesn't hear.

#181



JAMEY

(shouts louder)

>Grandad! Hoy!

#182



GRANDAD sees him, but he continues playing.

#183



After a moment GRANDAD spits out the wind pipe and the bag deflates.

GRANDAD

(angrily)

>Bugger off, there's no welcome for you here

#184



CU

JAMEY

>I'm really sorry. There was nothing I could do about it. Please forgive me.

#185



GRANDAD

(furious)

>How could you? You're no longer a grandson of mine.

#186



GRANDDAD(cont0

>Go away and never darken my door again.

#187



JAMEY

>But, Granddad!

GRANDDAD ignores him.

JAMEY

>She was fine when I left. How was I to know...

#188



GRANDDAD grabs the bottle of whiskey and has a swig.

#189



JAMEY takes a parcel from his carrier bag.

#190



JAMEY holds the parcel out to GRANDDAD. The parcel is wrapped in colourful paper depicting London.

#191



JAMEY

>This is for you.

GRANDDAD (O.S)

>Leave me be. And take that with you.

#192



JAMEY

>Granddad, you shouldn't be drinking. Think of your liver.

#193



GRANDDAD tosses him a withering look that would have made a girder go floppy. He puts the wind pipe into his mouth and tunes up.

#194



JAMEY looks like someone hit him with a sledgehammer. He stares at GRANDDAD for a moment, then puts the parcel back in his carrier bag and scuttles off.

PICK UP

#195



CU GRANDDAD as he plays. He turns to see if JAMEY has gone, then turns back.



JAMEY scuttles off.

PICK UP  
#196  
X



STEADICAM back to SPENCE.

**P20 S20 EXT. GRANDDAD'S COTTAGE - DRIVEWAY or BEACH - DAY 1 1/8th length**

Filming +set up time :as above

Blocked with S17,18,19, 27, 49 weather continuity

Cast: GRANDAD  
Props: Plastic bag, carrier bag (Jamey)  
Vehicles: JAMEY'S K900cc  
Location:  
Equipment:

SHOT LIST: ALL HANDHELD and STEADICAM

1. WIDE as JAMEY walks from the cottage to SPENCE, who is still sitting on the motorbike.
2. 2x shot SPENCE>Well, what did he say?
3. CU JAMEY >He's drunk.
4. CU SPENCE>You're joking! JAMEY (O.S) >He wouldn't listen. He said I'm no longer his grandson. SPENCE>You've really done it this time.
5. 2x shot SPENCE>>Do you want me to talk to him? JAMEY>>No!! I'll let the dust settle.

P20  
S20  
Frame  
#197



**EXT. GRANDDAD'S COTTAGE - DRIVEWAY or BEACH - DAY P20 S20**

JAMEY scuttles back to SPENCE, still carrying carrier bag

CUT TO REVERSE.

Frame #198



The sound of the pipes rings out once more.

SPENCE is still sitting on the MOTORBIKE. JAMEY crunches down the driveway towards him, disheartened.

SPENCE

>Well, what did he say?

Frame #199



JAMEY

>He's drunk.

Frame #200



SPENCE

>You're joking!

JAMEY (O.S)

>He wouldn't listen. He said I'm no longer his grandson.

SPENCE

>You've really done it this time.

Frame #201



JAMEY

>He wouldn't even take the present.

Frame #202



SPENCE

>Do you want me to talk to him?

JAMEY

(turns towards the cottage)

>No!! I'll let the dust settle.

**EXT. GRANDAD'S COTTAGE (BACK GARDEN) – DAY 2/8<sup>th</sup> length PICK UP**

This can be **Blocked with S17,18,19, 20, 27,49**

Cast: GRANDAD

Props: Bagpipes, **black armband**

Location: Back garden

Equipment:

SHOT LIST:

1. EX CU of GRANDAD playing pipes.

**PICK UP**

Frame #203



**EXT. GRANDAD'S COTTAGE (BACK GARDEN) - DAY PICK UP**

**black armband**

GRANDAD continues playing, eyes filled with tears.

DISSOLVE TO:

**P21 S21 EXT. CHURCH CEMETERY-DAY 3/8<sup>th</sup> length Filming + set up: 1 ½ hours**

Cast: JAMEY

Props: 2'0" Square area of turf disturbed. Flowers, funeral flowers (withering)

Reclining grave stone: 18" x 14" with incline 3" to 6" Inscribed:

Jeanie Rankin Barnes

Aged 62 years,

6<sup>th</sup> June 1964 - 4<sup>th</sup> October 2008

Adjacent to a larger standing Celtic cross gravestone.

Location: Near Sheildaig

Equipment:

SHOT LIST:

1. The camera pans down Celtic burial stone. Stops on inscription. JAMEY puts flowers on the grave.
2. CU JAMEY>I'm sorry Gran.

**P21  
S21**

**Frame  
#204**



**EXT.CHURCH CEMETERY-DAY P21 S21**

**JAMEY in graveyard**

Note: This has been changed for a memorial plaque

Fresh soil 2"x 2"

The camera pans down Celtic burial stone. It's inscribed...

**Frame  
#205**



Camera pans down.

**Frame  
#206**



A memorial grave with fresh soil around the edges is piled high with wilted mourners' flowers.

On a little brass plaque the inscription reads: 'JEANNIE BARNES 1947-2009. She died with her family around her.'

**Frame  
#207**



JAMEY bends down and lays fresh flowers on the soil, then polishes the plaque with his jacket sleeve.

**Frame  
#208**



JAMEY  
>I'm sorry Gran.

Add: Jamey looks up at the sky.

**P21 S22 EXT. KILMORE SPEEDWAY TRACK-DAY - NIGHT 2/8th length ESTABLISHER of speedway track.**

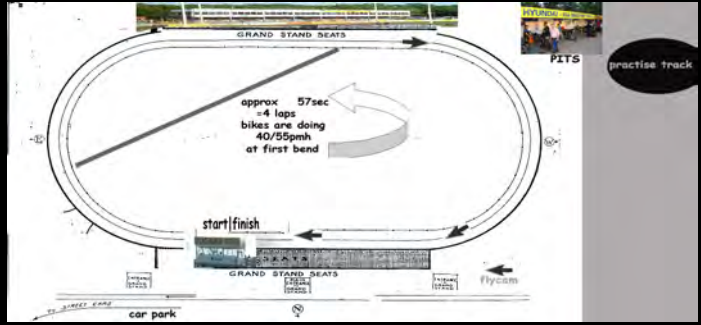
**Frame  
#209**



**P21 S23 EXT. KILMORE SPEEDWAY PITS AREA - DAY 1 page length**

Set 1

Frame #210



Frame #211



Set 2

Frame #212



Set 3

Set up for pits as per camera test

The mechanics create a din as they warm their engines for the first race. Methanol fumes leap from the exhaust pipes and cloud the air.

SPENCE gives their BIKE a final check. JAMEY watches, he seems anxious.

Cast: JAMEY-SPENCE - SKY COMMENTAOR

Props: As per pits

Vehicles: 10/20 x SPEEWAY BIKES

Location: Pits

Equipment: TRACKS

SHOT LIST:

### CAMERA TEST

Frame #235





PICK UP

PICK UP

SKY COMMENTATOR

Frame #236



TV COMMENTATOR (voiceover)

>And welcome to tonight's Speedway meeting, here at Kilmore Raceway.....cont

PICK UP

Frame #237



VARIOUS CROWD SHOTS.

TV COMMENTATOR (V/O cont)

>And with only three races to go, Big Ronnie Mcrutchin has taken a surprise two point lead over local favourite Jamey Barnes, whose recent absence has put a serious dent in his championship challenge.

**The mechanics hand over the machines to the riders.**

Frame #237A



**JAMEY puts on his crash helmet. He grabs the BIKE from SPENCE and mounts it.**

Frame #238



**SPENCE pushes the BIKE. JAMEY follows and adjusts his goggles**

**The tannoy announces the next race. .**

Frame #238 A



SPENCE

>It's wet ground. Find the best grip rather than the race line.

He slaps JAMEY on the back and gives him a push start.

SPENCE

> And keep you eye on Big Ronnie.

Frame #238 B



JAMEY slips the clutch and hauls the bike onto the track for the warm-up lap.

SPENCE in foreground as JAMEY disappears out of sight.

Frame #239



JAMEY revs up and speeds out of the pits area and on to the track.

**Find out the correct procedure after a crash recovery.**

**P22 S24 EXT. KILMORE SPEEDWAY (TRACK) – DAY STARTING WIRE.**

**2 3/8<sup>th</sup> length**

**Blocked with**

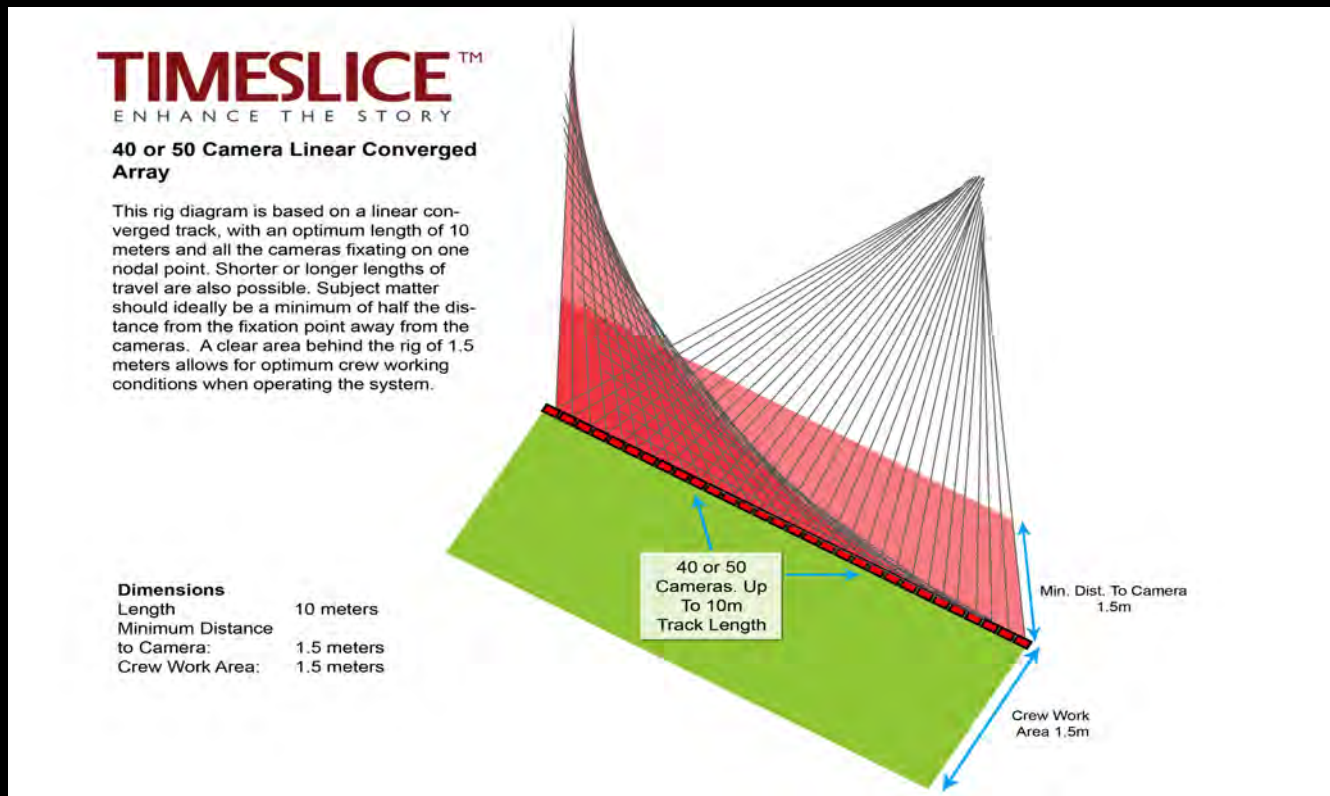
**Cast: JAMEY, BIG RONNIE, 2x RIDERS, STARTER OFFICIAL, CROWD. 2X FIRST AID**

**Props: Air horns**

**Vehicles: 4X SPEEDWAY BIKES**

**Location:**

**Equipment: TIMESLICE 5D/ / EX 3's CANON CAMERAS ARRAY x 40/50 cameras - 2.8 lens (20mm, DSLR 1.6 crop, 500th/sec with ISO 400 ON CORNER**



**SPIRAL 40 CAMERA ARRAY**



LINK. TO VIEW <http://www.reelfx.com/index.php?effect.view&id=376>  
MINI ARRAY 10-12 CAMERAS on CAMERA TRACKING VEHICLE+ STABILIZER  
TORNADO – 200f and 500f /sec HELMET CAM, ZAP CAMERAS -  
QUAD BIKE, CHERRY - PICKER/CRANE. STEADICAM

**Stunt Co-ordinator**

**Note: St Andrew's First Aid uniforms, not St John's.**

**SHOT LIST:**

1. **Wide and CU of BIKES driving onto the track**

2. **Wide** and **CU** of the **BIKE** preparing for the race.
3. **CU** of exhaust fumes, hands on accelerators, **RIDERS** digging in their heels for the best grip, On the **RIDERS** faces.
4. (**Crowd shots**) the camera follows the crowd as they surge forward - **CROWD** clap as **JAMEY** gets up (he's okay) Note: **SHONA** and **LINDA** in the **CROWD**
5. **RIDERS** concentrate on the starting wire. 2x left 2x right.
6. **Slo mo 60/200** frames as the starting wire springs up.
7. **Slo mo 60/500** frames as the **BIKES** front wheel rises off the ground, hold till they land back to the ground.
8. **Slo mo** singles of each bike.
9. **Zap cameras** on 2x bikes. **Helmet cam**.
10. Quad Bike (camera Vehicle) to film on outside track ring (tracking shot.)
11. **Wide** of the race. **High Crane**. Crane down from high to as low as possible
12. Lots of shots with foreground. **Long lens**.
13. Crash. Frame#251
14. **2X FIRST AID** run onto the track with stretchers and tend to **JAMEY**.
15. **SPENCE** appears. >Jamey! Are you okay? What happened?
16. **BIKE RONNIE** drives by giving **JAMEY** the finger.
17. **JAMEY** and **SPENCE** walk off towards the pits. **SPENCE** pushes her bike. Hand-held 2 shot.  
**JAMEY**>He's not getting away with that! He should be disqualified. Did you see? It's a fuckin' outrage!  
**SPENCE**>Don't worry. You'll have your chance to get him back. Forget about it.

Frame #240



**EXT. KILMORE SPEEDWAY (TRACK) – DAY P22 S24**  
**The 4X Bikes line up. VARIOUS CU of exhaust pipes, through wheels, hands on accelerator.**

**JAMEY** near side. **JAMEY** joins **BIG RONNIE** and two other riders as they line up.

Frame #240A



**EXT. KILMORE SPEEDWAY (TRACK) – DAY**

**JAMEY** near side. **JAMEY** joins **BIG RONNIE** and two other riders as they line up.

Frame #240B



**The CAMERA follows some of the CROWD as they surge to the barrier for a better view.**

The **CROWD** surge forward. They let off air-horns as **JAMEY** and the other **TWO RIDERS** pull up to the starting wire. **JAMEY** is in the inside lane. **BIG RONNIE** pulls up in lane four and looks over at **JAMEY**. **JAMEY** knows his game and ignores him.

Frame #241



Engines revving, the noise builds to a deafening roar. **JAMEY** near side. **JAMEY** focuses and tries to ignore **BIG RONNIE**.

The deafening roars of the engines are drowned out for a moment by the expectant punters blasting their air-horns, again. The **RIDERS** prepare themselves. They dig their heels into the gravel and find the best grip.

Fumes fill the air; you can taste the methanol as it leaps from the exhaust pipes.

**THIS** is the time you see **JAMEY** is driving. Needs to be on **BIKE**.

Frame  
#242



The MARSHAL beckons the FOUR RIDERS to the line.

**JAMEY- blue. BIG RONNI - red.**

BACK WHEELS are raised off the ground, the BIKES judder.

Frame  
#243



The RIDERS watch the spring-loaded bungy cord attached to the starting wire, trying to pre-empt the moment. This is no time for nerves. Engines throttle; one frequency. **READY.**

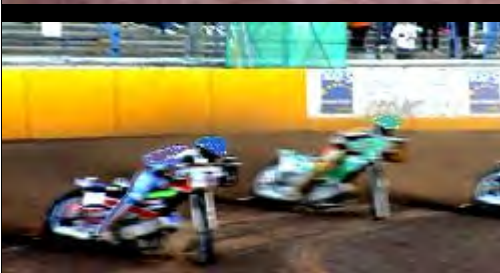
Crack! The starting wire springs up. The RIDERS slip the clutch, the back wheels slash into the ground, and the incredible engine power lifts the front of the BIKES into the air. The front wheels crash back to the ground, almost simultaneously.

Frame  
#244



**WIDE**  
4 bikes.

Frame  
#245



JAMEY skilfully dives into the lead at the first bend, narrowly missing BIG RONNIE.

Sixty miles an hour on the straight, the same on the tight corner. Speedway bikes are powered by 500cc single cylinder engines, use fixed gears, have the acceleration to match Formula 1 race cars, have NO brakes and virtually NO suspension, so the riders have to fight for every inch of ground.

Frame  
#246



**CLOSE UP - JAMEY+ other BIKERS.**

Its lap two and JAMEY and BIG RONNIE are battling it out. The other TWO RIDERS aren't far behind.

Frame  
#247



On the third lap JAMEY almost passes BIG RONNIE, but again he's blocked.

Frame  
#248



**WIDE SHOT.**

Frame  
#249



The fourth lap - JAMEY and BIG RONNIE are even, and have split away from the other TWO RIDERS.

Frame  
#250



The final bend - as JAMEY overtakes, his arch rival deliberately slides into his back wheel. JAMEY loses his balance and careers off the track and smashes into the barrier.

**Stunt Co-ordinator**

Frame #251



JAMEY swerves to avoid him, loses his balance and careers off the track.

The other TWO RIDERS miss JAMEY by inches.

Frame #252



A bruised and demoralized JAMEY can only look on as BIG RONNIE takes his victory lap of honour. He pulls off his helmet and hobbles off

Frame #253



BIG RONNIE gives JAMEY the finger as he drives past.

Frame #254



As JAMEY is treated by the first aid stewards, a worried SPENCE rushes over.

X2 FIRST AID STEWARDS

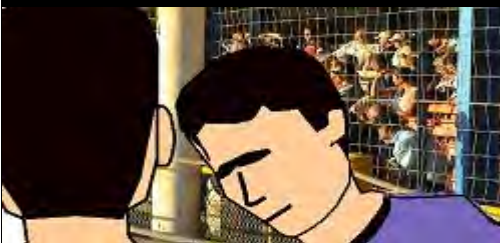
Frame #255



The FIRST AID STEWARDS check JAMEY out, then let him hobble under his own steam towards the exit barrier. The Crowd cheer.

SPENCE runs onto the track, picks up JAMEY'S BIKE and wheels it towards the exit barrier. He catches JAMEY up.

Frame #256



SPENCE

(shouts)

>Jamey! Are you okay? What happened?

JAMEY

(angrily)(looking back at Big Ronnie)

>He's not getting away with that! He should be disqualified. Did you see? It's a fuckin' outrage!

Frame #257



SPENCE

>Don't worry. You'll have your chance to get him back. Forget about it.

JAMEY slowly gets to his feet, wincing with pain.

SPENCE helps.

Frame #258



The crowd cheers. JAMEY waves. He limps off towards the pits as SPENCE pushes what is left of JAMEY'S bike beside him.

PICK  
UP  
Frame  
#259



PICK UP  
CROWD clapping VARIOUS shots of cranky people.

Note: SHONA, LINDA watching.

**P24 S25 EXT. PITS AREA – DAY 1 7/8<sup>th</sup> length Blocked with**

Cast: JAMEY, BIG RONNIE, 2x RIDERS, STARTER OFFICIAL, CROWD.

Props: Toolbox, portoloo

Vehicles: SPEEDWAY BIKES

Location:

Equipment:

SHOT LIST: **HAND HELD entire scene. One shot**

- 1.SPENCE pushes the bikes. JAMEY follows. JAMEY looks back at BIG RONNIE. JAMEY> Two can play at that game. SPENCE>Jamey! Stay focused. I'm warning you!
- 2.SPENCE gets to work on the bike. SPENCE> It looks worse than it is. I can get this fixed in a jiff.
- 3.CU toolbox.
- 4.SPENCE>Anyway, now the race is over ...>I need to talk to the officials about the last race. I'll catch you up.
- 5.JAMEY runs off toward the portoloo.
- 6.JAMEY looks to see if anyone is looking, then pushes over the portoloo.
- 7.CU of the Portoloo as it rashes onto the ground.
- 8.Track back with JAMEY>>Now who's full of shit, eh?

**SPENCE pushes the BIKE towards their designated area**

HAND  
HELD  
No Cuts



**EXT. PITS AREA – DAY P24 S25**

JAMEY

> Two can play at that game.

SPENCE

>Jamey! Stay focused. I'm warning you!

P24 S25

Frame  
#260

FILL  
FRAME

Frame  
#260



JAMEY (nods)

JAMEY leaves frame. SPENCE pushes it to the pits.

CUT TO  
The other  
side  
Frame  
#261



SPENCE pulls the BIKE on its stand and checks it out.

SPENCE

>It looks worse than it is. I can get this fixed in a jiff.

Frame  
#262



SPENCE throws open his tool box and gets to work on it.

TOOLBOX

Frame  
#263



SPENCE  
(lowering his voice)  
>Anyway, now the race is over, we've got other things to think about.

Frame  
#264



JAMEY  
>Stop pestering me about Grandad. I need to let him cool off a wee bit. You agreed.

Frame  
#265



SPENCE  
>I wasn't on about Grandad. We need to move the lump... and fast.

Frame  
#266



JAMEY  
> Relax! Jez said he'll punt it for us.

Frame  
#267



SPENCE  
>You must be jokin'! That stone head? He couldn't shove a soapy stick up a dead duck's arse. His middle name isn't discreet, either. I think we should abort mission.

Frame  
#268



JAMEY  
(lowering his voice)  
>Spence, we need this. The engine in our spare bike is on its last legs; it won't survive the season. And then what's gonna happen? We can use the cash to buy tow new machines, ( looks over at the opposing team) then we'll show them

Frame  
#269



SPENCE  
>But, Jamey...  
JAMEY  
(butts in)  
> Don't worry. It's gonna to fine.  
SPENCE  
>I wish I had your confidence.

From the corner of his eye, JAMEY spies BIG RONNIE going into a Portaloo next to the pits.

Frame #270



Note: Change when we find out correct procedure.

JAMEY  
(turning to Spence)  
>I need to talk to the officials about the last race. I'll catch you up.

Frame #271



JAMEY walks over to the Portaloo.

Frame #272



JAMEY at the Portaloo.

Frame #273



JAMEY has quick look to see if anyone is around.

Frame #274



JAMEY, with all his might, tips it over while BIG RONNIE is still inside.

BIG RONNIE  
(shocked) (O.S)  
>What the...arrrrrghhhh!

Frame #275



JAMEY  
(laughing to himself)  
>Now who's full of shit, eh?

JAMEY swaggers off.

**DISSOLVE to BLACK**

**TIME 4 sec**

**P26 S26 EXT. McFADDEN'S MOTORCYCLE WORKSHOP - EVENING**

**1 6/8<sup>th</sup> length Filming +**

**set up time: 1/2 day**

Cast: JAMEY, SPENCE, JEZ.

Props: 4x lumps to make up weight of half a ton.

Vehicles MORORBIKES parked out front.

Location:

Equipment:

**SHOT LIST:**

1. Wide static establisher of ext of Motorcycle workshop.
2. CU of 4x blocks of hash on the workshop floor.
3. CU of JEZ scratching his head.

4. 3 shot and CU of all dialogue.

PICK UP.  
Frame #276



EXT. McFADDEN'S MOTORCYCLE WORKSHOP - EVENING

P26 S26

Blocked with S55

They do the deal

PICK UP SHOT

ESTABLISHER STATIC.

Frame #277



EXT. McFADDEN'S MOTORCYCLE WORKSHOP - EVENING

P26 S26

CU of 4 big blocks of hash on the workshop floor.

Frame #278



JEZ, a stoner in his early twenties and a close friend of JAMEY He's stunned at the size of the stash.

JEZ

(scratching his head)

>Fuck me, Jamey, you didn't tell me it was gonna be this big!

Frame #279



SPENCE

>What's the problem? Can't you shift it?

JEZ

>Oh aye. No problem. Fuck man, it must be worth a grand at least.

Frame #280



JAMEY

(excited)

>Really?

(to Spence)

>See? I told you we'd be in the money!

Frame #281



JEZ

>Sixty-Forty, like we agreed?

JAMEY

>Yeah ,yeah, that's fine.

SPENCE listens attentively .

Frame #282



JEZ

>Where did you get it from?

Frame  
#283



SPENCE glares at JAMEY.

JAMEY

>Just one of my contacts in London

Frame  
#284



SPENCE glares at JAMEY.

SPENCE

>So who are you going to sell this to?

Frame  
#286



JEZ

(confidently)

>I've got connections! Pal.

Frame  
#286



SPENCE

(sneers)

>Connections? You haven't even got a car! How are you going to carry it out of here?

JEZ

>I'll pick it up tonight in Grandad's company vehicle.

Frame  
#287



SPENCE

In a hearse? Isn't that a bit disrespectful.

Frame  
#288



JEZ

>Nothing of the sort. We use it to move our bands' gear about. Christ, my Grandad hires it out for removals; comes with a trailer, half the price of a Transit. It's a good deal.

Frame  
#289



JAMEY nods in agreement. SPENCE shakes his head.

**P28 S27 EXT. GRANDAD'S COTTAGE – DAY 2/8<sup>th</sup> length**

**Filming+ set up time: 1 hour**

Cast: SPENCE

Props:

Vehicles: SPENCE'S WORKS'VAN

Location:

Equipment:

**SHOT LIST:**

1. **WIDE** as SPENCE'S WORKS VAN pulls up short of GRANDAD'S cottage.
2. **MID** as SPENCE walks to the cottage door.
3. SPENCE reaches the door and looks inside. SPENCE>Grandad? You there?

**SPENCE visits GRANDAD**

**P28  
S27  
Frame  
#290**



**EXT. GRANDAD'S COTTAGE – DAY P28 S27**

SPENCE pulls his WORK'S VAN into the driveway and stops outside the cottage. He gets out and heads for the front door.

**Frame  
#291**



SPENCE walks to the door.

**Frame  
#292**



The front door is wide open. SPENCE looks into the hallway.

SPENCE  
(shouts)  
Grandad? You there?

**P28 S28 INT. GRANDAD'S COTTAGE (LIVINGROOM)- DAY 3 page length**

**Filming + set up time: ½ day. Blocked with**

Cast: SPENCE and GRANDAD

Props: Photo album. Speedway pictures (on wall) Speedway trophies (in cabinet- one broken)  
Urn, black arm band (Grandad)

Vehicles

Location:

Equipment:

**SHOT LIST:**

1. **WIDE** as SPENCE enters the livingroom.
2. **MID** SPENCE walks over to the trophy cabinet.
3. **Tighter on the trophies.**
4. **CU** of open photo album on the table.
5. **MID.** SPENCE looks down and sees the photo album.
6. **WIDE** as SPENCE looks at the album, then he sees the urn on the small table next to him. He has a look. GRANDAD appears GRANDAD>Having a good look are we?
7. **CU** SPENCE. >Oh, Grandad. Sorry. The door was open.
8. **CU** GRANDAD>I'm taking the rest of her ashes to Loch Lomond. They'll be scattered there. That's what she wanted. (Looking down at the urn.)
9. **2 shot** GRANDAD with his back to us. SPENCE > That's nice.
10. **2 shot** GRANDAD spins round. GRANDAD> To what do we owe the pleasure of your company?
11. **2 shot** SPENCE>I want to talk to you about Jamey.

12. **2 shot** GRANDAD>There's nothing to talk about.
13. **2 shot.** SPENCE. >He knows he's done wrong. He's desperately trying to make it up to you. He can't concentrate on the final. He's...
14. **2 shot Slow ZOOM into tighter shot.** GRANDAD >Oh, so that's it; his guilty conscience is getting in the way of your precious speedway... (argry) Genny McGraw informed me that Jamey was absent from your Grandmother's funeral because he was in jail. You obviously knew this and kept it from me. I know you have an allegiance to the boy, but hearing the truth from that cantankerous old harpy, well that was the final straw.
15. SPENCE >I'm sorry I didn't tell you. I thought it would be better hearing it from him...
16. GRANDAD> Bollocks! You were scared to tell me.
17. SPENCE> He's been an idiot. But he didn't miss Gran's funeral on purpose. SPENCE wipes past.
18. GRANDAD and heads for the wall pictures.
19. **Over SPENCE'S shoulder.. 2 shot.** SPENCE>Why do you think he's mad about Speedway? He wants to be like you!

P28 S28  
Frame  
#293



**INT. GRANDAD'S COTTAGE (LIVINGROOM)- DAY P28 S28**

SPENCE strolls into the living room and has a nosey around. He wanders over to a cabinet, near the window. The shelves are crowded with old Speedway trophies. One of the trophies lays smashed, propped up against the side of the cabinet. SPENCE reads the inscription: Douglas Barnes - Lothian Speedway Champion 1970.../71

Frame  
#294



SPENCE over to the cabinet.

Frame  
#295



SPENCE reads some of the inscriptions, and then sees a photo album lying open on the table next to him.

Frame  
#296



CU of photo album.

Mostly black and white picture of GRANDAD on various Speedway bikes.

Frame  
#297



Frame  
#298



SPENCE flicks through the pages.

Frame  
#298  
A



Then he sees Grandmother's ashes, which are in an urn above the dresser. SPENCE, engrossed, doesn't hear GRANDAD walking into the living room behind him.

GRANDAD (wearing black arm band)  
>Having a good look are we?

SPENCE startled, turns round.

Frame  
#299



SPENCE  
>Oh, Grandad. Sorry. The door was open.

Frame  
#300



GRANDAD  
( looking down at the urn)  
>I'm taking the rest of her ashes to Loch Lomond. They'll be scattered there. That's what she wanted.

Frame  
#301



SPENCE  
>That's nice.

Frame  
#302



GRANDAD spins round.  
GRANDAD  
>To what do we owe the pleasure of your company?

SPENCE takes a deep breath.

SPENCE  
>I want to talk to you about Jamey.

Same  
Frame



GRANDAD  
(gruffly)  
>There's nothing to talk about.  
SPENCE  
>He knows he's done wrong. He's desperately trying to make it up to you. He can't concentrate on the final. He's...

Same  
frame



GRANDDAD

(butts in)

>Oh, so that's it; his guilty conscience is getting in the way of your precious speedway...

(angrily)

Genny McGraw informed me that Jamey was absent from your Grandmother's funeral because he was in jail. You obviously knew this and kept it from me. I know you have an allegiance to the boy, but hearing the truth from that cantankerous old harpy, well that was the final straw.

SPENCE

>I'm sorry I didn't tell you. I thought it would be better hearing it from him...

GRANDDAD

>Bollocks! You were scared to tell me.

SPENCE

He knows he's been an idiot. But he didn't miss Gran's funeral on purpose. He loved her and he worships you.

SPENCE walks passed and over to look at the wall pictures.

Frame  
#303



Frame  
#305



SPENCE

>Why do you think he's mad about Speedway? He wants to be like you!

CAMERA tracks over GRANDDAD'S shoulder.

### SHOT LIST:

1. **2shot over SPENCE'S shoulder.** GRANDDAD > He's disgraced the Barnes Name.....
2. **CU SPENCES** > Grandad, you just can't abandon him!.....
3. **WIDE.** GRANDDAD walks to the window. SPENCE (cont) >Grandad, will you not give him one more chance?
4. **EX WIDE** of the room. SPENCE sees that his argument is falling on deaf ears and heads for the door.
5. **MID SPENCE**(turns)>Two peas in a pod you are!
6. **Back to the WIDE-** SPENCE exits without waiting on a response.
7. **GRANDDAD** watches SPENCE drive off into the distance, then looks down at the photo album.

P30 S28  
Frame  
#310



GRANDDAD

>He's disgraced the Barnes name... From now on he's on his own. I can assure you, he will never put a foot in this house again.

Frame  
#311



SPENCE

>Grandad, you just can't abandon him! You're all he has left. It was an unfortunate set of circumstances, and he genuinely regrets it. He'd do anything to turn back the clock. Think about what you are doing.

Frame  
#312



GRANDDAD walks to the window.

SPENCE

>Grandad, will you not give him one more chance?

Frame  
#313



SPENCE sees that his argument is falling on deaf ears and heads for the door.

Frame  
#314



SPENCE

(turns)

>Two peas in a pod you are!

Frame  
#315



SPENCE exits without waiting on a response.

Frame  
#316



GRANDDAD watches SPENCE drive off into the distance.

GRANDDAD reaches under the table and brings out an unopened bottle of whisky and cracks the seal.

He looks down a the photo album.

Frame  
#317



**P31 S29 EXT. HEARSE/CLIFF – DAY 1/8th length**

**Filming time+ set up time ( crane) Total 1x day entire Eilean Donan scene. Blocked with S31**

**Because of the light fading fast we have to crack on with these scenes.**

Cast: JAMEY, SPENCE.

Props:

Vehicles: HEARSE. Dailmer D20

Location: Eilean Donan Castle.

Equipment: Crane, LED lights

SHOT LIST:

1. CAMERA cranes up from water's edge and ends up on 2 shot through hearse window. An old hearse is parked on a cliff overlooking the sea. JAMEY and JEZ are chatting. JEZ sits behind the wheel, rolling a joint. JAMEY is in the passenger seat.

HEARSE parked up Eilean Donan.

EXT. HEARSE/CLIFF - DAY P31 S29

P31 S29



An old hearse is parked on a cliff overlooking the sea. JAMEY and JEZ are chatting.

Frame #322

CAMERA cranes up from water's edge and ends up on 2 shot through car window,

Frame #323



Plate shot into car. JEZ sits behind the wheel, rolling a joint.

JAMEY is in the passenger seat.

P31 S30 INT. HEARSE - DAY 3 pages length

Cast: JAMEY, JEZ.

Props: Material to build a joint and dope like substance , matches, old maps, old newspapers

Vehicles: HEARSE. Dailmer D20

Location Eilean Donan Castle.

Equipment:

SHOT LIST:

SINGLES and 2xSHOTS

JAMEY turns and plays with the rollers. Frame~#338 JAMEY cranes his neck and looks to the back of the hearse.

JAMEY>I suppose the whole fuckin' village knows! Everyone thinks I missed her funeral on purpose

JAMEY slumps back round on JAMEY>Then I fell over and accidentally broke the policeman's nose.

(sniggers) I didn't mean to. They banged me up for a week! The judge plainly hated the fact I was a Scot.

So, how was the big smoke?

Frame #325



CU joint.

Note. Jamey should mention he has lost his favourite lighter.?

Frame #327



JEZ

>So, what's the food like? Is it decent?

Frame  
#328



JAMEY  
>Nah! It's all trendy sushi bars down there.

P29  
S36  
Frame  
#329



JEZ  
>Raw slimy fish; how barbaric! Give me a deep fried Mars Bar any day.

Frame  
#330



JAMEY  
>I'm with you on that.

Frame  
#331



JEZ  
>Why were you down in the big smoke?

Frame  
#334



JAMEY  
>A piss-up. They have it every year. It's a convention paid for by the speedway league.

Frame  
#337



JAMEY starts his turn.

JEZ  
>I heard you missed your Gran's funeral.

He hits on a touchy subject.

Frame  
#338



JAMEY cranes his neck and looks to the back of the hearse.

JAMEY  
>I suppose the whole fuckin' village knows! Everyone thinks I missed her funeral on purpose.

He plays with the casket rollers.

Frame  
#339



JEZ

>So what happened?

JAMEY

>I was walkin' home wankered from a club one night. I was so pissed. Well, I saw a big pile of boxes stacked up outside a pub. I jumped on top for a wee kip and fell straight through into a wine cellar.

Frame  
#340



JEZ (O.S)

You're jokin'!

JAMEY (cont)

Thought I'd gone to heaven. The owner rocked up in the morning and found a slaverin' loony with I don't know how many empty bottles of champagne. He got a bit excited and called the cops.

Frame  
#341



JEZ

>And they put you away for that?

Frame  
#342



JAMEY slumps back round in his seat.

JAMEY

>Then I fell over and accidentally broke the policeman's nose.

(sniggers)

>I didn't mean to. They banged up for a week! The judge plainly hated the fact I was a Scot.

Frame  
#343



JEZ

(sniggers).

>What's your Grandad got to say about it?

Frame  
#344



JAMEY sinks deeper into his seat.

JAMEY

>I tried to explain, but he wouldn't listen. I don't know what I can do to make amends.

(to himself)

>She was fine when I left. I've really fucked-up this time, Jez, I'll sorely miss her.

Frame  
#345



JEZ lights up the joint and takes a huge hit  
After a moment's silence, JEZ perks up.

JEZ

>I heard you were shacking up with Mary.

Frame  
#346



JAMEY

>I was, but she chucked me out. She caught me spyin' on her flatmate while she was in the shower.

Frame  
#347



JEZ

>What's wrong with that?

Frame  
#348



JAMEY  
(shrugs)

>She's on the war path, so if you bump into her, say you haven't seen me.

P30  
S34



JEZ

>Roger! (to himself) I say no to drugs, but they wouldn't listen.

Frame  
#349

JEZ hands the joint to JAMEY. It's obvious from the way he holds it that JAMEY is not a regular smoker. He coughs and splutters.

Frame  
#350



JAMEY hands the joint to JEZ, who takes another big hit.

JEZ

>This shit is 'bad'.

Frame  
#351



JAMEY  
(coughing)

>Of course! I only deal in 'bad' shit.

The car is full of smoke. They both start coughing and spluttering uncontrollably.

**P34 S31 EXT. CLIFF – DAY 1 2/8<sup>th</sup> length**

**Blocked with S29**

Cast: JAMEY, JEZ.  
Props: Joint, matches, smoke  
Vehicles: HEARSE  
Location: Eilean Donan Castle.  
Equipment: CRANE

**SHOT LIST**

1. CRANE as the get out the hearse and follow then to the edge of the bank.
2. 2 shot over their shoulder. JEZ (quoting a poem)>'Eilean Donan Castle, rebuilt from rubble of the Jacobite uprising. from the dream of John MacRae...To reality, stone by stone, a castle

reborn. 'We live in a land of history.

3. LOCK CRANE. 2 shot JAMEY turns. JEZ stays in position. JAMEY >We live in a land of drunks. Talking of which. How's your Grandad?
4. 2 shot. Over JAMEY'S shoulder. JEZ >Same as ever. He wants me to take over the business, but my band's gonna be big one day. I'm gonna be famous. I don't want the press finding out I was a funeral director. I'll get linked to all sorts of things.
5. 2 shot Over JEZ'S shoulder. JAMEY>Like what?
6. 2 shot Over JAMEY'S shoulder. JEZ>They'll make up stories about me shagin' dead bodies and datin' Goths. I'm not have that. Look what happened to poor wee Jason Donovan. He passes the joint to JAMEY.
7. 2 shot Over JEZ'S shoulder. JAMEY >At least you'd get laid. They both crack up laughing.
8. CU JEZ>Here, what did you think of my demo CD?
9. CU JAMEY. >Brilliant, man. (sniggers)>I'd change the name though. 'Tartan Noir.' It's a bit iffy.
10. CU JEZ. >Maybe so, but there's some 'bad' tunes on it.
11. CU JAMEY>A lot of 'bad' tunes, but the name's still shite.
12. 2 shot. Both with their back to us. Facing the castle.

### They get out the car

P32  
S37



EXT. HEARSE/CLIFF – DAY P34 S31

Frame  
#352

They get out of the car rubbing their eyes and saunter to the loch edge and take in the stunning view of the 13th Century castle behind them.

Frame  
#353



JEZ and JAMEY.

JEZ

(quoting a poem)

>'Eilean Donan Castle, rebuilt from rubble of the Jacobite uprising, from the dream of John MacRae... To reality, stone by stone, a castle reborn.' We live in a land of history.

Frame  
#354



JAMEY

>We live in a land of drunks. Talking of which. How's your Grandad?

Frame  
#355



JEZ

>Same as ever. He wants me to take over the business, but my band's gonna be big one day. I'm gonna be famous. I don't want the press finding out I was a funeral director. I'll get linked to all sorts of things.

Frame  
#356



JAMEY

>Like what?

Frame  
#357



JEZ

>They'll make up stories about me shagin' dead bodies and datin' Goths. I'm not havin' that. Look what happened to poor wee Jason Donovan.

He passes the joint to JAMEY

Frame  
#358



JAMEY

>At least you'd get laid.

They both crack up laughing.

Frame  
#359



JEZ

>Here, what did you think of my demo tape?

Frame  
#360



JAMEY

>Brilliant, man.

(sniggers)

>I'd change the name though. 'Tartan Noir.' It's a bit iffy.

Frame  
#361



JEZ

>Maybe so, but there's some 'bad' tunes on it.

Frame  
#362



JAMEY

>A lot of 'bad' tunes, but the name's still shite.

Frame  
#363



They turn back to the view.

**Filming + set up 2 hours**

Cast: MACVEY, DAVIS.

Props:

Vehicles: VESPA, MACVEY'S JAG in background, MACVEY'S truck

Location:

Equipment: **TRACKS**

**SHOT LIST:**

1. WIDE TRACK with MOPED to MACVEY as he comes out the office DAVIS slams on the brakes. MACVEY(shouts)>What news?
2. CU DAVIS>Nothing. I hung around the town all day yesterday. Your truck's just disappeared. No one has seen hide nor hair of it.
3. CU MACVEY> That's impossible. We have to go further afield. Head up to Kilmore and ask around there. Don't come back to you find it, if you know what's good for you. GO!
4. CU DAVIS. >But my wife is gonna go crazy. She hasn't seen me for four days. She'll be on the warpath.
5. 2 Shot. MACVEY looks as if he might explode. MACVEY>You're confusing me with someone who gives a fuck. DAVIS sighs and whizzes off out the yard.
6. CU MACVEY watches him go. He looks a worried man.

**TRACK**  
**P35**  
**S32**  
Frame  
#364



**EXT. MACVEY'S WAREHOUSE (YARD) - DAY P35 S32**

MACVEY comes out the office just as DAVIS drives into the yard on his moped.

MACVEY  
(shouts)  
>What news?

Frame  
#365



DAVIS  
(stops next to MacVey)  
>Nothing. I hung around the town all day yesterday. Your truck's just disappeared. No one has seen hide nor hair of it.

Frame  
#366



MACVEY  
>That's impossible. We have to go further afield. Head up to Kilmore and ask around there. Don't come back to you find it, if you know what's good for you. GO!

P32  
S36

Frame  
#367



DAVIS  
>But my wife is gonna go crazy. She hasn't seen me for four days. She'll be on the warpath.

Frame  
#368



MACVEY  
>You're confusing me with someone who gives a fuck.

DAVIS stifles a yawn, then hits the gas and whizzes out the yard.

Frame  
#369



MACVEY watches him go. He looks a worried man.

**Need a transition to cover the recovery of the bikes and the race restarting.**

**P36 S33 EXT.KILMORE SPEEDWAY TRACK - EARLY EVENING 1 page length**  
**Filming + set up: 1 night for some of the action sequences.**

Cast: JAMEY, SPENCE, BIG RONNIE, OFFICIALS, COMMENTATOR, MARSHAL'S.

Props:

Vehicles: 4x SPEEDWAY BIKES

Location:

Equipment: CRANE/CHERRY PICKER, QUAD BIKE, TRACKS

**Stunt Co-ordinator**

SHOT LIST:

1. 2 SHOT JAMEY and BIG RONNIE battle it out.3<sup>rd</sup> lap.
2. WIDE of the TRACK.
3. WIDE SPENCE watches JAMEY race.
4. 3x shot JAMEY, BIG RONNIE+ one other RIDER.
5. VARIOUS shots of race + reverses.
6. MID BIG RONNIE crashes.
7. CU JAMEY thunders his BIKE along the final straight and wins the race.
8. JAMEY wins, saluting the crowd.
9. WIDE - BIG RONNIE gets up and pulls off his helmet. He's furious. OFFICIALS come to help him.
10. CU JAMEY drives around the track, saluting the crowd.

### Crash with BIG RONNIE.

Batcam  
P33  
S36



**EXT. KILMORE SPEEDWAY TRACK - EARLY EVENING**  
**P36 S33**

**(Jamey blue)(Ronnie red)**

A race in progress. The third lap.

Once more JAMEY is battling it out with BIG RONNIE.

Tensions are running high.

Frame  
#374

Batcam  
Frame  
#375



The CROWD cheer when JAMEY darts past BIG RONNIE on the straight. BIG RONNIE, only inches from him, deliberately slides his bike on the inside, cutting JAMEY up. They almost collide, but JAMEY manages to stabilize his machine in time, but loses valuable ground.

Batcam  
Frame  
#376



SPENCE, and his TEAM MATES standing at the barrier cheering JAMEY on.

Batcam  
Frame  
#377



BACK TO:  
JAMEY. He passes the other TWO RIDERS and is closing fast on BIG RONNIE, determined to pass him.

Batcam  
Frame  
#378



At the last corner before the straight BIG RONNIE and his TEAM-MATE deliberately try to squash JAMEY between them - but he's too fast for them.

Batcam  
Frame  
#379



Timing his run to perfection, JAMEY zips between both bikes, unintentionally clipping RONNIE'S back wheel as he passes.

Batcam  
Frame  
#380



REVERSE

Batcam  
Frame  
#381



### Stunt Co-ordinator

BIG RONNIE loses his balance, careers off the track and crashes into the barrier.

Batcam  
Frame  
#382



JAMEY thunders his BIKE along the final straight and wins the race.

JAMEY drives around the track, saluting the crowd.

Frame  
#383



BIG RONNIE gets up and pulls off his helmet. He's furious.

OFFICIALS, run onto the track and help him.

Batcam  
Frame  
#384



JAMEY wins the race and drives around the track, saluting the crowd.

Batcam  
hold  
Frame  
#385



TRACK IN to JAMEY.

**P37 S34 EXT.PIT AREA – EARLY EVENING 1 5/8<sup>th</sup> length**

**Filming +set up: 4 hours**

Cast: JAMEY, BIG RONNIE, MR DINGLES, 2x OFFICIAL, SPENCE.

Props:

Vehicles SPEEDWAY BIKES

Location: PITS- dressed

Equipment: TRACKS

**Stunt Co-ordinator**

**SHOT LIST:**

WIDE - BIG RONNIE is screaming at MR DINGLE, the chief official about the crash. JAMEY COMES UP  
**1** BEHIND.

BIG RONNIE swings round and smacks JAMEY in the mouth. MR DINGLES grabs hold of RONNIE, then  
**2** two other OFFICIALS move in to help.

A Crowd gathers round. Riders and OFFICIALS run towards them.

2 shot of JAMEY, SPENCE coming up behind him. JAMEY doesn't retaliate. He holds his bloody nose.  
SPENCE >What's the score here?

Three OFFICIALS have a hard job restraining RONNIE. BIG RONNIE (to Jamey) >You clipped my back wheel  
**3** Did it on purpose, didn't ya, ya fuckin' jailbird!? You're fuckin' dead, I'm...

**4** 2 Shot. SPENCE and JAMEY reactions.

**5** JAMEY and BIG RONNIE go for each other, but are held back by the OFFICIALS.

OFFICIAL>Oi! Watch the language. There's ladies present. Calm down. They both cool off, but are still being restrained. (to Jamey) >What happened?

JAMEY turns and answers MR DINGLES. JAMEY >He fell off! I'm telling you, Mr Dingles. That's the truth.

**6** Stabilizers, that's what he needs.

**7** Everyone laughs. BIG RONNIE breaks loose and rushes forward.

**8** RONNIE swings a punch at JAMEY.

**9** JAMEY side-steps and MR DINGLES gets it on the nose, knocking him to the ground.

**10** CU.MR DINGLES out cold on the ground.

The other two OFFICIALS pounce on BIG RONNIE. They drag him away, protesting. OTHERS tend to

**11** MR DINGLES.

**12** SPENCE grabs JAMEY by the arm, frog marches out the pits, then screams in his ear.

2 shot. SPENCE>Does the bolt in your neck need tightening? You could have been disqualified! Do you want  
**13** to win the Championship, or what?

2 Shot. JAMEY>It was unintentional. It was either him or me. I won the scrap. Stop complaining, we need the  
**14** points. Come on, we deserve a drink. JAMEY starts to pull off his leathers

JAMEY turns and walks off. SPENCE knows it is useless to argue the point, says nothing and follows him to  
**15** the bar.

**16** WIDE. By this time MR DINGLES is up on his feet... JAMEY stops to see if MR DINGLES is ok.

**BIG RONNIE punches JAMEY**

P37  
S34  
Frame  
#386



EXT. PIT AREA - DAY P37 S34

BIG RONNIE is screaming at MR DINGLE, the chief official about the crash.

JAMEY COMES UP BEHIND.

Frame  
#388



### Stunt Co-ordinator

BIG RONNIE swings round and smacks JAMEY in the mouth.

Frame  
#399



MR DINGLES grabs hold of RONNIE, then two other OFFICIALS move in to help. A crowd gathers round.

Riders and OFFICIALS run towards them.

Frame  
#390



JAMEY doesn't retaliate. He holds his bloody nose. SPENCE pushes through the crowd.

SPENCE

>What's the score here?

Frame  
#391



Three OFFICIALS have a hard job restraining RONNIE.

BIG RONNIE

(to Jamey)

>You clipped my back wheel. Did it on purpose, didn't ya, ya fuckin' jailbird!? You're fuckin' dead, I'm...

Frame  
#392



SPENCE and JAMEY reactions.

Frame  
#393



JAMEY and BIG RONNIE go for each other, but are held back by the OFFICIALS.

Frame  
#394



MR DINGLES

>Oi! Watch the language. There's ladies present. Calm down. They both cool off, but are still being restrained.

MR DINGLES

(to Jamey)

>What happened?

Frame  
#395



JAMEY turns and answers MR DINGLES

JAMEY

(innocently)

>He fell off! I'm telling you, Mr Dingles. That's the truth.  
Stabilizers, that's what he needs.

Frame  
#396



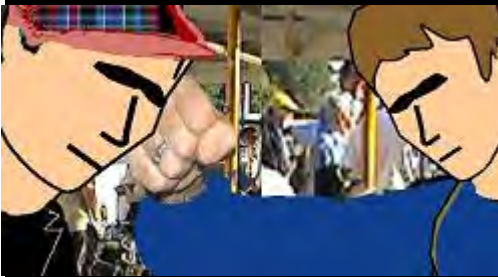
Everyone laughs. BIG RONNIE breaks loose and rushes forward.

Frame  
#397



RONNIE swings a punch at JAMEY.

P34  
S38



JAMEY side-steps and MR DINGLES gets it on the nose, knocking him to the ground.

Frame  
#398



MR DINGLES out cold on the ground.

Frame  
#399



The other two OFFICIALS pounce on BIG RONNIE. They drag him away, protesting.

Frame  
#400

OTHERS tend to MR DINGLES.

Frame  
#401



SPENCE grabs JAMEY by the arm, frog marches out the pits, then screams in his ear.

Frame  
#402



SPENCE

>Does the bolt in your neck need tightening? You could have been disqualified! Do you want to win the Championship, or what?

JAMEY butts in.

Frame  
#403



JAMEY

>It was unintentional. It was either him or me. I won the scrap. Stop complaining, we need the points. Come on, we deserve a drink.

JAMEY starts to pull off his leathers. JAMEY turns and walks off. SPENCE knows it is useless to argue the point, says nothing and follows him to the bar.

Frame  
#404



By this time MR DINGLES is up on his feet... JAMEY stops to see if MR DINGLES is okay.

**P39 S35 INT.SPEEDWAY BAR- EVENING 7 4/8<sup>th</sup> length**

**Filming + set up: 1 day**

Cast: JAMEY, SPENCE, CRUSHER, MARY and SHONA, BAND 2x BAR MAIDS, 20x EXTRAS.

Props: Crusher's wallet (embroidered 'CRUSHER') Amulets.

Dress: JAMEY – Coloured t-shirt, jeans+Levi's jacket. **Note: needs the same for the Darby and Joan scene.**

Vehicles:

Location: Speedway bar

Equipment: Jib with pivots , Track, High light contrast.

**SHOT LIST:**

**WIDE.** JAMEY and SPENCE barge through the door. The bar is crowded with spectators, riders and children.

**1** JAMEY and SPENCE rush to the bar. A band rocks out Celtic music from the little stage at the end of the bar.

**2** A group of old men argue about tonight's events. Kids in the background being naughty.

**CAMERA behind bar.** Queue from behind the bar. In front of them is a HELL'S ANGEL, a brute of a man called CRUSHER. He racks back his greasy long hair in JAMEY'S face. JAMEY steps aside,

**3** disgusted..

**OUTSIDE THE WOMEN'S TOILET DOOR**

On **TRACKS Starting on a single of SHONA** as she exits the toilet then pivot to a **2.shot of LINDA**

**4** and SHONA.

**Tight 2.shot SHONA & LINDA.** LINDA (nudging Shona)>**Hey! Look at him.**

SHONA looks over at SPENCE standing at the bar. LINDA (CONT'D) >**The tall one in the black leather jacket next to that big hairy beast. (meaning Crusher)**

**5** **Over SHONA'S and LINDA'S shoulder.** SPENCE in the background. SHONA>**What about him?**

LINDA> **He's giving me the urge.**

**6**

**7** **MID of SPENCE at the bar .** JAMEY obscured by CRUSHER.

**EX WIDE** of the whole bar. LINDA>**I know we're supposed to be shunning the ways of the flesh, in the name of the cause,**

**8** **MID 2.shot LINDA (cont)>but I'm finding it hard.** SHONA (a harsh whisper)>**I've told you; don't waste your time.**

**TIGHTER 2.shot.** SHONA (stroking her amulet)> **Men suck you dry. Remember or pact.**

**10** LINDA (nods)> **Right!**

**11** **BACK AT THE BAR -** CRUSHER pays the barman, puts his wallet into his outside jacket pocket. JAMEY sees this.

CRUSHER picks up his two pints. He barges JAMEY out of the way.

12 CRUSHER turns and snarls at JAMEY,

13 CRUSHER spills beer on JAMEY'S jacket. JAMEY stays cool

14 JAMEY walks over to a free table near the stage.

15 MID JAMEY walks to the table.

16 CU CRUSHER'S WALLET JAMEY checks the content.  
At the table, JAMEY puts his jacket over the back of the seat and is about to sit down At the table, JAMEY puts his jacket over the back of the seat and is about to sit down when SHONA and LINDA appear. SHONA

17 slams her drinks on the table.

18 SHONA plonks the bottles on the table.

19 SHONA snarls at JAMEY. SHONA (shouting above the music)>**Hoi! We were sitting here.**  
JAMEY places CRUSHER'S wallet into his jacket pocket and sits. SHONA sees it. JAMEY looks

20 round at all the free space. JAMEY >**Tuff!**

21 LINDA >**Yeah! We heard you and your mate are right couple of toughies.**  
SHONA (two inches from his face)>**You didn't exactly turn into the big bad bogeyman when that rider slapped you.** JAMEY(boasting)>**I'm what you call a quiet giant. You can lay a**

22 **man out with words.**  
A pretty young redhead wearing tight jeans, T shirt and amulet strides across the bar and into earshot.

23 This is MARY, JAMEY'S ex.  
MARY (in a loud mocking voice) >**Gentle Giant? Ha! Lying bollocks more like!** SHONA and LINDA

24 snigger at MARY'S comments.  
CU JAMEY is caught on the back foot for a moment, then regains his composure. JAMEY >**Mary,**

25 **doll. How's it goin?**

26 CU MARY (laying into him)>**Don't you 'Mary doll' me. You are history Mr. Peeping Tom.**

27 2 shot LINDA+SHONA. SHONA butts in. SHONA >**Mary, do you know this twerp?**

28 4 shot LINDA+SHONA JAMEY+MARY in foreground. MARY > **Yes...unfortunately.**(laying back into Jamey) >**You, Jamey Barnes, are an inconsiderate, lying, two-faced, pathetic excuse for a**

29 **shag!**

29 4 shot cont. MARY punches him hard in the shoulder and storms back towards the bar.

30 4 shot. WIDER as MARY turns and storms back towards the bar. SHONA and LINDA grin

31 MID SPENCE, carrying two pints, sees MARY walking towards him.  
2 shot MARY passes SPENCE. SPENCE (cheerily)>**Hi Mary!** MARY>**Bollocks!** She deliberately

32 pushes past him, spilling beer all over him.  
A bemused SPENCE walks over to JAMEY and puts the drinks down. SPENCE looks at JAMEY.  
They both look over at MARY. SPENCE (to Jamey) >**What was that all about?** JAMEY >**Nothin'.**  
**She's mad.** SPENCE acts cool when he spots SHONA and LINDA. LINDA smiles coyly at SPENCE.  
SPENCE (looking at Linda) >**Who are your friends, Jamey?** JAMEY shrugs, clearly angry by his

33 exchange with MARY. The girls introduce themselves. SHONA>**I'm Shona.**  
LINDA walks round behind Spence, puts her arm on his shoulder, playing with her amulet as she speaks. SPENCE can't keep it his eyes off of it, or is it her breasts. SHONA, vexed, folds her arms,

34 spilling her pint.  
2 shot SPENCE+LINDA. LINDA >**They call me Linda. ( quick-fire)>What's your star sign? Let me guess... Cancer? Leo? I've got it. (confidently) >Gemini?** SPENCE>**Don't give up your day job.**

35 **Taurus.** LINDA >**I knew it! The bull. Licensed to shit in the street, eh?**  
SPENCE (can't help smile)>**Ah! Funny.**  
**PAN over to JAMEY.** The little moment between SPENCE and LINDA is broken when JAMEY grabs SPENCE to one side. SHONA leans into frame and unfolds her arms. SHONA unfolds her arms.

36 SHONA (gulping her pint)>**Are you two brothers or somethin'?** JAMEY(sneering)>**We're cousins.**  
4 shot. JAMEY(to Spence)>**They call me Linda' was just dribblin' on about us being tough guys.**

37 SPENCE (trying to impress)>**You've got to be tough to race**

38 CU SHONA **THE BAND in the background.** SHONA>**Tough guys don't sell fur coats.**  
4 shot. SPENCE take a sip of his beer. LINDA>**Or do they?** SPENCE chokes on his pint and stares at JAMEY. JAMEY (NERVIOUS GRIN.)SPENCE grabs him by the arm and marches him off,

39 barging the girls out of the way.

40 2 SHOT close SHONA and LINDA snigger.

41 2 shots and singles. SPENCE grabs JAMEY by the arm and marches him out of earshot of the girls.  
SPENCE(furious) >**Tell me you didn't go back for the coats?** JAMEY looks innocent. SPENCE(cont) >**You fucking spanner! Of all the stupid bum-hole wankin' things to do. You're un-be-fuckin'-lievable.**  
We'll get nicked for this, you just wait and see. JAMEY (defensively)>**Keep your hair on. I could only get six on the back of the bike. And will you stop draggin' me about like a dog? I'm gettin' sick**

of it. SPENCE (furious) >Who did you sell them to? Tell me! SPENCE looks as if he's about to explode. JAMEY>I sold a couple to some old biddies. I'm just re-distributin' wealth. SPENCE >Who do you think you are, Robin- bloody-Hood? JAMEY>Don't worry; I'll split the cash with you. SPENCE. (looks over at Shona and Linda) (lowering his voice) >If those numpties know about the coats, it's sure to be all over the village. You'll have to get them back and dispose of them. SHONA and LINDA laughing in the background.

**CUT TO:**

SHONA and LINDA. LINDA looks over a JAMEY'S jacket hanging on the back of the chair and sees

**42** CRUSHER'S wallet sticking out of the pocket. She nudges SHONA. SHONA nods

CU of CRUSHER'S wallet in JAMEY'S jacket pocket.

**43** Note: Wallet turned so we don't see the name CRUSHER.

LINDA'S hand comes into shot and grabs the wallet. She has a quick look at the contents, money.

LINDA(smiles)>It looks like we're off to the town for a bit of shopping. LINDA hands the wallet

**44** to SHONA. They cast their eyes in JAMEY and SPENCE'S direction.

**2 shot. BACK TO** JAMEY and SPENCE. SPENCE>Jamey, you have to get the coats back and that's it!

**45** JAMEY storms off back to the table for his jacket.

**3 shot** LINDA ,SHONA, JAMEY. JAMEY grabs his jacket from the back of the chair. JAMEY (to Shona)

**46** >Did you get the number of the bus?

**47** CU SHONA>What?

**48** CU JAMEY> I said, did you get the number of the bus that ran over your face?

JAMEY grabs his jacket from the back of the seat. As he walks past he bumps the table and knocks the girls' beers over. SHONA and LINDA jump up from their seats. JAMEY slings his jacket over his shoulder and walk towards SPENCE, who's waiting. CAMERA tracks back. JAMEY and SPENCE

**49** walk passed the camera, left, right. Crash Zoom to wallet.

**50** CU of CRUSHER'S wallet as SHONA waves it in the air .FAST CUT

**2 shot** SHONA (sniggering at Linda) >We'll keep the change. LINDA>Toughies! FAST CUT

They're in hysterics.

CU CRUSHER sees SHONA waving his wallet. He can't believe his eyes. SHOCK!!!

**51** CRUSHER>You fat slag. That's mine!!! FAST CUT

**52** WIDE CRUSHER rugby-tackles her.

**53** CRUSHER pins SHONA to the floor. Bedlam

**JAMEY and SPENCE enter speedway bar**



**INT. SPEEDWAY BAR - EVENING P39 S35**

JAMEY and SPENCE barge through the door. The bar is crowded with spectators, riders and children.



JAMEY and SPENCE rush to the bar. A band rocks out Celtic music from the little stage at the end of the bar.



A group of old men argue about tonight's events. Kids in the background being naughty.

FAST  
CUT  
S35  
Frame  
#405  
1

Frame  
#406  
2

Frame  
#407

3

Frame #408

4



Queue from behind the bar. In front of them is a HELL'S ANGEL, a brute of a man called CRUSHER, 35. He racks back his greasy long hair in JAMEY'S face. JAMEY steps aside, disgusted.

Frame #409

5



Queue from behind the bar.

Frame #410

6



**OUTSIDE THE WOMEN'S TOILET DOOR**

SHONA, 35, a huge - in every way - leather-clad female biker bursts out the ladies toilet. She hoiks up her tight leather skirt and wrestles with her tights.

LINDA, 36, lanky, feisty and attractive in a gothic kind of way, stands at the far end of the bar holding two pints.

SHONA strides up to her and grabs one of the pints. The girls guzzle their beer. Both wear identical amulets round their necks.

LINDA

(nudging Shona)

>Hey! Look at him.

Frame #411

7



SHONA wipes the beer from her mouth with her sleeve and scans the room. LINDA points.

LINDA (CONT'D)

>The tall one in black leather jacket next to that big hairy beast. (meaning Crusher)

Frame #412

8



SHONA

>What about him?

LINDA

>He's giving me the urge.

Frame #413

9



MID SPENCE behind CRUSHER

Frame #414

10



LINDA

>I know we're supposed to be shunning the ways of the flesh, in the name of the cause,

Frame  
#414  
A  
11



LINDA (cont)  
>but I'm finding it hard.  
SHONA  
(a harsh whisper)  
>I've told you; don't waste your time.

Frame  
#414  
B  
12



SHONA  
(stroking her amulet)  
>Men suck you dry. Remember or pact.  
LINDA strokes her amulet and pouts.

Frame  
#415  
13



### BACK AT THE BAR

CRUSHER pays the barman, puts his wallet into his outside jacket pocket.

JAMEY sees this.

Frame  
#416  
14



JAMEY stands close to CRUSHER,

Frame  
#417  
15



CRUSHER picks up his two pints. He barges JAMEY out of the way.

Frame  
#418  
16



CRUSHER turns and snarls at JAMEY,

Frame  
#419  
17



CRUSHER spills beer on JAMEY'S boot/jacket.

Frame #420

18



JAMEY doesn't make eye contact with CRUSHER. He acts as if the incident didn't happen.

Frame #421

19



JAMEY walks over to a free table near the stage.

Frame #422

20



JAMEY walks to the table.

Frame #423

21



CRUSHER'S WALLET

S34 Frame #424

22



At the table, JAMEY puts his jacket over the back of the seat and is about to sit down when SHONA and LINDA appear.

SHONA slams her drinks on the table.

Frame #425

23



SHONA plonks the bottles on the table.

Frame #426

19



SHONA snarls at JAMEY.

SHONA  
(shouting above the music)  
>Hoi! We were sitting here.

Frame  
#427

20



JAMEY places CRUSHER'S wallet into his jacket pocket and sits. SHONA sees it. JAMEY looks round at all the free space.

JAMEY

>Tuff!

Frame  
#428

21



LINDA

>Yeah! We heard you and your mate are right couple of toughies.

Frame  
#429

22



SHONA

(two inches from his face)

>You didn't exactly turn into the big bad bogeyman when that rider slapped you.

JAMEY

(boasting)

>I'm what you call a quiet giant. You can lay a man out with words.

Frame  
#430

23



A pretty young redhead wearing tight jeans, T shirt and amulet strides across the bar and into earshot.

This is MARY, JAMEY'S ex.

Frame  
#431

24



MARY

(in a loud mocking voice)

>Gentle Giant? Ha! Lying bollocks more like!

SHONA and LINDA snigger at MARY'S comments.

Frame  
#432

25



JAMEY is caught on the back foot for a moment, then regains his composure.

JAMEY

>Mary, doll. How's it goin'?

P41  
S34  
Frame

#433

26



MARY

(laying into him)

>Don't you 'Mary doll' me. You are history Mr. Peeping Tom.

Frame  
#434

27



SHONA butts in.  
SHONA  
>Mary, do you know this twerp?

Frame  
#435

28



MARY  
>Yes...unfortunately.  
(laying back into Jamey)  
>You, Jamey Barnes, are an inconsiderate, lying, two-faced, pathetic excuse for a shag! And where is that money you borrowed?

P41  
S34

Frame  
#436

29



JAMEY  
>The money... Well, you see...I've had a bit of a cash flow problem. I'll get it to you, soon.  
MARY clinches her fist and wallops him hard in the shoulder.  
JAMEY (cont)  
>AH!! What was that for?  
MARY  
>If you don't have it by the end of the week you'll be getting a visit from my big brother. He can punch harder than me.

Frame  
#437

30



She grimaces, then storms back towards the bar.

SHONA and LINDA grin

Frame  
#438

31



SPENCE, carrying two pints, sees MARY walking towards him.

Frame  
#439

32



SPENCE  
(cheerily)  
>Hi Mary!

MARY  
>Bollocks!

She deliberately pushes past him, spilling beer all over him.

Frame  
#440

33



A bemused SPENCE walks over to JAMEY and puts the drinks down.

Frame  
#441



34

SPENCE looks at JAMEY. They both look over at MARY.

SPENCE (to Jamey)

>What was that all about?

JAMEY

>Nothin'. She's mad.

Frame  
#442



35

SPENCE acts cool when he spots SHONA and LINDA. LINDA smiles coyly at SPENCE.

SPENCE

(looking at Linda)

>Who are your friends, Jamey?

JAMEY shrugs, clearly angry by his exchange with MARY. The girls introduce themselves.

SHONA

>I'm Shona.

Frame  
#443



36

LINDA walks behind Spence, puts her arm on his shoulder, playing with her amulet as she speaks. SPENCE can't keep his eyes off of it, or is it her breasts.

SHONA, vexed, folds her arms, spilling her pint.

Frame  
#443



37

(flirtatious towards Spence)

LINDA

>They call me Linda.

(quick-fire)

>What's your star sign? Let me guess... Cancer? Leo? I've got it.

(confidently)

>Gemini?

SPENCE

>Don't give up your day job. Taurus.

LINDA

>I knew it! The bull. Licensed to shit in the street, eh?

Frame  
#444



38

SPENCE

(can't help smile)

>Ah! Funny.

The little moment between SPENCE and LINDA is broken when JAMEY grabs SPENCE to one side.

Frame  
#445



39

SHONA unfolds her arms.

SHONA

(gulping her pint)

>Are you two brothers or somethin'?

JAMEY

(sneering)

>We're cousins.

Frame  
#446



40

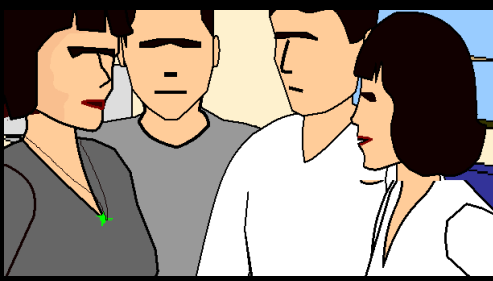
JAMEY

(to Spence)

>They call me Linda' was just dribblin' on about us being tough guys.

Frame  
#447

41



SPENCE  
(trying to impress)  
>You've got to be tough to race.

Frame  
#448

42



THE BAND in the background.

**Note: While the band are in their break the drum tunes his drums. In vision.**

SHONA  
>Tough guys don't sell fur coats.

Frame  
#449

43



SPENCE take a sip of his beer.  
LINDA

>Or do they?

SPENCE chokes on his pint and stares at JAMEY.

Frame  
#450

44



JAMEY (NERVIOUS GRIN.)

SPENCE grabs him by the arm and marches him off, barging the girls out of the way.

Frame  
#451

45



SHONA and LINDA.

Frame  
#452

46



SPENCE grabs JAMEY by the arm and marches him out of earshot of the girls.

Frame  
#453

47



SPENCE  
(furious)  
>Tell me you didn't go back for the coats?

JAMEY looks innocent.

Frame  
#454



48

SPENCE(cont)

>You fucking spanner! Of all the stupid bum-hole wankin' things to do. You're un-be-fuckin'-lievable. We'll get nicked for this, you just wait and see.

P43  
S34  
Frame  
#455



49

JAMEY  
(defensively)

>Keep your hair on. I could only get six on the back of the bike. And will you stop draggin' me about like a dog? I'm gettin' sick of it.

Frame  
#456



50

SPENCE  
(furious)

>Who did you sell them to? Tell me!

SPENCE looks as if he's about to explode.

Frame  
#457



51

JAMEY

>I sold a couple to some old biddies. I'm just re-distributin' wealth.

SPENCE

>Who do you think you are, Robin- bloody-Hood?

JAMEY

>Don't worry; I'll split the cash with you.

SPENCE

(looks over at Shona and Linda) (lowering his voice)

>Don't you get it? If those numpties know about the coats, it's sure to be all over the village. You'll have to get them back and dispose of them.

JAMEY

>Why?

SPENCE lowers his voice.

SPENCE

>They link us to that truck, that truck links us to the dope, do not pass "Go", do not collect two hundred pounds, go straight to jail.

SHONA and LINDA laughing in the background.

Frame  
#458



52

Frame  
#459



53

CUT TO:

SHONA and LINDA.

LINDA looks over a JAMEY'S jacket hanging on the back of the chair and sees CRUSHER'S wallet sticking out of the pocket. She nudges SHONA. SHONA nods,

Frame  
#460



CU of CRUSHER'S wallet in JAMEY'S jacket pocket.

54

Frame  
#461  
55



LINDA'S hand comes into shot and grabs the wallet. She has a quick look at the contents, money.

Frame  
#462



LINDA  
(smiles)

>It looks like we're off to the town for a bit of shopping.

56

LINDA hands the wallet to SHONA. They cast their eyes in JAMEY and SPENCE'S direction.

Frame  
#463



BACK TO:

JAMEY and SPENCE.

SPENCE

>Jamey, you have to get the coats back and that's it!

57

Frame  
#463A



JAMEY storms off back to the table for his jacket.

58

Frame  
#463B



SHONA grimaces at him.

JAMEY  
(to Shona)

>Did you get the number of the bus?

59

Frame  
#463C



SHONA

>What?

60

Frame #464



61

Frame #465



62

Frame #466



63

Frame #467



64

Frame #468



65

Frame #469



66

Frame #470



67

JAMEY

>I said, did you get the number of the bus that ran over your face? He grimaces at her.

JAMEY grabs his jacket from the back of the seat. As he walks past he bumps the table and knocks the girls' beers over. SHONA and LINDA jump up from their seats.

JAMEY slings his jacket over his shoulder and walk towards SPENCE, who's waiting.

JAMEY and SPENCE walk to the door. SHONA waves CRUSHER'S wallet in the air.

JAMEY and SPENCE pass camera either side STEADYCAM (Crash Zoom fast) to wallet. .

SHONA waves the CRUSHER'S wallet in the air.

FAST CUT

CRUSHER sees SHONA waving his wallet. He can't believe his eyes. SHOCK!!!

FAST Zoom in CRUSHER'S face. Realization (7)

SHONA

(sniggering at Linda)  
>We'll keep the change.

LINDA

>Toughies!

FAST CUT

P45  
S34



They bump fists together.

They're in hysterics.

FAST CUT

Frame  
#470A

68

Frame  
#471



CRUSHER

>You fat slag! That's mine.

FAST CUT

69

Frame  
#472



CRUSHER rugby-tackles her.

70

Frame  
#473



All hell breaks loose. SHONA on the floor. Bedlam.

71

**P46 S36 EXT. DARBY AND JOAN CLUB – DAY 2/8<sup>th</sup> length Blocked with S38**

**Filming and set up: 1 hour - Jamey comes back out minus his shirt,**

Cast: JAMEY, NESSIE and LORNA. EXTRAS in background

Props: 2X Furs

Dress: JAMEY – Coloured t-shirt, jeans+Levi's jacket. **Note: needs the same clothes as Speedway Bar scene.**

Vehicles

Location:

Equipment:

Dress

SHOT LIST:

1. **MID.** JAMEY is standing across the street from the Darby and Joan Club, waiting. NOTE: **JAMEY should be wearing a coloured vest, or t-shirt under his shirt in previous scene.**
2. **WIDE.** JAMEY sees someone coming and slips back into the doorway.
3. **WIDE reverse.** Over Jamey's shoulder. Two old women, NESSIE and LORNA, both wearing fur coats, head towards him. JAMEY watches the old WOMEN enter the DARBY and JOAN CLUB, then cross the road and follows them. CAMERA follows.

**DARBY and JOAN CLUB OLD WOMEN**

P46  
S36

Frame  
#474



**EXT. DARBY AND JOAN CLUB - DAY P46 S36**

JAMEY is standing across the street, waiting.

**NOTE: JAMEY should be wearing a coloured vest, or t-shirt under his shirt as in previous scene.**

Frame  
#475



JAMEY sees someone coming and slips back into the doorway.

Frame  
#476



Two sweet-looking little old ladies, NESSIE and LORNA, both wearing fur coats, head towards him. JAMEY peeks out from behind building, keeps out of sight and watches them enter the club.

Frame  
#477



JAMEY crosses the road and follows them into the club.

**P46 S37 INT. DARBY AND JOAN CLUB**

**2 1/8<sup>th</sup> length Filming + set up: 3 hours**

Cast: JAMEY, NESSIE, LORNA+ 10x EXTRAS

Props: **2X FURS, 3 card tables, cards, glasses, cups saucers**

Dress: JAMEY – Coloured t-shirt, jeans+Levi's jacket. **Note: needs the same clothes as Speedway Bar Scene.**

Vehicles

Location:

Equipment:

SHOT LIST:

- 1 **WIDE.** JAMEY rushes in through the door and shouts at LORNA and NESSIE. JAMEY>Excuse. me!
- 2 **MID.** JAMEY>>Excuse me ladies!
- 3 **2 Shot.** NESSIE (to Lorna) >Oh, it's the nice lad that sold us the coats.
- 4 **3 Shot.** NESSIE (to Jamey)>If I'm lucky at the cards today I'll have another one off you. (to Lorna) >I'll give it to the old girl at the post office, in the past she's always been wonderful to me. (to Jamey) >She feels the cold. LORNA (to Jamey) >She's a dear old soul. JAMEY>I'm sorry, but I need the coats back. JAMEY brings out cash from his jacket pocket. LORNA >What do you mean? No way, son, a deal's a deal
- 5 **2 SHOT** NESSIE, LORNA. JAMEY(O,S)>I'm goin' to get into a lot of trouble if you don't give us them back. LORNA looks at NESSIE. NESSIE >Don't worry, son, we know they're off the back of a lorry Your secret's safe with us. (to Lorna) >Isn't that right Lorna?
- 6 **CU JAMEY.** JAMEY'S reaction. He knows he isn't going to win this one.
- 7 **3 Shot. Over JAMEY'S shoulder.** LORNA>Mum's the word. Our lips are sealed. **CU JAMEY.** >I appreciate that, but I need them back. You see, the Animal Liberation Army is targeting
- 8 women wearing them.
- 9 **3. shot Over the Old Women's shoulders.** JAMEY(cont)>A poor old dear from the next village was attacked and set upon. I don't want you ladies to come to any harm. I couldn't live with myself.
- 10 **2 Shot.** NESSIE and LORNA look at each other and laugh. LORNA>Don't you worry about us, son. We'll give as good as we get. NESSIE>Just let the thugs step near us, we'll give them what for.
- 11 **CU JAMEY** (pleading)>Please!! I must have back.
- 12 **2 Shot.** NESSIE winks at LORNA, then turns back to JAMEY. NESSIE>I'll tell you what we'll do; we'll play you at cards for them.
- 13 **3 Shot. Over the WOMEN'S shoulders.** JAMEY>What?!!
- 14 **3 Shot. Over JAMEY'S shoulder.** NESSIE>We'll play cards. If you win you can have them, you lose and you give us back our money and we keep the coats. Double or quits. What do you say? They smile and walk off.
- 15 **JAMEY'S heart sinks, he has no choice. He follows LORNA and NESSIE into the main hall.**
- 16.3 shot walking into the main room.
- 16.**WIDE** - A half a dozen senior citizens are settling down for their weekly fix.

17. CU'S - They all smile at JAMEY as he sits down at the table. LORNA and NESSIE take off their furs and sling them behind their seat and sit.

18. CU as Lorna cuts the cards in an adept fashion.

### NESSIE and LORNA wearing fur coats

P46 S37  
Frame  
#478



**INT. DARBY AND JOAN CLUB - DAY P46 S37**

JAMEY rushes in through the door and shouts at LORNA and NESSIE.

JAMEY

>Excuse me!

Frame  
#479



JAMEY

>Excuse me ladies!

Frame  
#480



NESSIE

(to Lorna)

>Oh, it's the nice lad that sold us the coats.

Frame  
#481



NESSIE (to Jamey)

>If I'm lucky at the cards today I'll have another one off you.

(to Lorna)

>I'll give it to the old girl at the post office, in the past she's always been wonderful to me.

(to Jamey)

>She feels the cold.

LORNA

>She's a dear old soul.

SAME  
FRAME  
Frame  
#482



JAMEY

>I'm sorry, but I to have made a bit of an error.

Frame  
#483



NESSIE

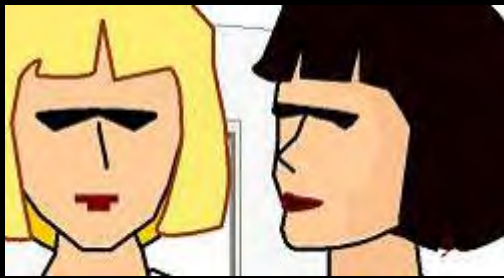
>Don't worry, son, we know they're off the back of a lorry.

Your secret 's safe with us.

(to Lorna)

>Isn't that right Lorna? I

Frame  
#484



NESSIE  
(to Lorna)  
>Isn't that right Lorna? I

Frame  
#485



LORNA  
>Mum's the word. Our lips are sealed.

Frame  
#486



JAMEY'S reaction. He knows he isn't going to win this one.

Frame  
#487



Frame  
#488



JAMEY  
>I appreciate that, but I need them back. You see, the Animal Liberation Army is targeting women wearing them.

Frame  
#489



JAMEY(cont)  
>A poor old dear from the next village was attacked and set upon. I don't want you ladies to come to any harm. I couldn't live with myself.

Frame  
#490



NESSIE and LORNA look at each other and laugh.

LORNA  
>Don't you worry about us, son.

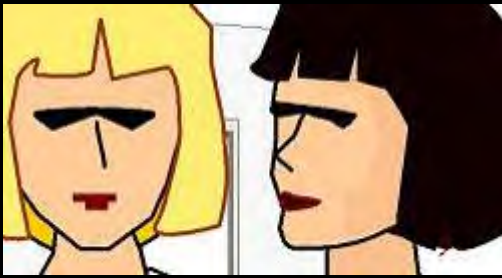
NESSIE  
>Just let the thugs step near us, we'll give them what for.

Frame  
#491



JAMEY  
(pleading)  
>Please!! I must have back.

Frame  
#492



NESSIE winks at LORNA, then turns back to JAMEY.

NESSIE  
>I'll tell you what we'll do; we'll play you at cards for them.

Frame  
#493



**Fast TRACK over shoulders**

JAMEY  
>What?!!

**Slow TRACK the other way**

Frame  
#494



NESSIE  
>We'll play cards. If you win you can have them, you lose and you give us back our money and we keep the coats. Double or quits. What do you say?

They smile and walk off.

Frame  
#495



JAMEY'S heart sinks, he has no choice. He follows LORNA and NESSIE into the main hall.

Frame  
#495A



THEY head for the room.

Frame  
#495B



A half a dozen senior citizens are settling down for their weekly fix.

They all smile at JAMEY as he sits down at the table.  
LORNA and NESSIE take off their furs and sling them behind their seat and sit.

LORNA sits and cuts the cards in an adept fashion. Dealer style.

Frame #495C



JAMEY'S reaction.

EDIT Note: for the setup.

P48 S38 EXT. DARBY AND JOAN CLUB - LATER

2/8<sup>th</sup> length

Blocked with S36

P48 S38



EXT. DARBY AND JOAN CLUB - LATER P48 S38

JAMEY comes out the door minus the furs and only wearing his coloured vest, having lost his shirt in the game. He puts on his Levi's jacket, sighs, then walks off up the street.

Frame #496

P49 S39 INT.KITCHEN JEZ'S HOUSE-NEXT MORNING

1 7/8<sup>th</sup> length

Filming + set up: 1/2 day. Note: weather permitting.

If this scene is filmed outside in the garden in front of the house we could knock the time down considerably.

Cast: JAMEY, JEZ.

Props: Newspaper including ad, knife, bread, bowl of cold spaghetti, ignition keys for motorbike.

Location:

Equipment:

SHOT LIST:

- 1 **WIDE** - JEZ sits at the breakfast table scraping a piece of burnt toast.  
A dishevelled JAMEY walks in the room. CAMERA follows JAMEY over to fridge. JEZ >Mornin'. You okay?
- 2 JAMEY>Yeah. Thinks about it > Any aprin?. JEZ >No, but there's some spaghetti in the fridge. That will sort you out
- 3 JAMEY wanders over to the fridge and takes a bowl of cold spaghetti, then back over to the table.  
**MID SHOT**. JAMEY grabs the newspaper and turns to the "Classifieds" section. Directly underneath an ad The ad reads:"The V.U.W C announces an extraordinary meeting next Sunday. All members will be informed
- 4 of time and place. Unity for Women!"
- 5 **CU** of ad The ad reads: "The Mystical Presence Society announces an extraordinary meeting next Sunday. All members will be informed of time and place. Unity for Women!"
- 6 JAMEY studies the bike advert, then looks up at JEZ.
- 7 The sound of the toaster popping up. JEZ wipes frame on his way to the toaster.  
JAMEY>Thanks for letting me stay.  
JEZ picks up the toast, from the floor and rubs it on his jeans. JEZ>No problem. Just keep your head down.
- 8 You only need to fart in this street and the nosey old lizard next door calls the council, so keep a low profile.
- 9 **CU**. JEZ throws a piece of burnt toast on the table and JAMEY grabs a handful of spaghetti and lobs it on top  
2 Shot. JAMEY >I'll be quiet as a mouse... Listen, any chance you'll be out late tonight? JEZ> >What are you up to? JAMEY> I'm goin' on a date with Jessie and I want to bring her back here. I'll give you a loan of my
- 10 bike. Alright?  
2 Shot. Over JAMEY'S shoulder. JEZ>Jessie? What, our drummer Jessie? So she finally said yes did she? Okay, I've got a better idea. You give me your bike and your new leather jacket and you won't see me 'til the
- 11 mornin'
- 12 2 shot Over JEZ'S shoulder. JAMEY >What am I gonna wear?
- 13 2 Shot . Over JAMEY'S shoulder. JEZ >I've got a wicked suit. You'll look the part.  
**Wide** JAMEY>Suits don't suit me. JAMEY throws the bike keys across the table. JAMEY (cont)>The
- 14 insurance has just run out. Bend it, you mend it. Okay?
- 15 **CU** JEZ. >It's in safe hands. Don't worry; I won't burn up the road.

P49 S39

INT.KITCHEN JEZ'S HOUSE-NEXT MORNING P49 S39

Frame #531



JAMEY sees ad in newspaper

JEZ sits at the breakfast table scraping a piece of burnt toast.

Frame #532



A dishevelled JAMEY walks in the room. CAMERA follows JAMEY over to fridge.

JEZ

- Mornin'. You okay?
- JAMEY
- Yeah. ( thinks about it)
- any aspirin?

JAMEY nods.

JEZ (CONT'D)

>NO, but there's some spaghetti in the fridge. That will sort you out.

Frame #533



JAMEY wanders over to the fridge and takes a bowl of cold spaghetti.

Frame #534



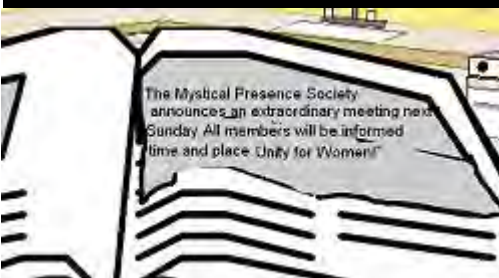
JAMEY slurps the spaghetti into his mouth, then sits at the table.

Frame #535



JAMEY grabs the newspaper and turns to the "Classifieds" section. Directly underneath an ad for a motorbike, a small private ad reads:

Frame #536



The ad reads: "The Mystical Presence Society announces an extraordinary meeting next Sunday. All members will be informed of time and place. Unity for Women!"

Frame #537



JAMEY studies the bike advert, then looks up at JEZ.

Frame  
#538



The sound of the toaster popping up. JEZ wipes frame on his way to the toaster.

JAMEY

>Thanks for letting me stay.

Frame  
#539



JEZ picks up the toast, from the floor and rubs it on his jeans.

JEZ

>No problem. Just keep your head down. You only need to fart in this street and the nosey old lizard next door calls the council, so keep a low profile.

Frame  
#540



JAMEY offers JEZ some cold spaghetti.

JAMEY

>Want some?

JEZ

>Go on then.

Frame  
#541



JEZ throws a piece of burnt toast on the table and JAMEY grabs a handful of spaghetti and lobs it on top.

Frame  
#542



JAMEY

>I'll be quiet as a mouse. Listen, any chance you'll be out late tonight?

JEZ

>What are you up to?

JAMEY

>I'm goin' on a date with Jessie and I want to bring her back here. I'll give you a loan of my bike. Alright?

Frame  
#543



JEZ

>Jessie? What, our drummer Jessie? So she finally said yes did she? Okay, I've got a better idea. You give me the bike and your new leather jacket and you won't see me 'til the mornin'.

Frame  
#544



JAMEY

>What am I gonna wear?

Frame #545



JEZ

>I've got a wicked suit. You'll look the part.

Frame #546



JAMEY

>Suits don't suit me.

JAMEY throws the bike keys across the table.

JAMEY (cont)

>The insurance has just run out. Bend it, you mend it. Okay?

Frame #547



JEZ

>It's in safe hands. Don't worry; I won't burn up the road.

**P50 S40 INT.MACVEY'S JAGUAR / DRIVING - DAY** 2/8<sup>th</sup> length

Filming \+ set up: 1 hour

Cast: MACVEY.

Props: Mobile.

Vehicles: MACVEY'S JAGUAR

Location:

Equipment:

SHOT LIST:

1. MACVEY driving. DAVIS'S voice blares from the hands free. DAVIS (over the phone)> **The truck's been spotted. It's in a field up near Crane rd, Wilson's Farm. MACVEY> I'll meet you there. MACVEY hits the gas.**

**MACVEY gets a phone call from DAVIS**

P50 S40 Frame #548



**INT.MACVEY'S JAGUAR / DRIVING - DAY P50 S40**

DAVIS'S voice blares from the hands free.

DAVIS

(over the phone)

>The truck's been spotted. It's in a field up near Crane rd, Wilson's Farm.

MACVEY

>I'll meet you there.



**Field near Ellstree**



**There is a council car park near the allotments, available space for a couple of trucks, good base. Also a pub car park marked with red circle .**

**P50 S41 INT. MACVEY'S TRUCK / FIELD - DAY. 4/8<sup>th</sup> length**

**Filming + set up: 3 hours Blocked with**

Cast: MACVEY, DAVIS,

Props: Furs, Jamey's Zippo, wheel brace, wooden crate.

Vehicle: MACVEY'S STOLEN TRUCK

Location:

Equipment:

**SHOT LIST:**

1. MACVEY stands at the open back door, surveying the contents He jumps in.
2. WIDE of TRUCK parked in field.
3. MACVEYS in the back of the truck checking it out. About twenty fur coats are still there, some hanging on the undamaged rail, but most are on the floor.
4. CU. MACVEY stares at the empty secret compartment.
5. MACVEY spins round and punches the side of the truck. JAMEYS Zippo falls to the ground.
6. CU MACVEY picks up the ZIPPO initialled J.B
7. MID.MACVEY studies the lighter, then puts it in his pocket.

**P50  
S41  
Frame  
#549**



**INT/EXT. MACVEY'S TRUCK / FIELD - DAY P50 S41**

**MACVEY stands at the open back door, surveying the contents**

MACVEY stands at the open back door, surveying the contents He jumps in.

**Frame  
#550**



**WIDE OF PARKED TRUCK**

DAVIS is in the drivers seat. MACVEY'S in the back.

**Frame  
#551**



MACVEYS in the back of the truck checking it out. About twenty fur coats are still there, some hanging on the undamaged rail, but most are on the floor.

Frame  
#552



MACVEY stares at the empty secret compartment.

Frame  
#553



MACVEY spins round and punches the side of the truck.

JAMEYS Zippo falls to the ground.

Frame  
#554



MACVEY picks up the ZIPPO initialled J.B

Frame  
#555



MACVEY studies the lighter, then puts it in his pocket.

**P51 S42 INT.MACVEY'S TRUCK/CAB-DAY 6/8th length**

**Blocked with**

Cast: DAVIS.

Props: CD+ CD CASE. "**TARTAN NOIR**" written in ink on the back. JEZ'S address is also on the CD COVER. (not his name)

Vehicle: MACVEY'S STOLEN TRUCK

Location:

Equipment:

**SHOT LIST:**

- 1.MID DAVIS sits in the driver's seat. He puts the key into the ignition and leaps into the air when the stereo blasts into action. It's a song we have heard before JEZ'S demo. He turns the music down a whisper.
- 2.DAVIS picks up the CD cover from the dash and studies it.
- 3.2 SHOT. MACVEY appears at the door. MACVEY furious)> **The gear's gone. Someone's gonna' regret the day they were born.**
- 4.2 SHOT>**My son listens to this kind of crap. Sheep.....**DAVIS can see that MACVEY isn't interested in his story. He hands the CD cover to him. MACVEY grabs it and studies it. Push into a tighter shot into MACVEY'S face. DAVIS (O.S)> **It isn't mine. It was on the dash.....**
- 5.Tight 2 SHOT MACVEY suppressed a groan, then ejects the CD and puts it in the CASE, DAVIS continues his story MACVEY has had enough MACVEY> **I don't know if you are aware.....**  
A slight push in on DAVIS'S reaction.

P51  
S42

INT.MACVEY'S TRUCK/CAB-DAY P51 S42

Frame  
#556



### DAVIS puts key in ignition

DAVIS sits in the driver's seat.

Frame  
#557



DAVIS puts the key into the ignition and the CD player blasts into action. He leaps into the air, then reaches for the volume control. It's a song we've heard before (JEZ'S demo CD).

Frame  
#558



DAVIS TURNS DOWN THE VOLUME but leaves the music on quietly.

Frame  
#559



### DAVIS finds CD

DAVIS picks up an empty CD case that JAMEY left, from the dashboard. JEZ'S name and contact number is written on the back. Name of the band 'TARTAN NOIR' written on the front.

Frame  
#560



MACVEY appears at the open passenger's door.

MACVEY  
(furious)

>The gear's gone. Someone's gonna' regret the day they were born!

S42



DAVIS

>My son listens to this kind of crap. Sheep-shagging music, that's what I call it. Drives me...

Frame  
#561

DAVIS can see that MACVEY isn't interested in his story and holds the cassette cover up for him to see. MACVEY grabs the cassette case.

Frame  
#562



MACVEY studies the writing on the cassette.

DAVIS (O.S)

>It isn't mine.

Frame  
#563



Over MACVEY shoulder CD CASE with JEZ'S address.

Frame  
#564



DAVIS

>It was on the dash. Shite name. It's nearly as bad as Chumbawumba. Remember them?

Frame  
#565



MACVEY leans over, ejects the CD and puts in into its case, then pockets it. DAVIS starts to sing.

Frame  
#566



Frame  
#567



DAVIS'S reaction. Slight push in. Medium speed.

**P52 S43 EXT. FIELD -DAY 2/8<sup>th</sup> length**

**Filming + set up: 1 hour**

Cast: LIZZY, BETH,  
Props: Furs. Teddy bear, string  
Vehicle: MACVEY'S TRUCK

Location:

Equipment:

**SHOT LIST:**

1. WIDE - TRUCK in background. LIZZY, BETH both wearing fur coats, sit under a tree watching MACVEY and DAVIS.

P52  
S43

Frame  
#568



**EXT. FIELD -DAY P52 S43**

LIZZY, 6, BETH, 7, two scruffy young madams, both dressed in fur coats, sit under a tree watching MACVEY and DAVIS. A row of council houses borders the field behind them.  
Teddy Bear dangling from the tree

**P52 S44 EXT. SIGN/FUNERAL PARLOUR – DAY 2/8<sup>th</sup> length Blocked with S121**

Filming + set up: 2 hours Blocked with

Cast: JIMMY, GEORGE.  
Dress: 2x Undertaker's outfits.  
Props: Coffins, trolley, sign  
Vehicle: HEARSE

Location:

Equipment:

SHOT LIST:

- 1. WIDE.** Camera pulls out from a sign. It reads: Funeral Parlour Burials and Cremations Put your loved ones in our hands. A HEARSE is parked out front. When the camera pulls back from the sign. **TWO STONE-FACED UNDERTAKERS** push a coffin on a trolley towards the front parlour door.

**Coffin in - JIMMY and GEORGE**

P52 S44  
Frame  
#669



**EXT.SIGN/FUNERAL PARLOUR-DAY P52 S44**

Camera pulls out from a sign. It reads: Funeral Parlour Burials and Cremations Put your loved ones in our hands.

Frame  
#670



A HEARSE sits parked out front..

When the camera pulls back from the sign we see two stone-faced undertakers pushing a coffin on a trolley towards the front parlour door..

**P52 S45 INT.FUNERAL PARLOUR RECEPTION-DAY 2 3/8th pages length Blocked with S65**

Filming + set up: 4 hours. Blocked with

Cast: JIMMY (70) GEORGE (61)  
Dress: 2x Undertaker's outfits  
Props: Coffins, trolley, whisky bottle, two glasses, urn  
Location: STUDIO dressed as funeral parlour  
Equipment: TRACKS

SHOT LIST:

- The undertakers push the trolley into the reception area.  
The first man climbs onto a chair, lifts an urn from the top display shelf, and brings out a bottle of whisky. This
- is JIMMY, JEZ'S Grandfather. GEORGE, his employee, who's a few years younger, sits at the table
- 3 2 SHOT.** JIMMY>Time for a wee dram George? It's not everyday you become a grandfather for the fourth time.
- 4 MID.** GEORGE nods.  
WIDE TRACK in. JIMMY pours two large whiskies and they down them in one. GEORGE>Too true, Jimmy.
- 5** Ah, the hard stuff is always appreciated  
JIMMY fills the glasses again. GEORGE >Has your Jez found a job yet?
- 6 TIGHT 2 SHOT.** JIMMY>Nah! He can hardly find his arse to put his trousers on in the morning. He says he needs time to meditate. GEORGE >Masturbate more like. JIMMY>You've hit the nail on the head there George.

Right on the head. JIMMY fills the glasses. He suddenly becomes sad. JIMMY>All those years of education down the bloody drain. It's depressing. Kids these days  
 WIDE - GEORGE >Don't let it get you down Jimmy. They sit in silence for a moment looking at their glasses. GEORGE downs his drink and slams his glass on the table. Then in a cheery voice. GEORGE >Here, what do you call a Deer with no eyes? GEORGE downs his drink and slams his glass on the table.  
 TIGHT 2 SHOT. JIMMY knocks back his drink and looks blank. GEORGE >It's a joke. JIMMY >Oh, right.  
 8 JIMMY thinks for a few seconds.  
 9 CU JIMMY >I give in.  
 10 CU GEORGE >No idea.  
 2 SHOT. Both men laugh hysterically. After a moment JIMMY stops, and stares at GEORGE. He obviously doesn't get the joke. GEORGE> No idea? No Eye Deer? Oh, forget it. What about old Mr Dun?  
 GEORGE looks over his shoulder at the coffin they wheeled in earlier. JIMMY>He's in no hurry. They laugh.  
 12 GEORGE pours until the glasses overflow  
 WIDE 2 shot coffin in foreground. JIMMY> Death is a very dull, dreary affair. GEORGE > Aye. And it lasts a long time.  
 13  
 14 2 SHOT. Tight. Both men reflect for a moment. They raise their glasses and sink another one.

**JIMMY and GEORGE wheel in the coffin**

P52  
S45  
Frame  
#671



**INT.FUNERAL PARLOUR RECEPTION-DAY P52 S45**

The undertakers push the trolley into the reception area.

Frame  
#672



The first man climbs onto a chair, lifts an urn from the top display shelf, and brings out a bottle of whisky. This is JIMMY, JEZ'S Grandfather. He's in his seventies and looks as if he might peg it any minute.

GEORGE, his employee, sits at the table.

Frame  
#673



JIMMY

>Time for a wee dram George? It's not everyday you become a grandfather for the fourth time.

Frame  
#674



GEORGE nods.

P48  
S53

Frame  
#675



JIMMY pours two large whiskies and they down them in one.

GEORGE

>Too true, Jimmy. Ah, the hard stuff is always appreciated.

JIMMY fills the glasses again.

GEORGE

>Has your Jez found a job yet?

Frame #676



JIMMY

>Nah! He can hardly find his arse to put his trousers on in the morning. He says he needs time to meditate.

GEORGE

>Masturbate more like.

Frame #677



JIMMY

>You've hit the nail on the head there George. Right on the head.

JIMMY fills the glasses. He suddenly becomes sad.

JIMMY

>All those years of education down the bloody drain. It's depressing. Kids these days.

Frame #678



GEORGE

>Don't let it get you down Jimmy.

Frame #679



They sit in silence for a moment looking at their glasses. GEORGE downs his drink and slams his glass on the table. Then in a cheery voice.

GEORGE

>Here, what do you call a Deer with no eyes?

GEORGE downs his drink and slams his glass on the table..

Frame #680



JIMMY knocks back his drink and looks blank.

GEORGE

>It's a joke

JIMMY

>Oh, right.

JIMMY thinks for a few seconds.

Frame #681



JIMMY

>I give in.

Frame #682



GEORGE

>No idea.

Frame  
#683



Both men laugh hysterically. After a moment JIMMY stops, and stares at GEORGE. He obviously doesn't get the joke.

GEORGE

>No Idea? No Eye Deer? Oh, forget it. What about old Mr Dun?

Frame  
#684



GEORGE looks over his shoulder at the coffin they wheeled in earlier.

JIMMY

>He's in no hurry.

They laugh. GEORGE pours until the glasses overflow.

Frame  
#685



JIMMY

>Death is a very dull, dreary affair.

GEORGE

>Aye. And it lasts a long time.

Frame  
#686



Both men reflect for a moment.

They raise their glasses and sink another one.

**P55 S46 EXT. NEWSAGENT - DAY 1 1/8th length**

**Filming + set up: 5 hours , but if we have the stunt ( wheelie up the street) it will take less. Have to find out from the stunt guy. If it is too long we can cut it.**

**Note: SHONA and LINDA are cut from this scene.**

Cast: JAMEY, CRUSHER, GILL and GUS.

Props: Speedway mag. Cigar for CRUSHER, chip parcels, Aviator glasses (Crusher) 3x crash helmets

Vehicles: JAMEY'S K900cc MOTORBIKE, X3 MOTORBIKES (Choppers) for CRUHER, DILL, and GUS

Location:

Equipment: ALL HANDHELD and/or STEADICAM. BIKE MOUNT. WIDE ANGLE

**Note: For the HIGH ANGLE SHOT, small platform with stairs for STEADICAM to achieve height.**

**Stunt Co-ordinator**

**SHOT LIST:**

**1 WIDE** from across the street. JAMEY looks at his Speedway magazine he has just bought.

**2** He crosses the road.

**3** He hears the sound of chopper motorbikes coming from his left. THREE MOTORBIKES heading his way.

**4 CU** JAMEY turns right

**5 LOW ANGLE TRACK** as 3x CHOPPER MOTORBIKE pull up outside chip shop. CRUSHER, GUS and DILL.

**6 Go with CRUSHER - still low angle.**

**7 TRACKS** stop on CRUSHER'S boot

**8 Tight** on CRUSHER. On his shades, the pan down to his mouth. He is smoking a fat cigar

**9 WIDE 4 shot** CRUSHER, DILL and GUS dismount. JAMEY in foreground

**10** JAMEY obscures his face with the mag and tries not to draw attention to himself. He fails.

**11 MID -** GUS follows DILL to the chip shop. He stares at JAMEY as he walks past. Inquisitive.

**WIDE** - GUS and DILL walk into the chip shop. CRUSHER take off their crash helmets and look in **12 JAMEY'S** direction

**13** Then CRUSHER clicks. He walks over to JAMEY and stops inches from him. Note: Helmets on for storyboard.

**14 2 shot** CRUSHER sticks his head into frame. He slowly pushes down JAMEY'S magazine.

JAMEY knees him hard between the legs. CRUSHER bends down to JAMEY'S height. JAMEY smiles.

**CU** JAMEY knees CRUSHER between the legs, CRUSHER goes down hard. JAMEY legs it. JAMEY drops his **15** magazine, jumps over CRUSHER, and runs towards his MOTORBIKE, which is parked at the top of the parade.

**16 MID** - CRUSHER in agony, writhing on the ground.

**17 CAMERA behind JAMEY** as he runs towards his MOTORBIKE, which is along the same street.

**WIDE** - LINDA and SHONA run over to CRUSHER, who is still lying on the floor, moaning. CRUSHER **18** points at JAMEY.

**19 ANOTHER angle.** CRUSHER (shouting) (to Gus and Dill) >Jamey Barnes! Get the bastard!

**20 CAMERA behind GUS and DILL** as they chase JAMEY up the street.

**21 MID** - JAMEY reaches his bike. He unlocks his helmet, which is chained to the back wheel and quickly puts it on.

**22 TOP SHOT- ANGLED - WIDE ANGLE LENS.** Frame#714- FAST CUTS of JAMEY jumping on the BIKE.

**23 KICK START. Full frame**

**24 REV COUNTER. Full frame**

**25 From rear of BIKE.** It screams off in the direction of CRUSHER

JAMEY revs the bike and does a wheelie up the middle of the street. GUS and DILL stand in the middle of the road.

**26** DILL and GUS see the bike heading straight for them and dive out of the way.

JAMEY wheelies past CRUSHER, **CRASH ZOOM** into reactions, then whip pan round to see. JAMEY **27** off in the distance. **DISSLOVE.**

### JAMEY bumps into CRUSHER

P55  
S46

Frame  
#687



**EXT. NEWSAGENT/DANNY'S FORD - DAY P55 S46**

JAMEY steps out engrossed in his Speedway magazine. Crosses the road.

Frame  
#688



READING his Speedway magazine.

He turns.

Frame  
#690

Frame  
#691



He hears the sound of chopper motorbikes coming from his left.

THREE MOTORBIKES heading his way.

Frame  
#692

TRACK  
Frame  
#693



Three big, hairy Hell's Angels pull up outside a chip shop across the street and dismount their hogs.

GUS and DILL - CRUSHER'S cohorts.

CRUSHER heads the pack. TRACK with BIKE and end on his boot.

Frame  
#694



Stop track on CRUSHER'S boot.

Frame  
#695



START on CRUSHER'S glasses, then pan down to his mouth. He spits out a half smoked cigar and looks over at JAMEY. A.K.A western.



This angle

CU CRUSHER smoking a big cigar. GERMAN style helmet and police mirror shades/goggles. Looking mean.

Frame  
#696



CRUSHER, DILL and GUS dismount.

Frame  
#697



CU of DILL. Mean. Walks into chip shop.

CUT  
Frame  
#698

Frame  
#699



GUS follows DILL to the chip shop. He stares at JAMEY as he walks past. Inquisitive.

Frame  
#700



JAMEY tries not to draw attention to himself. He fails.

Frame  
#701



GUS and DILL walk into the chip shop. CRUSHER and DILL take off their crash helmets and look in JAMEY'S direction.

Then CRUSHER clicks. He walks over to JAMEY and stops inches from him.

Note: Helmets on for storyboard.

Frame  
#702



JAMEY covers his face with the magazine.

Frame  
#704



CRUSHER sticks his head into frame and slowly pushes down JAMEY'S magazine.

Frame  
#705



CRUSHER bends down to JAMEY'S height and takes off his glasses. JAMEY smiles at CRUSHER, then knees him hard between the legs.

Frame  
#706



JAMEY knees CRUSHER between the legs, CRUSHER goes down hard. JAMEY legs it.

Frame  
#707



JAMEY drops his magazine, jumps over CRUSHER, and runs towards his MOTORBIKE, which is parked at the top of the parade.

Frame #708



CRUSHER in agony.

Hand held



### JAMEY runs from the GANG

JAMEY runs towards his MOTORBIKE, which is along the same street.

Frame #709

Hand held



JAMEY runs 2

CAMERA with JAMEY.

Note: Don't need the whole run.

Frame #710 CUT Half way

Hand held



CRUSHER, who is still lying on the floor, moaning. DUS and DILL wonder what all the commotion is all about.

JAMEY is nearly at his bike.

SHONA and LINDA cut Frame #711

Hand held



CRUSHER points at JAMEY.

CRUSHER  
(shouting)  
(to Gus and Dill)  
>Jamey Barnes! Get the bastard!

SHONA and LINDA cut Frame #712

Hand held



JAMEY reaches his bike.

GUS and DILL run towards JAMEY.

Frame #713

Hand held



JAMEY reaches his bike. He unlocks his helmet, which is chained to the back wheel and quickly puts it on.



HIGH ANGLE

Frame #714

Hand  
held  
Frame  
#715



He puts down his visor



**Crash zoom**

HIGH ANGLE. Fast cut into rev counter as the bike thunders into gear, leaves frame.  
JAMEY FAST. CUT 1

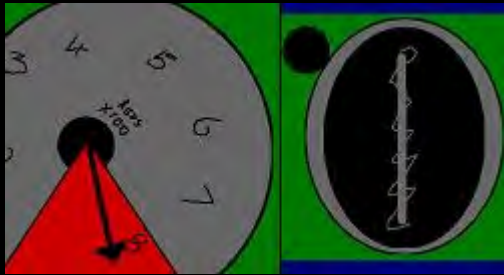
Frame  
#716



**KICK START. FAST CUT 2**

This will only be used if JAMEY'S bike has an old fashioned kick start.

Frame  
#717



**REV COUNTER. FAST CUT 3**

Frame  
#718



**THE BIKE SCREAMS OFF.**

Note: **BIKE MOUNT**

Frame  
#719



JAMEY revs the bike and does a wheelie up the middle of the street. GUS stands in the middle of the road.

Frame  
#720



DILL and GUS see the bike heading straight for them and dive out of the way.

CUT TO:

SHONA  
and  
LINDA  
CUT  
Frame  
#721



JAMEY wheelies past CRUSHER.

**Stunt Co-ordinator**

CRASH ZOOM into reactions, then whip pan round to see JAMEY off in the distance.

Frame  
#722



JAMEY drives off into the distance. DISSOLVE

CUT to:

**FRAME#725 CGI reflection on JAMEY'S helmet VISOR**

**P56 S47 EXT. COAST ROAD (DRIVING) - DAY. 2/8<sup>th</sup> length**

**Filming + set up: 1 day including helicopter shot.**

**The final sequence is only 22 seconds long. The shots are specific. This will take a lot longer than you think, especially if we have a few hours with the chopper.**

Cast: JAMEY.

Props: JAMEY'S black helmet, carrier bag on back of bike

Vehicle: JAMEY'S K900cc.

Location:

Equipment: **BIKE MOUNT, TORNADO (200/500 frames)**

**Stunt Co-ordinator**

SHOT LIST:

1. Various high-speed shots.
2. CU of CRASH HELMET. CGI of reflections.
- 3/ EX CU of REV COUNTER RED LINING. And REVS dropping as the speed decreases.
4. Mid of BIKE travelling fast zoom out to a WIDE.
5. OPPOSITE angle - LOW looking up at JAMEY. From WIDE to TIGHTER shot. Let the BIKE leave frame.
6. WIDE BIKE travelling towards CAMERA.
7. WIDE BIKE travelling away from CAMERA into the distance and round the bend.

**JAMEY drives fast**

P56  
S47  
Frame  
#723



**EXT. COAST ROAD (DRIVING) - DAY P56 S47**

JAMEY drives at speed along the scenic road on his motorbike.

Frame  
#724



VARIOUS shots of JAMEY riding very fast. HELICOPTER TRACKING. Lots of angles.

**Note:**

**Need a shot of something in foreground in focus and the bike out as it passes at speed, then another pass the same reversed process.**

Frame  
#725



**BIKE MOUNT**

The bike is travelling fast. 70/100mph - road dependent

**HELMET MOUNT**

Reflections on visor.

Frame #726



**NEEDS to be at a slight angle.**

High Revs.

SUPERIMPOSE next frame. Long dissolve.

Frame #727



**Stunt Co-ordinator**

Bike travelling fast - mid.

Frame #727 A



Frame #727 B



OPPOSITE ANGLE from WIDE CAMERA MOUNT

Frame #728



PAN UP - then let BIKE leave frame.

Frame #729



X WIDE 1 TOWARDS CAMERA (LONGEST LENS)

Frame #730



X WIDE 2. TOWARDS CAMERA (LONGEST LENS)

Frame #731



The revs drop off.  
SUPRIMPOSE over next frame.

Frame #731A



The revs drop off. AWAY from CAMERA.

**P56 S48 EXT. GRANDAD'S COTTAGE (FRONT) - DAY 1/8<sup>th</sup> length**

**Filming time + set up: 1 day. Blocked with 56. weather dependent**

Cast: JAMEY  
Props: JAMEY'S black helmet, plastic bag ,2x armbands  
Vehicles: JAMEY'S K900cc  
Location:  
Equipment:

Note: Grandad no longer wears tartan dressing gown. Costume: waders and a heavy jacket.

**SHOT LIST:**

1. WIDE ESTABLISHER. JAMEY pulls up and stop just short of the CAMERA
2. MID on JAMEY as he takes off his CRASH HELMET
3. BACK to the WIDE as JAMEY heads for the cottage.
4. Don't really need frame #736
5. Full frame of window as JAMEY looks in and shouts. JAMEY>Grandad! No answer. JAMEY leaves frame left.
6. Back to the WIDE as JAMEY heads off to the jetty towards GRANDAD.

**JAMEY visits Grandad 2<sup>nd</sup> time  
PART 2 page 107**

P56 S48



**EXT. GRANDAD'S COTTAGE (FRONT) - DAY P56 S48**

**2x armbands Grandad (L) and Jamey (R).**

JAMEY stops his MOTORBIKE in front.

Note: We have to find out if it is possible to get the bike as placed in SB. Need this angle as 2<sup>nd</sup> establisher.

Frame #732

Frame #733



CU JAMEY as he takes his helmet off.

Frame #734



JAMEY hesitates, then walks down the path to the cottage and looks in the front window.

Frame  
#735



JAMEY  
(shouts)  
>Grandad!

No answer.

Frame  
#736



JAMEY leaves frame left.

Frame  
#737



FROM INT

JAMEY turns towards the jetty

**P56 S49 EXT. HARBOUR JETTY - DAY 3 page length**

**Blocked with 55 and 58 weather dependent**

Cast: JAMEY- GRANDAD

Props: Fishing rod, Trophy, plastic bag, present, (wrapped in paper depicting London) bait bucket, fishing keep basket, stool

Dress: GRANDAD – Waders. Heavy jacket

Vehicles: JAMEY'S K900cc

Location: GRANDAD.S COTTAGE - SHEILGAIG

Equipment:

SHOT LIST:

1. CU of GRANDAD'S fishing rod.
2. WIDE GRANDAD on the edge right of frame. GRANDAD spins his body round towards the sea when he sees JAMEY heading towards him JAMEY comes in from the right . JAMEY walks up to him. Eventually GRANDAD turns round. They stare at each other in silence. After a moment.
3. MID GRANDAD>Well?
4. MID JAMEY>We've got to get things sorted between us. I know I've done wrong. I can explain. You have to listen to me.
5. SINGLES and 2'S over the shoulder, entire scene.
6. EX CU of JAMEY starting his BIKE and revving it.
7. CU of TROPHY. Need to read the inscription.
8. Frame #760 GRANDAD looks down at the TROPHY and smiles to himself.

**GRANDAD fishing**

**P56  
S49**



**EXT. HARBOUR JETTY - DAY P56 S49**

Frame  
#738

CU of GRANDAD fishing.

Frame  
#739



GRANDDAD dress: Tartan dressing-gown and steel to-capped boots.

Frame  
#740



JAMEY walks up behind him.

Frame  
#741



JAMEY walks over to GRANDDAD.

Eventually GRANDDAD turns round. They stare at each other in silence.

After a moment.

Frame  
#742



GRANDDAD  
>Well?

Frame  
#743



JAMEY  
>We've got to get things sorted between us. I know I've done wrong. I can explain. You have to listen to me.

Frame  
#744



GRANDDAD (walks towards JAMEY)  
(angry)  
>No. You listen to me. When your Mother died you were put into our trust. Your Grandmother gave up a lot to look after you. For ten years she fed you, nursed you and washed your clothes. You've taken all that for granted.

Frame  
#745



JAMEY  
>No I haven't...

Frame  
#746



GRANDDAD stands and lays down his fishing rod.

GRANDDAD  
>No doubt she's turning in her grave wondering why.

Frame  
#747



JAMEY  
>Grandad...

Frame  
#748



GRANDAD  
>Missing her funeral's bad enough... Now you've got a criminal record. What were you thinking!!

JAMEY  
>Who told you about that?

Frame  
#749



GRANDAD  
(shouting)  
>It's all over the bloody village. It seems I was the last to know.

Frame  
#750



JAMEY  
>I'm sorry! I didn't know Gran died. What have I got to say to make you believe me. I only found out when I got out..

Frame  
#751



GRANDAD  
(butts in)  
>Jail! You've disappointed me Jamey Barnes. Now, leave me be.

Frame  
#752



JAMEY stares at him for a moment.

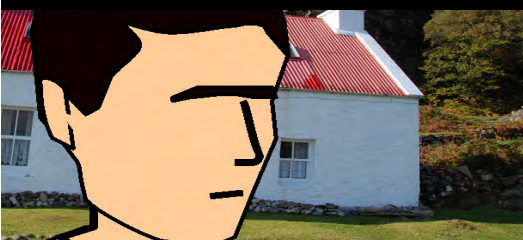
JAMEY  
>Of course you've never made a mistake in your life, eh! Your judgement has never been clouded; you've always taken the proper path and never strayed.

Frame  
#753



GRANDAD  
>Don't you talk to me in that tone. What do you know about it?

Frame  
#753A



JAMEY  
>I know more about your past than you'd care to admit. I know that you made Gran's life a misery for more than forty years because you couldn't stay away from the bottle. You tried to drag her down with you. I may have missed her funeral, but I didn't put her in her grave.

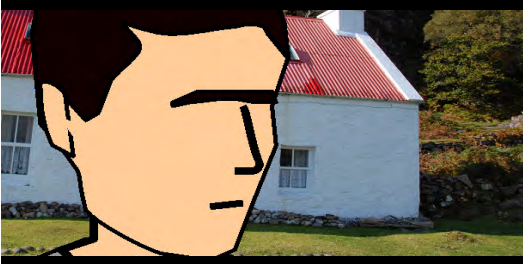
Frame  
#753B



GRANDDAD  
(angry)

>Those are harsh words that have fallen from your mouth, laddie. I would advise you to choose your next sentence carefully, or...

Frame  
#753C



JAMEY

(butts in)

>Or, what? You'll hit me.

(steps forward)

>If that's what it takes to make things better between us, go ahead. Come on; let's get it over with.

P53  
S55



GRANDDAD looks as if he might lash out, but instead he turns and looks down at the sea in silence.

Frame  
#753D



GRANDDAD stares down at the sea and ignores him.

JAMEY takes out the same parcel as before from his carrier bag and lays it on the grass, next to GRANDDAD.

Frame  
#754



JAMEY wipes a tear from his eyes.

JAMEY

>My heart's full of little arrows.

Frame  
#755



GRANDDAD continues to stare out to sea. Hold shot for a least 10 sec.

Track in as Granddad listens to JAMEY'S bike rev into action..

Frame  
#756

Frame  
#757



CUT TO:

EX CU of JAMEY'S finger hitting the MOTORBIKE start button, then the roar of the engine.

JAMEY'S K900cc

Frame #758



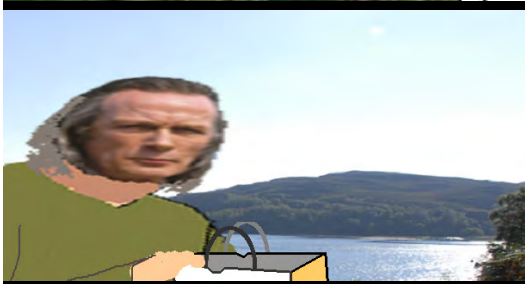
GR2  
GRANDAD listens to JAMEY drive off into the distance, then looks down at the parcel, intrigued.

Frame #758 A



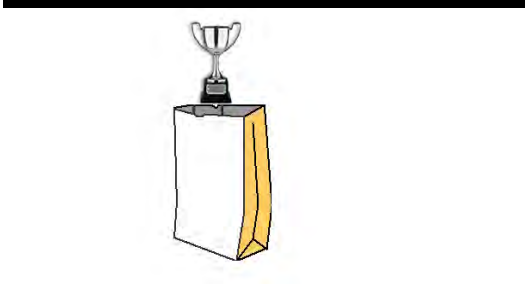
He picks it up the parcel.

Frame #758 B



He and tears off the wrapping paper.

Frame #758 C



GR2  
It's a replica of the damaged TROPHY, which lay in GRANDAD'S cabinet. GRANDAD stares at it.

Frame #758 D



The engraving reads: Douglas Barnes –West of Scotland Speedway Champion 1970...

TRACK into inscription. 3/4 frame

**P59 S50 INT. GRANDAD'S COTTAGE - LIVING ROOM - NIGHT**

**3/8<sup>th</sup> length**

**Filming time + set up: 3hours**

Cast: GRANDAD (as a younger man)

Props: Trophy, newspaper, bottle of whiskey (nearly empty) glass. Although the room is dimly lit, the furniture needs to be from the fifties. Overhead light above table. Must be able to swing to cast shadows.

Dress:

Vehicles:

Location:

Equipment:

Other: GRANDAD as younger man (21). As the room is dimly lit, we won't see his face that well.

**SHOT LIST:**

1. **CGI from CU frame #785D** Locked off. Paper dissolves in behind. ZOOM into article.
2. WIDE GRANDAD (as a younger man) sits behind the table.
3. WIDE and a tight of the TROPHY against the wall, smashed.

FLASH  
-BACK  
P59  
S50  
Frame  
#759  
A



CUT TO FLASHBACK:

**INT. GRANDAD'S COTTAGE - LIVING ROOM - NIGHT P59 S50**

The room is dimly lit.

MATCH FRAME, TRACK in, starting on TROPHY then to the newspaper. FULL FRAME.

Sequence 1. Wide, lift Trophy, throw, light swings, cast light on Trophy against wall, then newspaper.

Frame  
#759  
B



TRACK continues.

Headline reads: "Local boy Douglas Barnes dropped from Kilmore Tiger's Team"...

Frame  
#59  
C



GRANDAD (as a younger man) slugs his drink and slams the glass on the table. He's angry.

He looks down at the newspaper.

Frame  
#759  
D



GRANDAD (as a younger man) grabs the TROPHY and throws it violently across the room.

The light swings casting a shadow for the next shot.

Frame  
#759  
E



The TROPHY crashes against the wall.

Frame  
#759  
F



CUT TO:

The TROPHY smashed on the floor; the thin brass stock sheared through.

**Blocked with S49**

P59  
S51



BACK TO PRESENT:

**EXT. HARBOUR JETTY – DAY P59 S51**

GRANDAD looks down at the TROPHY and smiles to himself.

Frame  
#760

**P59 S52 EXT. JEZ'S HOUSE/FRONT GARDEN - NIGHT**

1/8<sup>th</sup> length

Filming time + set up: ½ hour. Blocked with  
Cast:

Props:  
Vehicles: JAMEY'S K900cc  
Location:  
Equipment:  
SHOT LIST:

1. WIDE of JAMEY'S BIKE in the front of JEZ'S house.

P59  
S52

Frame  
#761



EXT. JEZ'S HOUSE / FRONT GARDEN - NIGHT P59 S52

JAMEY'S motorbike sits in the front garden of his new lodgings, a semi-detached council house on the corner of a dimly-lit street.

P60 S53 INT. HALLWAY OF JEZ'S HOUSE - NIGHT 5/8<sup>th</sup> length

Filming time + set up: 5 hours blocked with S59 PICK UP

Cast: JEZ, MACVEY, DAVIS

Props: JAMEY'S black helmet, bike keys, JAMEY'S leather jacket+ 1 other helmet., battered (Jez's) Wall mirror. Hall table

Vehicles:

Location:

Equipment:

SHOT LIST:

1. WIDE - JEZ comes out the livingroom into the hallway wearing JAMEY'S leather biker jacket. He picks up bike keys and helmet, then checks himself out in the hall mirror. He walks towards the front door. JEZ opens the front door to find MACVEY and DAVIS standing on the doorstep and opens it. MACVEY hits JEZ straight in the face with a quick punch, knocking him to the floor.

### MACVEY visits JEZ

P60  
S53

Frame  
#762



INT. HALLWAY OF JEZ'S HOUSE - NIGHT P60 S53

JEZ enters the hallway dressed in JAMEY'S biker jacket. He picks up the motorbike keys and helmet from the table and checks himself in the hall mirror, then walks to the front door.

Frame  
#763



JEZ opens the front door to find MACVEY and DAVIS standing on the doorstep. MACVEY hits JEZ straight in the face with a quick punch, knocking him to the floor.

P60 S54 INT. JEZ'S LIVINGROOM - NIGHT 2 4/8<sup>th</sup> length

Filming + set up: Blocked with S59

Cast: JEZ, MACVEY, DAVIS

Props: JAMEY'S black helmet, bike keys, crash helmet, telephone, acoustic guitar, DAVIS'S passport. JEZ wearing JAMEY'S leather biker jacket. Blood. Hip flask. CD and CD cover with 'Tartan Noir' written in pen on the back of the cover.

Vehicles:

Location: JEZ'S PAD - APPLECROSS EXIT-STUDIO INT

Equipment: Limited space

SHOT LIST:

- 1 WIDE - DAVIS drags JEZ by the legs into the livingroom. Macvey slams the door and enters the livingroom.
- 2 DAVIS closes the curtains.
- 3 MACVEY switches on the lights.
- 4 CU JEZ (looking up at Macvey) (shaking)->What the fuck is this? Get out my house! I'm callin' the police.

- 5 3 shot -JEZ tries to make a move for the phone, which is in the side table next to him. MACVEY pulls him roughly to his feet. JEZ flinches.
- 6 CU and WIDE JEZ- as he pull up onto his feet.
- 7 3 shot tight DAVIS frisks JEZ'S pocket.
- 8 Tight shot - DAVIS finds his own passport in the jacket pocket.
- 9 Back to the 3 shot. DAVIS shows the passport to MACVEY without JEZ seeing, then puts it in his own pocket.
- 10 Tight 2 shot MACVEY and JEZ. MACVEY>Now, we can do this the easy way. MACVEY slaps him on the head, then scowls.  
MACVEY >Or we can get messy.
- 11 MID. JEZ stops struggling and holds his bloody nose. JEZ >You've got your wires mixed up, mate. I don't know who the fuck you are, but...  
MACVEY>Now, we can do this the easy way. MACVEY slaps him on the head, then scowls.
- 12 3 Shot JEZ, MACVEY, DAVIS .MACVEY grips his arm and twists it up his back. DAVIS wipes frame and heads for the other side of the room.  
Slight zoom in – 2 shot. MACVEY>First of all I think I should let it be known that I take great pleasure in dishing out pain. It's a sort of hobby of mine. Maybe hobby's the wrong word, passion, that's it. I'm a big fan of the Marquee de Sade. Have you read anything on his? He knew his stuff.
- 13 CU - DAVIS laughs.  
2 shot JEZ and MACVEY - MACVEY gives DAVIS a dirty look, then turns back to JEZ, twisting his arm
- 14 even more. JEZ winces.  
JEZ>You're breaking my arm! MACVEY>Great! Where's my merchandise?
- 15 MID – DAVIS takes the room apart.
- 16 CU. MACVEY lets go of JEZ'S arm and spins him round.  
CU MACVEY takes out his hip flask from his jacket pocket and has a swig. MACVEY>I'm trying to work
- 17 out if you've got a lot of bottle, or if you're just thick as shit.

STILL On JEZ MACVEY(O.S)> Looking at you I would be inclined to choose the latter. In which case,

- 18 I have to warn you that your chances of coming out of this situation minus a few body parts is extremely likely.

2 shot – JEZ - MACVEY - **SIDE ON** until FRAME#786 . MACVEY (CONT) >Let me tell you something; there are certain things I just can't abide: bikers, fat people and thieves are top of my list. Traffic wardens, well they're another story. So you see my dilemma ; you seem to register 66·66% on my hate-ometer. Do you get my drift?

- 19 drift?
- 2 shot (cont) JEZ (bewildered)>Believe me, I know nothing about it, whatever it is. He goes to rise; MACVEY
- 20 pushes him back into his floor. MACVEY> Shut it. Do you think I button up the back? (to Davis) Look upstairs. MACVEY>Do you think I button up the back? I'm smarter than I look. For instance: William Shakespeare married Anne Hathaway on 27 November 1582, he was 18 at the time. Elton John's middle name is Hercules. The model of the ape used in the 1933 movie King Kong was 18 inches tall. Earth is the only planet not named
- 21 after a god. Doris Day began her career as a dancer, and only began singing when she broke her leg. There are

**CUT** 31,103 verses in the Bible. When B.B. King talks about 'Lucille' he's referring to his Gibson...  
JEZ ( butts in)>Alright!! You'd be great in a pub quiz, pal MACVEY ignores his comment. He reaches into

- 22 his pocket and brings out the CD CASE JAMEY left behind in the truck.

**CUT**

- 23 MACVEY>Do you recognize this? JEZ (looks baffled)>Yeah! It's my demo CD. Are you guys A&R men?  
MACVEY turns his back on JEZ, lets out a slow false laugh, then suddenly turns round and punches JEZ in
- 24 the stomach, knocking the wind out of him.

**INT. JEZ'S LIVINGROOM -NIGHT P60 S54**

MACVEY slams the door shut (off camera)

DAVIS drags JEZ into the living room.

DAVIS drags JEZ into the living room.

**P60  
S54**

**Frame  
#764**



**Frame  
#765**



Frame #766



DAVIS closes the curtains. JEZ lies on the floor dazed, blood dripping from his nose.

Frame #767



MACVEY switches on the light.

Frame #768



JEZ  
(looking up at Macvey)  
(shaking)  
>What the fuck is this? Get out my house! I'm callin' the police.

Frame #769



JEZ tries to make a move for the phone, which is in the side table next to him.

Frame #770



MACVEY pulls him roughly to his feet. JEZ flinches.

Frame #771



MACVEY pulls JEZ roughly to his feet. JEZ flinches.

Frame #772



DAVIS searches JEZ from behind.

Frame  
#773



DAVIS finds his own passport in the jacket pocket.

Frame  
#774



DAVIS shows the passport to MACVEY without JEZ seeing, then puts it in his own pocket.

Frame  
#775



MACVEY

>Now, we can do this the easy way.

MACVEY slaps him on the head, then scowls.

MACVEY

>Or we can get messy.

Frame  
#776



JEZ stops struggling and holds his bloody nose.

JEZ

>You've got your wires mixed up, mate. I don't know who the fuck you are, but...

Frame  
#777



MACVEY grips his arm and twists it up his back.

MACVEY

>First of all I think I should let it be known that I take great pleasure in dishing out pain. It's a sort of hobby of mine. Maybe hobby's the wrong word, passion, that's it. I'm a big fan of the Marquee de Sade. Have you read anything on his? He knew his stuff.

Frame  
#778



DAVIS laughs.

Frame  
#779



MACVEY gives DAVIS a dirty look, then turns back to JEZ, twisting his arm even more. JEZ winces.

JEZ

>You're breaking my arm!

MACVEY

>Great! Where's my merchandise?

Frame  
#880



DAVIS starts to take the room apart.  
JEZ  
(to Davis)  
>What are you doing? Pack it in.  
(to MacVey)  
>Give you back what merchandise?

Frame  
#781



DAVIS takes the place apart

Frame  
#782



CRASHING sounds as DAVIS searches.  
MACVEY lets go of JEZ'S arm and spins him round.

Frame  
#782A



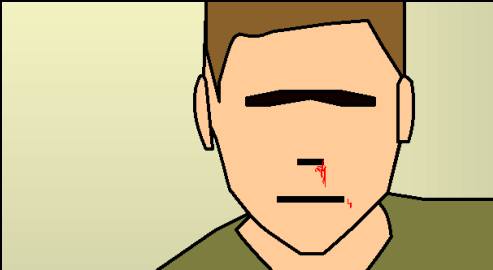
SPIN

Frame  
#783



MACVEY takes out his hip flask from his jacket pocket  
and has a swig.  
MACVEY  
>I'm trying to work out if you've got a lot of bottle, or if  
you're just thick as shit.

Frame  
#784



MACVEY(O.S)  
> Looking at you I would be inclined to choose the latter.  
In which case, I have to warn you that your chances of  
coming out of this situation minus a few body parts is  
extremely likely.

Frame  
#785



MACVEY(CONT)  
>Let me tell you something; there are certain things  
I just can't abide: bikers, fat people and thieves are top  
of my list. Traffic wardens, well they're another story.  
So you see my dilemma; you seem to register 66.66%  
on my hate-ometer. Do you get my drift?

Same  
frame



JEZ  
(bewildered)  
>Believe me, I know nothing about it, whatever it is.  
He goes to rise; MACVEY pushes him back into his floor.

Frame  
#785  
A



MACVEY( O.S)  
>Shut it. Do you think I button up the back?

Frame  
#785  
B



MACVEY  
(to Davis)  
>Look upstairs.  
DAVIS scuttles of out the door.

Frame  
#786



MACVEY ignores his comment. He reaches into his pocket and brings out the CD CASE JAMEY left behind in the truck.  
MACVEY  
>Do you recognize this?  
JEZ  
(looks baffled)  
>Yeah! It's my demo CD. Are you guys A&R men?

Frame  
#787



MACVEY turns his back on JEZ, lets out a slow false laugh, then suddenly turns round and punches JEZ in the stomach knocking the wind out of him.

Frame  
#788



PUNCH!!!

**P62 S55 EXT. MACFADDEN'S MOTORCYCLE WORKSHOP BACK DOOR – EVE**

**Blocked with S26**

**2 2/8<sup>th</sup> length Filming + set up: ½ day**

Cast: JAMEY, SPENCE.

Props: Ill-fitting suit (JAMEY) polishing rag

Vehicles: HARLEY DAVISON 1962 (SPENCE'S bike) WORK'S VAN, MOTORBIKES x 3/5

Location:

Equipment: **CRANE, TRACK**

**SHOT LIST:**

WIDE. TRACK over to JAMEY, dressed in JEZ'S ill-fitting suit, drools over a beautiful old HARLEY DAVISON MOTORBIKE, parked at the back entrance of SPENCE'S workplace. SPENCE comes out the 1 door and walks over to JAMEY.

2 CU SPENCE >Check out John Travolta.

3 2 shot over SPENCE'S shoulder. JAMEY>What? It's Jez's lucky suit.

4 CU SPENCE, slightly tighter than 2. SPENCE>You're going to need a lot of luck walking about the village dressed like a dog's dinner. Taking your date down the disco, are we?

2 shot from the side. JAMEY>I wouldn't be seen dead in that place. SPENCE gets on the HARLEY.

5 SPENCE >What do you think?

6 CU JAMEY (shrugs)>Should have left it the original colour. That colour's bollocks.

2 shot from side. SPENCE >That's great comin' from a man that only lasted a week as a painter and decorator 7 because they found out that he was colour blind. You're just jealous. And where's your bike?

8 CU JAMEY>I've loaned it to Jez.

9 CU SPENCE (astonished)>My arse, you have.

10. 2 shot from side. JAMEY>I have. It's the only way I could get him out the house tonight. I might get lucky.

10 SPENCE puts his helmet on.

SPENCE>Oh, that's great. My bike's been off the road for months. You'll lend it to your mates, but when I ask you it's a different story.

11 CU JAMEY>Don't get in a huff.

SPENCE>Well!! Have you sorted things with Grandad yet? JAMEY> He found out I was in jail.

12 SPENCE>I know.

2 shot form side. JAMEY(inquisitively)>Have you spoken to him? Why didn't you tell me? SPENCE>I went

13 to see him on Monday: as a referee. I'm trying to see both sides... It's a ridiculous situation

CU JAMEY (emotional)>Spence I've tried. I don't know what else I can do. He looks down at the ground, to

14 upset to say anymore.

15 CU of SPENCE'S reaction.

16 SPENCE>You have to find a way, Jamey.

17 SPENCE kick starts the bike and it thunders into life.

2 shot SPENCE>See you tomorrow. SPENCE leaves frame, roars off into the distance. JAMEY stands

18 motionless and reflects for a moment, then sighs and walks off

**JAMEY visits SPENCE at work Block with P26 S26 PICK UP ESTABLISHER**

**EXT. MACFADDEN'S MOTORCYCLE WORKSHOP - EVENING P62 S55**

**P62  
S55  
Frame  
#789  
1**



JAMEY, dressed in JEZ'S ill-fitting suit, drools over a beautiful old HARLEY DAVISON MOTORBIKE, parked at the back entrance of SPENCE'S workplace.

**NOTE: CRANE from high angle.**

**Frame  
#790  
2**



He is about to mount it, when SPENCE steps out the workshop door.

Frame  
#791



SPENCE sniggers and looks him up and down.

SPENCE  
>Check out John Travolta.

Frame  
#792



JAMEY  
>What? It's Jez's lucky suit.

Frame  
#793



SPENCE  
>You're going to need a lot of luck walking about the village dressed like a dog's dinner. Taking your date down the disco, are we?

Frame  
#794



JAMEY  
>I wouldn't be seen dead in that place.

SPENCE gets on the HARLEY.

SPENCE  
>What do you think?

Frame  
#795



JAMEY  
(shrugs)  
>Should have left it the original colour. That colour's bollocks.

Frame  
#796



SPENCE  
>That's great comin' from a man that only lasted a week as a painter and decorator because they found out that he was colour blind. You're just jealous. And where's your bike?

Frame  
#797



JAMEY  
>I've loaned it to Jez.

8

Frame  
#798



SPENCE  
(astonished)  
>My arse, you have.

Frame  
#799



JAMEY  
>I have. It's the only way I could get him out the house tonight. I might get lucky.

SPENCE puts his helmet on.

Frame  
#800



SPENCE  
>Oh, that's great. My bike's been off the road for months. You'll lend it to your mates, but when I ask you it's a different story.

Frame  
#801



JAMEY  
>Don't get in a huff.

11

Frame  
#802



SPENCE  
>Well!! Have you sorted things with Grandad yet?

JAMEY  
> He found out I was in jail.

SPENCE  
>I know.

SAME  
FRAME  
Frame  
#803



JAMEY  
(inquisitively)  
>Have you spoken to him? Why didn't you tell me?

SPENCE  
>I went to see him on Monday: as a referee. I'm trying to see both sides... It's a ridiculous situation.

Frame  
#804



JAMEY  
(emotional)  
>Spence I've tried. I don't know what else I can do.

He looks down at the ground, to upset to say more.

Frame  
#805



SPENCE looks at him.

Frame #806



Frame #807



SPENCE kick starts the bike and it thunders into life.

**EXT. DISCO - NIGHT P59 S56**  
**JAMEY waits for his date**

5/8<sup>th</sup> length

P65 S56



**EXT. DISCO - NIGHT P65 S56**

Frame #810

JAMEY is standing across the street waiting on his date.

Frame #811



ODD LOOKING KIDS walk passed JAMEY on their way to the DISCO

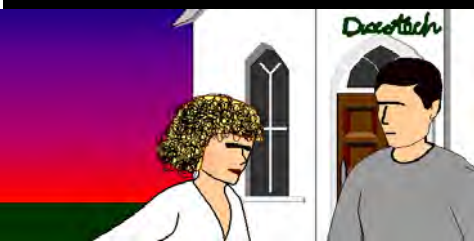
JAMEY, impatient, checks his watch, sighs, checks the time again.

Frame #812



A YOUNG GIRL ( 15) walks up to JAMEY carrying a note

Frame #813



YOUNG GIRL  
>Are you |Jamey Barnes?

JAMEY'S look says yes.

She hands him the note

Frame #812



CU of note "The date's off. I bumped into your ex

Jessie"

Frame #812



JAMEY  
(to himself)  
>Can things get any worse?

JAMEY walks out of frame

**P65 S57 EXT. STREET – NIGHT 2/8<sup>th</sup> length**

**Filming + set up: 1 hour**

Cast: JAMEY

Props:

Vehicles:

Location:

Equipment: DOLLY ZOOM, ZOOM LENS

SHOT LIST: HANDHELD

1. WIDE - TRACKING with JAMEY as he heads up the street. SLOW ZOOM to a MID. JAMEY, dejected, walks along the path heading for JEZ'S house.

P65  
S57



Frame  
#813

**EXT. STREET – NIGHT P65 S57**

JAMEY to JEZ'S house

JAMEY, dejected, walks along the path heading for JEZ'S house.

Frame  
#814



**DOLLY ZOOM (7) Realization Optical Compression**

**FAST PUSH in on JAMEY'S FACE . SHOCK!!!**

JAMEY sees his bike on fire. He runs towards it.

**P65 S58 EXT. JEZ'S HOUSE/FRONT GARDEN - NIGHT 2/8<sup>th</sup> length**

**Filming + set up: ½ hour if we push the bike on its side.**

**3 to 4 hours if we set it on fire.**

Cast: JAMEY

Props:

Vehicles: JAMEY'S K900cc

Location:

Equipment:

SHOT LIST:

1. WIDE of JEZ'S front garden. JAMEY'S motorbike ablaze. JAMEY enters frame. The front door is wide open.
2. MID - JAMEY reaches the house; the door's wide open. He stands aghast at the gate for a moment at the sight of his burning motorbike
3. OVER JAMEY'S SHOULDER as he bolts into the house and gets a blanket from the airing cupboard in the hallway. CAMERA stops at the door, moves back when JAMEY runs back outside with a blanket.
- 4 .WIDE - Nosy neighbours look out their net curtains. Some are outside.

**JAMEY'S bike - pushed over**

P65  
S58  
Frame  
#815



**EXT. JEZ'S HOUSE/FRONT GARDEN-NIGHT P65 S58**

Note: Originally on fire.

JAMEY'S motorbike pushed on its side in the front garden.

Frame #816



JAMEY reaches the house; the door's wide open. He stands aghast at the gate for a moment at the sight of his burning motorbike

Frame #817



JAMEY bolts into the house and gets a blanket from the airing cupboard in the hallway.

Frame #818



JAMEY runs back out. He tries to smother the flames.

Frame #819



The blanket catches fire, making the blaze worse.

Frame #820



Nosy neighbours look out their net curtains. Some are outside.

**P66 S59 INT.JEZ'S HOUSE HALLWAY - NIGHT** 4/8<sup>th</sup> length incl frames #822 to 824

**Blocked with S53**

Cast: JAMEY.

Props: JAMEY'S crash helmet and keys on floor,

Location: JEZ'S PAD - STUDIO

Equipment: HAND-HELD

SHOT LIST:

1. WIDE as JAMEY come through the front door and heads for the livingroom.

PICK UP P66 S59 Frame #821



**INT.JEZ'S HOUSE HALLWAY-NIGHT P66 S59**

**JAMEY runs into livingroom**

JAMEY runs back into the house and into the living room.

**P66 S59 INT.JEZ'S HOUSE HALLWAY-NIGHT** Filming + set up: 30 minutes - room already set.

**Blocked with S54**

Cast: JAMEY

Props: Guitar (smashed) telephone, CD CASE+ CD inside, AS PER truck ("TARTAN NOIR"), name and address written on cover, room wrecked, fake blood,

Location:

Equipment:

SHOT LIST:

1. WIDE. JAMEY runs into the living room. He freezes at the doorway trying to make sense of the situation. JAMEY bends down and picks up JEZ'S acoustic guitar, which is smashed to pieces. He picks up the smashed guitar. JAMEY >What the fuck!

2. CU AS JAMEY grabs the phone and frantically dials a number.

**INT. JEZ'S HOUSE/LIVING-ROOM-NIGHT P66 S59**

**JAMEY finds room wrecked**

JAMEY runs into the living room. He freezes at the doorway trying to make sense of the situation

JAMEY bends down and picks up JEZ'S acoustic guitar, which is smashed to pieces. He picks up the smashed guitar.

JAMEY

>What the fuck!

JAMEY grabs the phone and slams it on the table. He furiously punches the buttons.

P66  
S59

Frame  
#822



Frame  
#823



Frame  
#824



**P66 S60 INT. WAREHOUSE LOADING BAY - NIGHT 1 page length**

Filming + set up: 3 hours

Cast: JEZ, MACVEY, DAVIS.

Props: FURS, 1x TRUCK, GUN, seat, rope.

Vehicles: MACVEY'S TRUCKSx2

Location:

Equipment:

**ARMOURER**

SHOT LIST: **HANDHELD**

1. WIDE of the warehouse loading bay. JEZ sits tied to a chair in the middle of the room. He has a fat lip and his face is black and blue. One of his teeth is missing. MACVEY is interrogating him.

DAVIS looks on. JEZ>The bike doesn't belong to me. It's ma mate's.

2. 2shot MACVEY and JEZ. MACVEY>Tell me the cretin's name or so help me God I'll put a hole in you. JEZ bows his head and thinks what to say. MACVEY grabs JEZ by the hair, brings out a gun and sticks it in his mouth. JEZ is rightly scared. He speaks in vowels and constricted consonants. JEZ >A - A - M - E - Y. MACVEY removes the gun from his mouth. JEZ (shaking)>Jamey...Jamey Barnes.

3. 3 shot DAVIS glances at MACVEY. MACVEY (to Jez) >The other one, the tall guy. What's his name?

4. 2 shot MACVEY and JEZ. MACVEY looks at him expectantly. JEZ (after a moment)> Spencer.

MACVEY interrogates JEZ. 'It isn't his bike'.

P66 S60  
HAND  
HELD  
Frame  
#826



INT. WAREHOUSE LOADING BAY - NIGHT P66 S60

JEZ sits tied to a chair in the middle of the room. He has a fat lip and his face is black and blue. One of his teeth is missing.

MACVEY is interrogating him. DAVIS looks on.

JEZ

>The bike doesn't belong to me. It's ma mate's.

HAND  
HELD  
Frame  
#827



MACVEY

>Tell me the cretin's name or so help me God I'll put a hole in you.

JEZ bows his head and thinks what to say.

**ARMOURER**

HAND  
HELD  
Frame  
#828



MACVEY grabs JEZ by the hair, brings out a gun and sticks it in his mouth. JEZ is rightly scared. He speaks in vowels and constricted consonants.

JEZ

>A - A - M - E - Y.

HAND  
HELD  
Frame  
#829



MACVEY removes the gun from his mouth.

JEZ

(shaking)

>Jamey...Jamey Barnes.

HAND  
HELD  
Frame  
#830



DAVIS glances at MACVEY.

MACVEY

(to Jez)

The other one, the tall guy. What's his name?

HAND  
HELD  
Frame  
#830



MACVEY looks at him expectantly.

JEZ

(after a moment)

Spence. Spencer.

(

Note: leave chair (to pin flyer to) The key box would be in the main room next to the office.

P67 S61 INT. JEZ'S HOUSE (LIVINGROOM) - NIGHT 1 2/8<sup>th</sup> length

Filming time + set up time: 3 hours Blocked with S54,59, room already set

Cast: JAMEY, SPENCE,

Props: Room wrecked. Guitar smashed, yellow pages, telephone, CD CASE+CD inside with blood on it. AS PER S54,59

Location:

Equipment:

**SHOT LIST: HANDHELD**

1. CAMERA starts on broken guitar on the floor. To the right, then pans round to find JAMEY sitting on the sofa. SPENCE rushes in.
2. CU SPENCE >Shit man. Look at the state of this place.
3. 2 shot SPENCE obscured. JAMEY >I still don't get it. Why would anyone do this? My bike's trashed. I don't know if the bastards have taken anythin' SPENCE leaves frame. JAMEY has a puzzled look. His reaction changes when he realizes what SPENCE is looking at.
4. CLOSE on SPENCE, SPENCE bends down and picks up the broken CD CASE.
5. CU CD case. CUT TO: WIDE 2 JAMEY stands.
6. JAMEY watches. It dawns on him.
7. SPENCE comes into frame. 2 shot. JAMEY (sheepishly)>Oops. I think I might have left it in the truck. SPENCE (angrily)>You think? You think! Look. There's blood on it. You fucking idiot! You've led them straight to us. They think that Jez is in on this. What are we gonna' do?
8. MID - JAMEY takes the CD from SPENCE. JAMEY>Don't panic. JAMEY thinks for a moment, then scrambles over to the Yellow Pages laying on the floor.
9. CU YELLOW PAGES. JAMEY fingers the pages. JAMEY (O.S) >I've got an idea. JAMEY stops at MACVEY'S address.
10. CU JAMEY. JAMEY (to himself) >Bingo.

**P67 S61  
HAND-  
HELD**

Frame  
#831



**INT. JEZ'S HOUSE (LOUNGE) - EVENING P67 S61**

**J tell S about cassette**

**Trashed room. Guitar smashed.**

CAMERA pans round to find JAMEY sitting on sofa.

**HAND-  
HELD**

Frame  
#832



JAMEY sits, contemplating the situation. We hear the sound of SPENCES VAN pulling up out front.

**HAND-  
HELD**

Frame  
#733



SPENCE runs in startling Jamey  
JAMEY ( jumps to his feet).

Jesus

**HAND-  
HELD**

Frame  
#834



SPENCE

>Shit man. Look at the state of this place.

**HAND-  
HELD**

Frame  
#835



JAMEY

> Have you seen what they have done to my bike? I don't know if the bastards have taken anythin'.

SPENCE leaves frame. JAMEY has a puzzled look. His reaction changes when he realizes what SPENCE is looking at.

REDUN-  
DANT  
Frame  
#836



SPENCE walks round behind the couch and sees the broken CD CASE with traces of blood on it. He picks it up. See more blood on the carpet. He stares at JAMEY

CUT TO: WIDE 2

HAND-  
HELD  
Frame  
#837



SPENCE picks up the CD CASE.

HAND-  
HELD  
Frame  
#838



JAMEY watches. It dawns on him.

HAND-  
HELD  
Frame  
#839



SPENCE comes into frame.

JAMEY (sheepishly)

>Shite. That's Jez's demo. I think I might have left it in that truck

SPENCE(angrily)

>You think? You think! Look. There's blood on it. You fucking idiot! You've led them straight to us. They think that Jez is in on this. What are we gonna' do?

HAND-  
HELD  
Frame  
#840



JAMEY takes the CD from SPENCE.

JAMEY

>Don't panic

JAMEY thinks for a moment, then scrambles over to the Yellow Pages laying on the floor.

HAND-  
HELD  
Frame  
#841



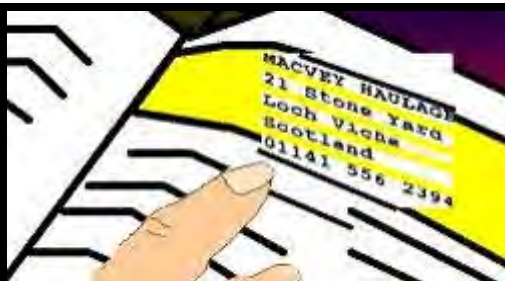
JAMEY flicks through the Yellow Pages.

HAND-  
HELD  
Frame  
#842



SPENCE watches JAMEY.

HAND-HELD  
Frame  
#843



JAMEY  
(off camera)

>I've got an idea.

JAMEY stops at MACVEY'S address,

HAND-HELD  
Frame  
#844



JAMEY  
(to himself)

>Bingo.

## P68 S62 EXT. MACVEY'S WAREHOUSE – NIGHT

1 6/8<sup>th</sup> length

Filming time + set up: 5 hours

Cast: JAMEY, SPENCE, DAVIS, MACVEY.

Props: 2x helmets (off), mobile.

Vehicles: 3X MACVEY'S TRUCKS, MACVEY'S JAGUAR.

Location:

Equipment: TRACKS

SHOT LIST:

WIDE - JAMEY and SPENCE are standing outside the warehouse gates. Three trucks, all with the MACVEY HAULAGE logo, are parked neatly against the fence

**Note: They are carrying crash helmets. SPENCE climbs the fence, JAMEY keeps a look out.**

2 From other side of fence (in yard) JAMEY throws his helmet over to SPENCE, then climbs over.

3 WIDE - JAMEY and SPENCE make their way to the warehouse.

4 WIDE of TRUCKS and MACVEY'S JAGUAR, another angle.

5 SPENCE and JAMEY use the trucks as cover.

6 TIGHT 2 shot as MACVEY and DAVIS walk out the warehouse door.

7 2 shot of MACVEY and DAVIS coming out the warehouse door.

8 WIDE – JAMEY and SPENCE are under the truck. MACVEY and DAVIS in background.

2 shot MACVEY and DAVIS. Without turning. MACVEY> Don't let biker boy bleed all over the loading bay.

9 It's just been painted. DAVIS laughs, and then heads for the yard gate

10 JAMEY and SPENCE under truck as DAVIS walks towards the gate.

11 WIDE – JAG wipes frame.

12 Underneath TRUCK, behind JAMEY and SPENCE'S head. Jag leaves frame

WIDE – MACVEY'S JAG drives out of the yard. DAVIS closes the gate behind him, and then heads back to

13 the warehouse.

14 WIDE - DAVIS goes in the office door. The lads come out from under the truck.

TIGHT 2 shot - JAMEY (whispering)>Give me your mobile. SPENCE hesitates, then hands him the mobile.

15 JAMEY dials the number on the side of the truck.

16 CU of JAMEY dialling mobile.

17 2 shot JAMEY >Stay there.

WIDE - SPENCE (whispering) >What are you doin'? JAMEY ignores him and walks off towards the warehouse

18 door.

19 CU SPENCE watches JAMEY.

20 MID - JAMEY reaches the office door and presses send. He looks pleased with himself. Smiles at SPENCE.

21 CU. SPENCE looks baffled. He gestures to JAMEY to hurry. SPENCE HURRY UP.

22 CU. Someone answers. JAMEY(on the phone)>Oi, mate. Somebody's breaking into one of your trucks.

23 WIDE - JAMEY hangs up, puts the phone back in his pocket and hides against the wall, next to the office door.

He lifts his crash helmet above his head, ready to strike.

EX- WIDE – Over SPENCE'S shoulder. DAVIS opens the door and sees SPENCE standing in the middle of the 24 yard.

2 shot DAVIS and JAMEY.DAVIS(growls)> Hoi! DAVIS runs out the door towards JAMEY. SPENCE swings 25 his helmet and smacks him in the face, knocking him out

MID - JAMEY looks in through the open door. The coast is clear. JAMEY waves SPENCE over. JAMEY >Come 26 on.

27 WIDE – Over SPENCE'S shoulder. SPENCE runs over to JAMEY. They drag DAVIS into the warehouse.

### JAMEY and SPENCE rescue JEZ

#### EXT. MACVEY'S WAREHOUSE - EVENING P68 S62

P68  
S62



JAMEY and SPENCE are standing outside the warehouse gates. Three trucks, all with the MACVEY HAULAGE logo, are parked neatly against the fence.

Frame  
#845

Note: They are carrying crash helmets.

Frame  
#846



SPENCE climbs the gate. JAMEY keeps look out.

Frame  
#847



JAMEY throws helmets over to SPENCE, then climbs over.

Frame  
#848



JAMEY climbs over. SPENCE keeps a look out this time.

Frame #849



JAMEY and SPENCE make their way to the warehouse.

Frame #850



Wide of TRUCKS and MACVEY'S JAGUAR,

Frame #851



SPENCE and JAMEY use the trucks as cover.

Frame #852



Suddenly the warehouse door opens SPENCE pulls JAMEY back. The lads dive under the truck parked nearest to the warehouse door.

Frame #853



MACVEY, followed by DAVIS.

DAVIS heads for the gate.

MACVEY heads for the Jaguar.

Frame #854



WIDE.

Frame #855



Without turning.

MACVEY

>Don't let biker boy bleed all over the loading bay. It's just been painted.

DAVIS laughs, and then heads for the yard gate.

Frame  
#856



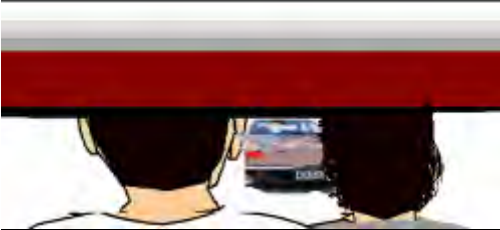
They watch MACVEY drive out of the yard. DAVIS closes the gate behind him, then heads back to the warehouse and goes inside.

Frame  
#857



MACVEY drives passed JAMEY and SPENCE.

BACK  
of the  
truck.  
Frame  
#858



From underneath TRUCK. MACVEY'S JAG drives towards the gate.

Frame  
#859



MACVEY drives out of the yard. DAVIS closes the gate behind him, then heads back to the warehouse.

Frame  
#860



DAVIS goes in the office door. The lads come out from under the truck.

Frame  
#861



JAMEY  
(whispering)

>Give me your mobile.

SPENCE hesitates, then hands him the mobile.

Frame  
#862



JAMEY dials the number on the side of the truck.

Frame  
#863



SPENCE dials number on the side of the truck.

Frame  
#864



JAMEY

>Stay there.

Frame  
#865



SPENCE  
(whispering)

>What are you doin'?

JAMEY ignores him and walks off towards the warehouse door.

Frame  
#866



SPENCE watches JAMEY.

Frame  
#867



JAMEY reaches the office door and presses send. He looks pleased with himself.

Smiles at SPENCE.

Frame  
#868



SPENCE looks baffled. He gestures to JAMEY to hurry. SPENCE HURRY UP.

Frame  
#869



Someone answers.

JAMEY  
(on the phone)

>Oi, mate. Somebody's breaking into one of your trucks.

Frame  
#870



SPENCE frozen to the spot.

Frame  
#871



JAMEY hangs up, puts the phone back in his pocket and hides against the wall, next to the office door. He lifts his crash helmet above his head, ready to strike.

Frame  
#872



DAVIS opens the door and sees SPENCE standing in the middle of the yard.

Frame  
#873



>Hoi!

DAVIS  
(growls)

Frame  
#874



DAVIS runs out the door towards JAMEY. SPENCE swings his helmet and smacks him in the face, knocking him out.

Frame  
#875



JAMEY looks in through the open door. The coast is clear.

Frame  
#876



JAMEY waves SPENCE over.

JAMEY  
>Come on.

Frame  
#877



SPENCE runs over to JAMEY.

They drag DAVIS into the warehouse.

**P70 S63 INT.WAREHOUSE-NIGHT 5/8<sup>th</sup> length**

**Filming time + set up: 3.5 hours**

Cast: JAMEY, SPENCE, GUARD DOG.

Props: Furs, 2x helmets (off), mobile.

Vehicle: 2X MACVEY'S TRUCKS

Location:

Equipment:

**SHOT LIST:**

1. WIDE -The lads drop DAVIS and scan the building. It's racked out with fur coats on one side and overcoats on the other. JAMEY gives SPENCE back his phone.
2. WIDE - JAMEY walks over to a room situated off the main warehouse. JAMEY sticks his head around the door.
3. Over JAMEY'S shoulder. A ferocious guard dog barks, then charges straight for him. The dog, restrained by a chain, stops short of the door. JAMEY jumps in the air and screams. JAMEY>Tryin' to give me a heart attack! Ya big hairy thing.
4. CU SPENCE>Shoosh!
5. CU of the DOG.
6. 2 shot JAMEY and the DOG. JAMEY>Don't tell me, tell him.
7. 3 shot SPENCE in foreground with his back to us. SPENCE takes a Mars Bar from his pocket and throws it to the dog. It shuts up.
8. CU DOG. The DOG shuts up and gobbles the Mars Bar.
9. 2 shot. JEZ cries out from behind the wall. JEZ cries out from behind the wall. JEZ (off camera)>Jamey. I'm here.

**They drag DAVIS into the warehouse**

P70  
S63  
Frame  
#878



**INT.WAREHOUSE-NIGHT P70 S63**

The lads drop DAVIS and scan the building. It's racked out with fur coats on one side and overcoats on the other.

JAMEY gives SPENCE back his phone.

Frame  
#879



JAMEY walks over to a room situated off the main warehouse.

Frame  
#880



JAMEY sticks his head around the door.

Frame  
#881



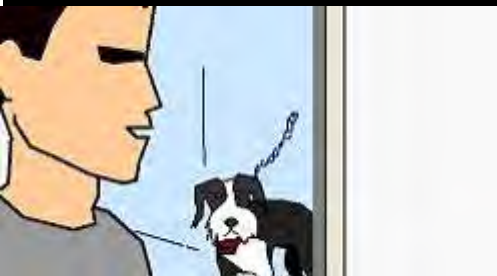
A ferocious guard dog barks, then charges straight for him. The dog, restrained by a chain, stops short of the door.

JAMEY jumps in the air and screams.



The short leash stops the dog in its tracks.

Frame  
#882



JAMEY

>Tryin' to give me a heart attack! Ya big hairy thing.

Frame  
#873



SPENCE

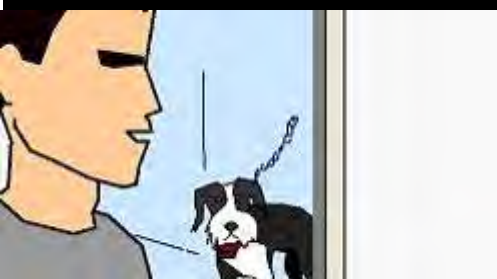
>Shoosh!

Frame  
#874



CU of the DOG.

Frame  
#875



JAMEY

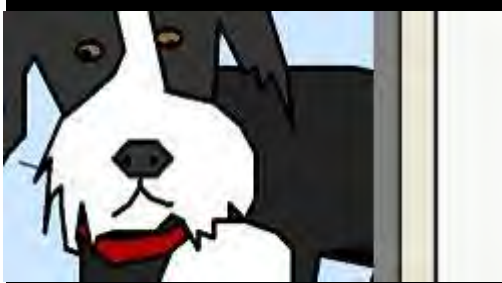
>Don't tell me, tell him.

Frame  
#876



SPENCE takes a Mars Bar from his pocket and throws it to the dog. It shuts up.

Frame  
#877



The DOG shuts up and gobbles the Mars Bar.

Frame  
#888



JEZ cries out from behind the wall. JEZ cries out from behind the wall.

JEZ

(off camera)

>Jamey. I'm here.

**P71 S64 INT.LOADING BAY/WAREHOUSE-NIGHT 2 2/8<sup>th</sup> length**

**Filming time + set up: 3 hours**

Cast: JAMEY, SPENCE, JEZ

Props: Crash helmets x 2. Swiss Army knife, rope, stick, speedway flyer, furs, truck keys, key box (on wall, key box)

Location:

Equipment:

SHOT LIST:

1. JEZ sits tied to a seat in the middle of the loading bay. He has a fat lip and his face is black and blue. He has a tooth missing at the front. JAMEY and SPENCE appear from behind the wall and run towards JEZ.
2. JEZ> You guys are in fucking big trouble. SPENCE pulls out a Swiss Army knife from his pocket. JAMEY >What have they done to you mate?
3. CU JEZ (to Jamey) >What in the fuck's goin' on? They're out lookin' for you.
4. CU KNIFE cutting rope.
5. 3 shot. JEZ jumps off the seat rubbing his wrists, screaming. JEZ>What the fuck have you guys been up too? JEZ jumps off the seat rubbing his wrists, screaming. He wipes the blood from his nose.
6. CU JAMEY>Shoosh!
7. 2 shot over JAMEY'S shoulder. JEZ (raises his voice) >Don't shoosh me. Those fuckin' psycho-billies beat me with a stick, man. You've really pissed them off. Why didn't you tell me you ripped off a truck? They fuckin' think I did it!
8. 3 shot over JEZ'S shoulder. SPENCE >We'll explain later. We need to get you out of here before rubberneck here wakes up. JAMEY supports JEZ, then points to a key box hanging on the wall. JAMEY >Spence over there, have a look for the truck keys. I'll come back for your bike.
9. CU TRUCK KEYS CUPBOARD. SPENCE grabs all the keys.
10. 2 shot. JAMEY helps JEZ. They start to walk towards the door. JAMEY>I'm sorry I got you into this mess. It's all gone a bit crazy. JEZ >You're a fuckin' idiot...That guy MacVey's a head-case! He keeps a gun tucked in his jacket. He nearly rammed it down my throat. He says if they don't get their stuff back he'll use you for target practice. Jamey, give them their shit back.
11. JAMEY and JEZ walk towards the door. JAMEY>Is it still at the funeral parlour? THEY walk towards camera. JEZ nods. JAMEY pulls JEZ back. JAMEY >Wait. I've got an idea. JAMEY (to Spence) >Give us your knife. SPENCE>What for?
12. CU. JAMEY >Just give it to me. Hurry. SPENCE reluctantly hands him the knife.
13. 3 shot. Over JEZ and SPENCE'S shoulder. JAMEY rushes back to the chair that JEZ was tied to. He takes something from his back pocket. SPENCE>Come on, let's go! JEZ >What are you doin'?
- 14.2 shot. SPENCE and JEZ exchange puzzled looks.
15. CU JAMEY pins a flyer to the chair with the knife. The flyer reads: "National Speedway Championship Final. Kilmore Pincers V Black Jets at Kilmore Speedway. Saturday 14<sup>th</sup> October 1 pm". 2008 SPENCE (off camera)> Jamey, have you gone mental? They'll know where to find us. >Let them come to us.

## They find JEZ

P71  
S64

Frame  
#889



INT.LOADING BAY/SIDE ROOM WAREHOUSE-NIGHT P71  
S64

JEZ sits tied to a seat in the middle of the loading bay. He has a fat lip and his face is black and blue. He has a tooth missing at the front.

JAMEY and SPENCE appear from behind the wall and run towards JEZ.

Frame  
#890



JEZ You guys are in fucking big trouble. SPENCE pulls out a Swiss Army knife from his pocket.

JAMEY

>What have they done to you mate?

Frame  
#891



JEZ

(to Jamey)

>What in the fuck's goin' on? They're out lookin' for you.

Frame  
#892



KNIFE CUTTING ROPE.

Frame  
#893



JEZ jumps off the seat rubbing his wrists, screaming.

JEZ

(loud)

>What the fuck have you guys been up too?

He wipes the blood from his nose.

Frame  
#894



JAMEY

>Shoosh!

Frame  
#895



JEZ

(raises his voice)

>Don't shoosh me. Those fuckin' psycho-billies beat me with a stick, man. You've really pissed them off. Why didn't you tell me you ripped off a truck? They fuckin' think I did it!

Frame #896



SPENCE

>We'll explain later. We need to get you out of here before rubberneck here wakes up.

JAMEY supports JEZ, then points to a key box hanging on the wall.

Frame #897



JAMEY

>Spence over there, have a look for the truck keys. We'll come back for your bike.

Frame #898



**TRUCK KEYS.**

SPENCE grabs them all.

Frame #899



JAMEY helps JEZ. They start to walk towards the door.

JAMEY

>I'm sorry I got you into this mess. It's all gone a bit crazy.

Frame #900



JEZ

>You're a fuckin' idiot...That guy MacVey's a head-case! He keeps a gun tucked in his jacket. He nearly rammed it down my throat. He says if they don't get their stuff back he'll use you for target practice. Jamey, give them their shit back.

Frame #901



JAMEY

>Is it still at the funeral parlour?

JEZ nods.

Frame #902



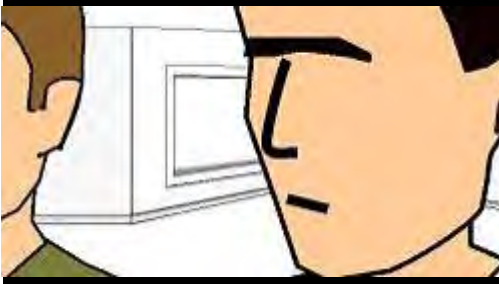
Frame #903



JAMEY  
(to Spence)

>Give us your knife.

Frame #904



SPENCE

>What for?

Frame #905



JAMEY

>Just give it to me. Hurry.

SPENCE reluctantly hands him the knife.

Frame #906



JAMEY rushes back to the chair that JEZ was tied to. He takes a flyer from his back pocket.

SPENCE

>Come on, let's go!

JEZ

>What are you doin'?

Frame #907



SPENCE and JEZ exchange puzzled looks.

Frame #908



JAMEY pins a flyer to the chair with the knife. The flyer reads: "National Speedway Championship Final. Kilmore Pincers V Black Jets at Kilmore Speedway. Saturday 14<sup>th</sup> .....1 pm".

SPENCE  
(off camera)

>Jamey, have you gone mental? They'll know where to find us.

Frame #909



SAME FRAME

JAMEY  
(off camera)

>Let them come to us.

**Filming + set up: 2 hours. Already set from S45. Blocked with S45**

Cast: JIMMY, GEORGE.

Props: 1x empty whisky, bottle 2x glasses, urn, white sheet, trolleys, calendar, (in other room)

Location:

Equipment:

**SHOT LIST:**

1. 2 shot. GEORGE and JIMMY are slumped with their heads on the table, fast asleep in the parlour, next to the cold room where the coffins are stored. An empty bottle of whiskey sits beside them. JIMMY wakes up with a start. JIMMY (rousing George) >George. Look at the time! Your missus will skin you for missin' supper.
2. CU GEORGE >Christ. She'll think I'm oot drinkin'. I'm done for.
3. 2 shot. Both men stagger from the table. JIMMY and GEORGE wheel the coffin they brought in earlier, towards the back storeroom.

**JIMMY wakes up drunk**

**P73  
S65  
Frame  
#910**



**INT. FUNERAL PARLOUR (RECEPTION) - NIGHT P73 S65**

GEORGE and JIMMY are slumped with their heads on the table, fast asleep in the parlour, next to the cold room where the coffins are stored. An empty bottle of whiskey sits beside them. JIMMY wakes up with a start.

JIMMY (rousing George)

>George. Look at the time! Your missus will skin you for missin' supper.

**Frame  
#911**



GEORGE

>Christ. She'll think I'm oot drinkin'. I'm done for.

**Frame  
#912**



Both men stagger from the table.

**Frame  
#913**



JIMMY and GEORGE wheel the coffin they brought in earlier, towards the back storeroom.

**Frame  
#914**

CUT to BLACK

**P73 S66 INT.FUNERAL PARLOUR/BACK STOREROOM -NIGHT 2/8<sup>th</sup> length**

**Filming + set up: 4 hours Blocked with S68,108**

Cast: JIMMY, GEORGE.

Props: Coffins, white sheet, 2 x trolleys.

Location:

Equipment:

SHOT LIST:

1. MID - GEORGE stumbles into the storeroom and switches on the light. There's a loud bang from the fuse box and the rooms thrown into darkness. JIMMY>Oh, damnation. Leave it here. We'll get Mr Dun ready in the mornin'.
2. WIDE- GEORGE and JIMMY push the coffin into the cold room. JIMMY leaves. GEORGE takes the white sheet from the coffin JEZ is using to store the dope and places it over MR DUN'S coffin, then fumbles his way back to the reception.
3. MID- Sheet on the wrong coffin.
- 4 .GEORGE closes the door. THE ROOM'S BACK TO TOTAL DARKNESS.

**P73  
S66  
Frame  
#915**



**INT.FUNERAL PARLOUR/BACK STOREROOM - NIGHT**

**P73 S66** The fuse blows

GEORGE stumbles into the storeroom and switches on the light. There's a loud bang from the fuse box and the rooms thrown into darkness.

JIMMY

>Oh, damnation.

**Frame  
#916**



DISTANT street lights illuminate the window at the far end of the room.

JIMMY pushes the coffin towards the light source.

**Frame  
#917**



He grabs a blue tarpaulin and places it over Mr Dun's coffin, then fumbles his way back to the front reception.

**Frame  
#918**



Sheet on the wrong coffin.

**Frame  
#919**

THE ROOM'S BACK TO TOTAL DARKNESS.

**P74 S67 EXT. FUNERAL PARLOUR FRONT DOOR - NIGHT 5/8 length**

Filming time + set up time: 1 ½ hours

Cast: JIMMY, GEORGE.

Props: Cat up a tree.

Vehicles: BICYCLE, MACVEY'S TRUCK

Location:

Equipment:

**SHOT LIST:**

1. WIDE LOCK . JIMMY locks the front door, then staggers over to GEORGE, who's sitting on his bicycle pedalling with the stand still down. WIDE JIMMY gives GEORGE a push from the back to get him started. GEORGE swerves off into the distance. WIDE JIMMY gives GEORGE a push from the back to get him started.  
GEORGE swerves off towards the CAMERA and past
2. WIDE. SAME LOCK. A couple of seconds later, MACVEY'S truck with SPENCE, JAMEY and JEZ whizzes round the corner and takes a left into the funeral parlour back yard.

**JIMMY and GEORGE leave**

**P74  
S67**

**Frame  
#920**



**EXT. FUNERAL PARLOUR FRONT DOOR - NIGHT P74 S67**

WIDE LOCK JIMMY locks the front door, then staggers over to GEORGE, who's sitting on his bicycle pedalling with the stand still down.

**Frame  
#921**



WIDE JIMMY gives GEORGE a push from the back to get him started. GEORGE swerves off into the distance.

**Frame  
#922**



WIDE JIMMY waves at GEORGE, then totters off up the street.

**Frame  
#923**



WIDE. A couple of seconds later, MACVEY'S truck with SPENCE, JAMEY and JEZ whizzes round the corner and takes a left into the funeral parlour back yard.

**P74 S68 INT. FUNERAL PARLOUR / BACK ROOM - NIGHT. 5/8 page length**

Filming time + set up time: 4 hours. **BLOCKED WITH S66,108**

Cast: JAMEY, SPENCE, JEZ.

Props: Coffins, white sheet, trolleys, matches,

Location:

Equipment:

## SHOT LIST:

1. **3 shot.** JEZ enters the storeroom. JAMEY and SPENCE apprehensively follow. JEZ flicks the light switch, but nothing comes on
2. **POV** of the room The room is in almost total darkness, except for the light shining through the open back door. It's an untidy mess of coffins, broken head stones and cardboard boxes. A wall-chart denotes the order of cremations and burials.
3. **3 shot.** JEZ (to Jamey) >Shit. Do you have a match? JAMEY>Yeah, your face and my arse. JEZ throw him a dirty look. JAMEY> Sorry. JEZ hands JAMEY a box of matches.
4. **TIGHTER 3 shot.** JAMEY strikes a match, lighting the eerie room and its' untidy mess of coffins, broken head stones and cardboard boxes. SPENCE stays at the door and keeps a look out.
5. **2 shot side on,** JAMEY and JEZ. The match burns low. JAMEY curses as the match burns his fingers. The room is back to near total darkness. JAMEY>Bollocks. That was the last one.
6. **CU JAMEY** >Which one is it then?
7. **WIDE -** JEZ stumbles over to the coffin with the white sheet over it - Mr DUN'S coffin. He pulls the sheet off. JEZ>Darrah!!
8. **WIDE 2 shot.** JEZ and JAMEY fumble about, then wheels the wrong coffin to the door

## Back room

P74  
S68  
Frame  
#928



**INT. FUNERAL PARLOUR / BACK ROOM - NIGHT P74 S68**

JEZ enters the storeroom. JAMEY and SPENCE apprehensively follow. JEZ flicks the light switch, but nothing comes on.

Frame  
#929



The room is in almost total darkness, except for the light shining through the open back door. It's an untidy mess of coffins, broken head stones and cardboard boxes. A wall-chart denotes the order of cremations and burials.

Frame  
#931



JAMEY strikes a match, lighting the eerie room and its' untidy mess of coffins, broken head stones and cardboard boxes.

SPENCE stays at the door and keeps a look out.

Frame  
#932



The match burns low.

Frame  
#933



JAMEY curses as the match burns his fingers. The room is back to near total darkness.

JAMEY  
>Bollocks. That was the last one.

Frame  
#934



JAMEY  
>Were is it?

Frame  
#935



JEZ stumbles over to the coffin with the blue tarpaulin over it - Mr DUN'S coffin.

He pulls the tarpaulin off.

Frame  
#936



JEZ  
>VOILLA!!!

Frame  
#937



JEZ and JAMEY fumble about, then wheels the wrong coffin to the door.

**P75 S69 EXT. MACVEY'S TRUCK - NIGHT 6/8 page length**

**Filming time + set up: 2 hour. Blocked with 107**

Cast: JAMEY, SPENCE, JEZ  
Props: Coffin, trolley  
Vehicles: MACVEY'S TRUCK, HEARSE  
Location:  
Equipment:

**SHOT LIST:**

- 1. WIDE** - JAMEY and JEZ throw the coffin into the back of the truck. SPENCE is inside
- SPENCE jumps down from the truck and slams the door shut.
- 3 shot** JAMEY >I need to ask you one last favour. Thing is, for the plan to work we'll need you to drive it to the track tomorrow, dead on noon. We'll handle it from there.  
SPENCE >Listen mate, we'll understand if you want no more to do with this. JEZ thinks for a moment.  
JEZ>I'm involved now, whether I like it or not. Anyway, it's quite exciting.  
JAMEY>I'm sorry I didn't tell you. It wouldn't be wise to go home tonight.  
JEZ>There's no way. I'll kip here. JAMEY smile appreciatively. SPENCE hands JEZ the truck keys.  
JAMEY and SPENCE run off.

## They put the coffin into MACVEY'S TRUCK

P75  
S69  
Frame  
#938



EXT. MACVEY'S TRUCK - NIGHT P75 S69

JAMEY and JEZ throw the coffin into the back of the truck.

Frame  
#939



SPENCE jumps down from the truck and slams the door shut.

Frame  
#940



JAMEY

>I need to ask you one last favour. Thing is, for the plan to work we'll need you to drive it to the track tomorrow, dead o noon. We'll handle it from there.

Frame  
#941



SPENCE

>Listen mate, we'll understand if you want no more to do with this.

JEZ thinks for a moment.

Frame  
#942



JEZ

>I'm involved now, whether I like it or not. Anyway. It's quite exciting.

SPENCE

>It wouldn't be wise to go home tonight.

JEZ

There's no way. I'll kip here.

JAMEY smile appreciatively. SPENCE hands JEZ the truck keys.

Frame  
#943



JAMEY and SPENCE run off leaving JEZ in charge of the truck.

JEZ wonders what he has let himself in for.

P76 S70 EXT. KILMORE SPEEDWAY (TRACK) - DAY 2/8<sup>th</sup> length (although it says 4/8th)

Filming time + set up: included in set up shot time

Cast: PUNTERS. SET UP SHOTS

Props:

Location:

Equipment:

SHOT LIST:

1.CROWD SHOTS

PICK  
UP  
P76  
S70  
Frame  
#949



**PICK UP**

**TV COMMENTATOR**

Welcome again to Kilmore, as you join us for the semi final in this season's championship. And what a race we have in store today! It's neck and neck at the top between Jamey Barnes and Ronnie McRutchin. What pressure they must be feeling...

**P76 S71 EXT. KILMORE SPEEDWAY (PIT AREA) – DAY 4/8<sup>th</sup> length**

**Filming time + set up: 2 hours excluding set up shots.**

Cast: JAMEY and SPENCE+ EXTRS

Props: As is.

Vehicles: JAMEY'S SPEEDWAY BIKE. OTHER SPEEDWAY BIKES

Location:

Equipment: TRACKS

**SHOT LIST:**

1. **VARIOUS SET UP SHOTS in the PITS.X 10**
2. **WIDE** of the stadium.
3. **2 shot.** A pale JAMEY watches SPENCE as he meticulously gives their bike the once over. Mechanics blip the throttle, creating an ear-splitting din and a visible fuel haze.
4. One by one the RIDER roar their machines out of the pits and onto the track for the warm up lap.
5. **WIDE** as the first RIDER'S head onto the track.
6. **2 shot.** SPENCE pulls their bike off its stand, reverses back, then hands it over to a worried looking JAMEY. SPENCE grips his cousin's shoulder. SPENCE>Good luck. You can do it. JAMEY>Are you sure you can handle MacVey on your own? SPENCE>You just concentrate on winning the race. I can handle it
7. JAMEY mounts the bike. SPENCE gives him a push start. **CAMERA** on back wheel, let it leave frame.

P76  
S71  
Frame  
#950



**EXT. KILMORE SPEEDWAY (PIT AREA) - DAY P76 S71 SET UP**

COMMENTORY CONT

SET UP

Frame  
#951



VARIOUS

SET UP

Frame  
#952



SET UP

Frame  
#953



SET UP

Frame  
#954



WIDE of STADIUM and TRACK

Frame  
#955



A pale JAMEY watches SPENCE as he meticulously gives their bike the once over.

Mechanics blip the throttle, creating an ear-splitting din and a visible fuel haze.

Frame  
#956



One by one the RIDER roar their machines out of the pits and onto the track for the warm up lap.

Frame  
#957



WIDE

Frame  
#958



SPENCE pulls their bike off its stand, reverses back, then hands it over to a worried looking JAMEY. SPENCE grips his cousin's shoulder.

Frame  
#959



SPENCE

>Good luck.

JAMEY

>Are you sure you can handle MacVey on your own?

SPENCE

>You just concentrate on winning the race. I can handle it

Frame  
#960



JAMEY mounts the bike.

Frame  
#961



SPENCE gives him a push start.

CAMERA on back wheel, let it leave frame.

Frame  
#962

**P77 S72 EXT. KILMORE SPEEDWAY (TRACK) – DAY 4/8<sup>th</sup> length**

**Filming time + set up:**

Cast: JAMEY, SPENCE, TEAM-MATE 2 x RIDERS, CROWD, MARSHALS, OFFICIALS

Props: Mobile.

Vehicles: JAMEY'S SPEEDWAY BIKE. AND 3 OTHER BIKES

Location:

Equipment: QUAD BIKE, CRANE CHERRY PICKER, STEADICAM

**SHOT LIST:**

1. TRACKING with JAMEY'S BIKE as it roars onto the TRACK
2. SPENCE stands at the fence, watching JAMEY head to the starting wire. He takes out his mobile and rings JEZ.
3. CU SPENCE (on his mobile) **Slow push in on him** SPENCE>...Jez? Everything's in place. Remember, wait 'til the race starts, then you know what to do.

P77  
S72  
Frame  
#963



**EXT. KILMORE SPEEDWAY (TRACK) – DAY P77 S72**

**JAMEY roars onto the track**

Frame  
#964



JAMEY

Frame  
#965



SPENCE stands at the fence, watching JAMEY head to the starting wire.

He takes out his mobile and rings JEZ.

Frame #966



SPENCE  
(on his mobile)  
...Jez? Everything's in place. Remember, wait 'til the race starts, then you know what to do.

Frame #967



SPENCE(cont)  
... Don't worry; I'll lead them to the car park. And don't call the cops too early.

**P77 S73 EXT. KILMORE SPEEDWAY (TRACK/STARTING WIRE) – DAY 1 page length**

**Filming time + set up:  
Blocked with**

Cast: JAMEY TEAM-MATE 2 x RIDERS, MARSHAL, OFFICIALS and CROWD.  
Props: Mobile  
Vehicles: JAMEY'S SPEEDWAY BIKE. TEAM-MATE'S BIKE+ 2x OTHER BIKES.  
Location:  
Equipment: AS per other races.

**SHOT LIST:**

1. **WIDES** of JAMEY and TEAM-MATE riding around to the wire and join their opponents after the warm up lap.
2. **CAMERA** set on the starting wire. The RIDERS prepare themselves The BIKE front wheels come into frame. The RIDERS dig their boots into the dirt for the best grip they can find.
3. **SIDE on.** JAMEY rides round to the wire and lines. The P.A announces the line-up.
4. **WIDE** of the CROWD.
5. **SIDE ON** down the line, JAMEY in foreground.

THE LINE UP - JAMEY wins this race

P77 S73  
Frame #968



**EXT. KILMORE SPEEDWAY (TRACK/STARTING WIRE) – DAY P77 S73**

JAMEY and his TEAM-MATE drive around the track and join their opponents.  
**Note: Not BIG RONNIE this time**

Frame #968  
A



The FOUR RIDER hold their hands up when their names are called.  
The CROWD show their approval.

Frame #968  
A



The RIDERS prepare themselves.  
CAMERA set on the starting wire. The BIKE front wheels come into frame.

Frame  
#969



The RIDERS dig their boots into the dirt for the best grip they can find.

Frame  
#970



The P.A announces the line-up.

Frame  
#971



JAMEY'S TEAM-MATE and the OTHER TWO RIDERS hold their hands up when their names are called.

Frame  
#972



CROWD

Frame  
#973



OTHER TWO RIDERS hold their hands up when their names are called.

Frame  
#974



The CROWD show their approval.

Frame  
#975



OTHER TWO RIDERS hold their hands up when their names are called.

Frame  
#977



JAMEY stares straight ahead, ignoring the crowd's reaction. He tries to focus on the race.

Not BIG RONNIE. He isn't in this race.

Frame  
#978



The countdown starts.`

Frame  
#979



The RIDERS fix their stare on the spring-loaded cord attached to the starting wire.

Frame  
#980



The engine noise is one frequency as the revs reach their peak.

The wire springs up and the bikes fly into the air, front wheels off the ground, then back down on the track, almost simultaneously.

Frame  
#981



The BIKES rocket round the track.

Frame  
#982



2X CAMERAS  
SB1

Frame  
#983



2X CAMERAS

WIDE

Frame  
#984



ONBOARD CAMERAS  
2X CAMERAS

JAMEY

Frame  
#985



ONBOARD CAMERAS  
2X CAMERAS

VARIOUS

Frame  
#986



**ONBOARD CAMERAS**

One of his opponents forces his bike and cuts JAMEY off. He's riding choppy ground, does well to shut the throttle and brings the bike under control.

Frame  
#987



ONBOARD CAMERAS  
VARIOUS shots of the race.

Frame  
#988



ONBOARD CAMERAS

Frame  
#999



ONBOARD CAMERAS

Frame  
#1000



ONBOARD CAMERAS

#1000  
A



The third lap; one of the opposition and JAMEY are really going at it.

Frame  
#1001



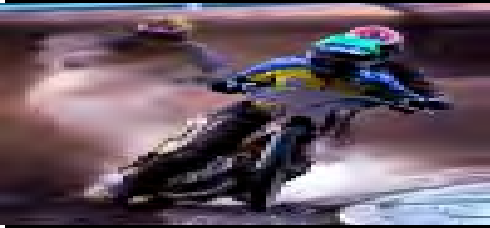
The other opposing rider pops a wheelie as he tries to gain ground and makes slight contact with JAMEY'S back wheel. The opponent comes of the worst and is relegated to the back of the bunch. JAMEY blasts into the last corner and takes the lead.

#1002



ONBOARD CAMERAS

#1003



The fourth lap; The CROWD blast their air horns as JAMEY crosses the line to victory.

#1004



ONBOARD CAMERAS

#1005



JAMEY and his TEAM-MATE.

**P78 S74 EXT. KILMORE SPEEDWAY (CAR PARK) – DAY 3/8<sup>th</sup> length**

**Filming time + set up: 1 Hours**

Cast: MACVEY and DAVIS

Props: Bandage (Davis), flyer, Zippo.

Vehicles: MACVEY'S JAGUAR, MOTORBIKES. VARIOUS CARS PARKED.

Location:

**SHOT LIST:**

1. WIDE- MACVEY JAGUAR pulls in and stops.
2. MACVEY gets out holding the flyer JAMEY pinned to the warehouse seat. DAVIS emerges with a bandaged head.
3. CU MACVEY sets fire to flyer using JAMEY'S Zippo and throws it to the ground. MACVEY>Time's up biker-boy.

**MACVEY goes to find JAMEY**

**P78 S74**

**Frame #1006**



**EXT. KILMORE SPEEDWAY (CAR PARK) - DAY P78 S74**

MACVEY'S JAGUAR pulls in and stops.

Frame #1007



DAVIS emerges with a bandaged head. MACVEY gets out holding the flyer JAMEY pinned to the warehouse seat. He listens to the P.A announce the score points, then the line up for the last and final race of the championship. His fist clenches when JAMEY'S name is read out.

Frame #1008



MACVEY sets fire to flyer using JAMEY'S Zippo and throws it to the ground.

MACVEY  
>Time's up biker-boy.

**P78 S75 EXT. KILMORE SPEEDWAY PITS - DAY**

1/8<sup>th</sup> length Time:30 min

Cast: JAMEY, SPENCE, TEAM-MATE

Props:

Vehicles: SPEEDWAY BIKES

Location:

Equipment:

SHOT LIST:

1. JAMEY and his TEAM-MATE in the foreground. SPENCE behind working on the bike

Frame #1009



**P78 S75 EXT. KILMORE SPEEDWAY PITS - DAY**

SPENCE readies JAMEY'S bike for the final race, while JAMEY jokes with his TEAM-MATES.

**P78 S76 EXT. KILMORE SPEEDWAY (ENTRANCE TURNSTILE) - DAY**

1/8<sup>th</sup> length Time:30 min

Cast: MACVEY, DAVIS, EXTRAS

Props: Bandage (Davis)

Vehicles:

Location:

Equipment:

SHOT LIST:

MACVEY and DAVIS wait in the queue to pay.

P78 S76 Frame #1010



**P78 S76 EXT. KILMORE SPEEDWAY (ENTRANCE TURNSTILE) - DAY**

MACVEY and DAVIS wait in the queue to pay.

**P79 S77 EXT. KILMORE SPEEDWAY (TRACK) - DAY 6/8<sup>th</sup> length**

Cast: **JAMEY, JAMEY'S TEAM-MATE, 2 OTHER RIDERS, MACVEY, DAVIS**  
Props:  
Vehicles:  
Location:  
Equipment: **TIMESLICE 5D EX 3's CANON CAMERAS ARRAY 2.8 lens (20mm, DSLR1.6 crop, 500th/sec with ISO4000 ON CORNER STEADICAM, CRANE, TRACKS CHERRY PICKER**

**SHOT LIST:**

1. On the **CROWD**
2. **2 shot on JAMEY** and **BIG RONNIE** pulling up to the wire.
3. **JAMEY** and **BIG RONNIE** pull up in their lanes. **JAMEY** nearest to camera. **BIG RONNIE** on the far outside.
4. **CU** on the **MARSHALL**.
5. **CU** on **JAMEY**. He notices **MACVEY** in the stands talking to an **OFFICIAL**, who points **JAMEY'S** way.
6. **STRAIGHT ON**. **TWO** rider look left, **TWO** look right. The countdown starts. The **RIDERS** fix their stare on the starting wire. Engines roar. **CRACK!** They're off. The **BIKE** pass camera 2L 2R.

**The CROWD are baying for the next race.**

Frame #1011



**EXT. KILMORE SPEEDWAY (TRACK) - DAY P79 S77**

The **CROWD** are baying for the next race. They let out a roar when **JAMEY** and **BIG RONNIE** pull up to the starting wire, simultaneously.

Frame #1012



**JAMEY** and **BIG RONNIE** pull up at the wire.

Frame #1013



**BIG RONNIE** throttles his **BIKE** and tries to get **JAMEY'S** attention. **JAMEY** stares straight ahead, ignoring him.

Frame #1014



The **MARSHAL** signals the **RIDERS** to ready themselves.

Frame  
#1015



JAMEY notices MACVEY in the stands talking to an OFFICIAL.

Frame  
#1016



The OFFICIAL points to JAMEY, then to the pit area, where SPENCE is standing.

Frame  
#1017



The countdown starts.  
The RIDERS fix their stare on the starting wire. Engines roar.  
CRACK! They're off.

Frame  
#1018



Frame  
#1019



**P79 S78 EXT. KILMORE SPEEDWAY (STANDS) – DAY 7/8<sup>th</sup> length**

**Filming time + set up: 3 hours includes all chase scene with Spence as the pages are broken up STANDS then TRACK ect**

Blocked with

Cast: **MACVEY, DAVIS**  
Props: Bandage(Davis)  
Vehicles: **SPEEDWAY BIKES**  
Location:  
Equipment: **STEADICAM,**

**SHOT LIST:**

1.MID - VARIOUS shots of MACVEY bumping into people as he rushes through the crowd.

P79  
S78



**EXT. KILMORE SPEEDWAY (STANDS) – DAY P79 S78**

MACVEY and DAVIS make a mad dash through the punters as he heads towards SPENCE.

Frame  
#1020

**MACVEY pushes punters out the way**

VARIOUS shots of MACVEY bumping into people as he rushes through the crowd.



Frame  
#1021

**JEZ drives MACVEY'S TRUCK into car park.**



EXT. KILMORE SPEEDWAY (CAR PARK) - DAY  
MACVEY'S TRUCK speeds into the car park and stops abruptly at the rear fence. JEZ jumps down from the cab, runs round to the back, flings the doors wide open, then runs off.

PICK  
UP

**P79 S78 KILMORE SPEEDWAY (TRACK) – DAY**

Cast: JAMEY, BIG RONNIE 2x RIDERS  
Props:  
Vehicles: JAMEY'S SPEEDWAY BIKE, BIG RONNIE'S BIKE + 2x OTHER BIKES.  
Location  
Equipment: CRANE/CHERRY PICKER QUAD

**SHOT LIST:**

1. TRACK - JAMEY hits the bend and has to veer past his TEAM-MATE, losing valuable ground.  
**TRACK**



**JAMEY loses concentration**

JAMEY hits the bend and has a quick look round for MACVEY. He almost bashes into his TEAM-MATE losing valuable ground.

P79  
S78  
Frame  
#1022

**SHOT LIST:**

1. WIDE - MACVEY reaches the barrier. SPENCE sees him and tries to lead him towards the car park.  
2. MID MACVEY  
3. MID SPENCE heading for the car park



**EXT. KILMORE SPEEDWAY (STANDS) – DAY P79 S78**

**STANDS WIDE**

MACVEY reaches the barrier. SPENCE sees him and tries to lead him towards the car park.

P79  
S78  
Frame  
#1023

Frame  
#1024



MACVEY stops to look where SPENCE is running.

Frame  
#1025



SPENCE heading for the car park. He has a quick look behind to see if MACVEY is taking the bait.

**P79 S78 EXT. KILMORE SPEEDWAY (TRACK) – DAY**

**Block with**

Cast: JAMEY, BIG RONNIE 2X RIDERS, SPENCE, MACVEY.

Props:

Vehicles: JAMEY’S SPEEDWAY BIKE. BIKE RONNIE’S BIKE+ 2x OTHER BIKES.

Location:

Equipment: ONBOARD CAMERAS on FRONT and REAR on BIKES, . CRANE/CHERRY PICKER.

**SHOT LIST:**

1. RACE covered in MIDS and TIGHTS. Front on and from behind.
2. MACVEY chase SPENCE. Bikes in foreground as they hit the bend. CAMERA in the inner ring.
3. CU of JAMEY’S BIKE.

**The RACE**

**TRACK**

P79  
S78



**EXT. KILMORE SPEEDWAY (TRACK) – DAY P79 S78**

Frame  
#1026

JAMEY is on the second lap and has clawed back the lead

Frame  
#1027



SB 1

Frame  
#1028



SB2

Frame #1029



JAMEY tries to focus on the race, but it's no use, his concentration is shot to pieces.

Frame #1030



MACVEY reaches the barrier. SPENCE turns and sees MACVEY and tries to lead him towards the car park.

Frame #1031



MACVEY reaches the barrier.

Frame #1032



MACVEY chasing SPENCE.

JAMEY is on the second lap and has clawed back the lead. He glances behind, sees MACVEY closing in on SPENCE.

Frame #1033



CU JAMEY

SHOT LIST:

1. The crowd gasp as JAMEY slows down, turns onto the inner track.  
TV COMMENTATOR>And Barnes is...hold on a second, this is extraordinary. Jamey Barnes is actually 1 leaving the track. Just what is he playing at?  
JAMEY lays down his bike, pulls off his helmet, strides across the track and leaps the barrier.
2. CAMERA in the inner ring. DAVIS chases SPENCE. SPENCE about turns.

DAVIS chases SPENCE

STANDS

P79  
S78  
Frame #1034



EXT. KILMORE SPEEDWAY (STANDS) P79 S78

The crowd gasp as JAMEY slows down, turns off the track and drives through the exit barrier, into the pit lane.

TV COMMENTATOR

>And Barnes is...hold on a second, this is extraordinary. Jamey Barnes is actually leaving the track. Just what is he playing at?

Frame  
#1035



SPENCE and DAVIS.

DAVIS chasing SPENCE. SPENCE turns on his heels and runs in the opposite direction.

PICK  
UP  
Frame  
#1036



MARSHALL ready.

Frame  
#1037



BIG RONNIE WINS.

Frame  
#1038



**EXT. KILMORE SPEEDWAY (EXIT BARRIER) – P80 S79**  
**MACVEY nearly get SPENCE**

MACVEY and DAVIS continue to chase SPENCE. Then MACVEY sees JAMEY running towards the car park.

**FAST PUSH on MACVEY'S face, then he breaks into a brisk walk, trying not to attract attention.**

Frame  
#1039



JAMEY running towards the car park.

**P80 S80 EXT. KILMORE SPEEDWAY (ENTRANCE TO CAR PARK) – DAY 3/8<sup>th</sup> length**  
**Filming time+ set up: 1 hour. Blocked with**

Cast: MACVEY and DAVIS  
Props: Bandage( Davis), coffin, screwdriver.  
Vehicles: MACVEY'S TRUCK, SPENCE'S WORKS' VAN  
Location:  
Equipment:

1. WIDE LOCKED. SPENCE belts into the car park and heads for MACVEY'S TRUCK. JAMEY is yards behind, they disappear round the front of the truck. MACVEY comes into frame and stops. DAVIS comes into shot. He too is stunned. He follows MACVEY to the TRUCK.

P80  
S80  
Frame  
#1040



**EXT. KILMORE SPEEDWAY (ENTRANCE TO CAR PARK)  
- DAY P80 S80**

**JAMEY and SPENCE run to car park**

SPENCE belts into the car park.

Frame  
#1041



JAMEY is yards behind him.

Frame  
#1042



MACVEY comes into shot and looks around in amazement. He knows that something is fishy.

Frame  
#1043



MACVEY stops at the car park entrance. JAMEY and SPENCE have vanished. He spots his TRUCK parked against the perimeter fence, its back door wide-open.

Frame  
#1044



DAVIS comes into shot. He too is stunned. He follows MACVEY to the TRUCK.

**P81 S81 INT. MACVEY'S TRUCK (BACK) - DAY 2/8<sup>th</sup> length**

**Blocked with**

Cast: MACVEY and DAVIS

Props: Coffin.

Vehicle: MACVEY'S TRUCK.

Location:

Equipment:

SHOT LIST:

1. MACVEY and DAVIS exchange puzzled looks. A coffin lies on the floor. MACVEY bends down to open the lid.

P81  
S81



**INT. MACVEY'S TRUCK (BACK) - DAY P81 S81**

**MACVEY opens coffin**

Frame  
#1027

MACVEY and DAVIS exchange puzzled looks. A coffin lies on the floor. MACVEY bends down to open the lid.

**Filming time: 2 hour. Blocked with**

**Cast:** JAMEY, SPENCE, MACVEY and DAVIS

**Props:** Bandage( Davis), coffin. screwdriver.

**Vehicles:** MACVEY'S TRUCK. WORKS' VAN. CARS and MOTORBIKES in car park.

**Location:**

**Equipment: TRACKS**

**FX: Rain machine.**

**SHOT LIST:**

1. WIDE of MACVEY'S TRUCK. MACVEY and DAVIS in the back looking at the coffin. JAMEY and SPENCE appear from the front of the TRUCK run to the back and slam the door shut. SPENCE sticks a screwdriver through the lock to keep it secure. Note: **Add dialogue**
2. WIDE - SPENCE runs round to the cab and jumps in and drives off.
3. JAMEY gets into SPENCE'S WORKS' VAN and screeches after him, across the car park.
4. MACVEY'S TRUCK and SPENCE'S WORKS' VAN drives TOWARDS CAMERA and out the car park. EMPTY frame, it's starting to rain.

**JAMEY and SPENCE slam the door shut**



**EXT. MACVEY'S TRUCK – DAY P81 S82**

JAMEY and SPENCE slam the back door.

**P81  
S82  
Frame  
#1028**



SPENCE sticks a screwdriver through the lock to keep it secure. Add dialogue. SPENCE

- Jamey, what the fuck are you doing here!?! What about the race.
- JAMEY
- I'm sorry Spence, I couldn't finish it, I couldn't leave you.

**Frame  
#1029**



SPENCE shakes his head, then runs round to the cab and jumps in and drives off.

**Frame  
#1030**



JAMEY gets into SPENCE'S WORKS' VAN and screeches after him, across the car park.

**Frame  
#1031  
SONG A5  
3min 31  
sec**



MACVEY'S TRUCK and SPENCE'S WORKS' VAN drives TOWARDS CAMERA and out the car park

**Frame  
#1032**

Frame  
#1033

Rain  
machine



It's starting to rain.

**P81 S83 EXT. SHONA'S HOUSE (GARDEN) - DAY 2/8<sup>th</sup> length**

**Filming time+set up: 40 min. Blocked with S87, S89**

Cast: LIZZY.

Props:

Location:

Equipment:

**FX: Rain machine**

SHOT LIST:

**Note: It's raining hard.**

1. WIDE - LIZZY runs out of the door towards the field at the bottom of her garden.

**LIZZY in garden (SHONA'S HOUSE)**

**EXT. SHONA'S HOUSE (GARDEN) - DAY P81 S83**

**P81  
S83**



It's raining hard.

Frame  
#1034

LIZZY runs out of the door towards the field at the bottom of her garden.

**P81 S84 EXT.FIELD-DAY Raining 2/8<sup>th</sup> length Blocked with S86, S88.**

**Filming time + set up: (Field run total ) 1 day if we need to use rain machine. Blocked with. We have to crack on with this as it will be light dependent.**

Cast: JAMEY, SPENCE

Props:

Vehicles: WORKS' VAN, MACVEY'S TRUCK.

Location:

Equipment:

FX: Rain machine

SHOT LIST:

1. JAMEY ploughs into the muddy field in SPENCE'S works van. He throws open the driver's door, then shunts over to the passenger's side. . **NOTE: Window wipers on. Engine still running.** MACVEYS TRUCK skids into
2. the field and parks next to the SPENCE'S works van. SPENCE jumps from the cab and runs to the WORK'S VAN. JAMEY >Come on.

**MACVEY'S TRUCK in field/ police chase**

**EXT.FIELD-DAY P81 S84**

**P81  
S84**



JAMEY ploughs into the muddy field in SPENCE'S works van. He throws the door driver's door, then shunts over to the passenger's side.

Frame  
#1035

NOTE: Window wipers on. Engine still running.

Frame #1036



MACVEYS truck skids into the field and parks next to the SPENCE'S works van.

Frame #1037



SPENCE jumps from the cab and runs to the works van.  
JAMEY

>Come on.

**P82 S85 INT.HOUSE/KITCHEN-DAY 4/8<sup>th</sup> length**

Filming time + set up time: 2 hours **Blocked with S90**

Cast: SHONA, LIZZY.

Props: Telephone

Location:

Equipment:

SHOT LIST:

1. WIDE-SHONA is at the cooker. Her daughter LIZZY runs in the door. LIZZY (excitedly) >Mummy, mummy, the bad men are back in the field. I saw them.

### LIZZY tells her mother (SHONA)

P82 S85 Frame #1038



**INT.HOUSE/KITCHEN-DAY P82 S85**

Frame #1039



LIZZY runs into the kitchen where her mother is cooking.

LIZZY (excitedly)

>Mummy, mummy, the bad men are back in the field. I saw them.

Frame #1040



LIZZY'S mother turns and we see it's SHONA-the biker chick.

Frame #1041



Her mother turns to reveal it's SHONA. She pounds on the kitchen wall.

**P82 S86 EXT. FEILD -DAY**

1/8<sup>th</sup> length **Blocked with S84,S88**

Filming time + set up: (Field run total ) 1 day if we need to use rain machine. Blocked with. We have to crack on with this as it will be light dependent .

Cast: JAMEY, SPENCE

Props:

Vehicles: WORKS' VAN

Location:

Equipment: STEADICAM all running

SHOT LIST:

1. EXT.CU of VAN BACK WHEEL. The VAN starts to drive off, but the wheels spin to a muddy halt. It's stuck.
2. INT.2 shot: JAMEY looks at SPENCE, then gets out and pushes the van. **Note: This can be an ext. WORKS' VAN stuck in mud**

Frame #1042



**EXT.FIELD -DAY P82 S86**

The car starts to drive off, but the wheels spin to a muddy halt. It's stuck.

**NOTE: This can be an exterior.**

Frame #1043



SPENCE mouths the words

SPENCE

>“BOLLOCKS!!!

JAMEY looks at SPENCE, then gets out to push.

**P82 S87 EXT. SHONA'S HOUSE - DAY** 2/8<sup>th</sup> length

Filming time + set up: 1 hour **Blocked with S83 ,S89**

Cast: SHONA, LINDA

Props:

Vehicles:

Location:

Equipment:

SHOT LIST:

1. **WIDE** - SHONA storms out the back door and stands with her arms folded. LINDA comes out from the adjacent house, climbs over the fence and into SHONA'S garden. SHONA and LINDA walk down the garden path to the bordering field and watch JAMEY and SPENCE at the VAN.

**SHONA and LINDA in garden**

P82 S87

Frame #1048



**EXT. SHONA'S HOUSE - DAY P82 S87**

SHONA storms out the back door and stands with her arms folded.

Frame  
#1049



LINDA comes out from the adjacent house, climbs over the fence and into SHONA'S garden.

Frame  
#1050



SHONA and LINDA walk down the garden path to the bordering field and watch JAMEY and SPENCE at the VAN.

**P82 S88 EXT. FIELD-DAY 1 page length**

**Filming time + set up: (Field run total ) 1 day if we need to use rain machine. Blocked with We have to crack on with this as it will be light dependent .**

Cast: JAMEY, SPENCE, 4X POLICEMEN

Props: Screwdriver,

Vehicles: SPENCE'S WORKS' VAN 2X POLICE CARS, MACVEY'S TRUCK

Location:

Equipment: STEADICAM

**SHOT LIST:**

1. **WIDE** - JAMEY'S at the back of the car trying to push it out the mud.
2. **Tight 2 shot** JAMEY in foreground. Camera over JAMEY'S shoulder as he pushes car form the back. In the distance we hear police sirens. SPENCE turns and looks at JAMEY through the back window.
3. NOTE: Rain is easing off. SPENCE gets out the car and makes a run for it. By this time JAMEY'S already sprinting through the mud, towards the row of houses bordering the field.
4. JAMEY and SPENCE RUN TOWARDS SHONA'S BACK GARDEN/HOUSE. JAMEY is out in front.
5. **NOTE: Could make do with 1x POLICE CAR, if need be.** TWO POLICE CARS speed into the field, but grind to a halt when they hit the mud.
6. 4X POLICEMEN bolt from the CARS.
7. 3X POLICEMEN chase JAMEY and SPENCE
8. The 4<sup>th</sup> POLICEMAN removes the screwdriver from the back door lock . The door is kicked from the inside with such a force that it knocks the POLICEMAN unconscious. MACVEY AND DAVIS jump down from the truck. DAVIS runs to the passenger side of the cab. MACVEY slams the back door shut, then runs to the drivers side.
9. **WIDE** - JAMEY looks over his shoulder. He stops and does a double take when he sees MACVEY and DAVIS jump down from the back of the truck and run round to the cab. SPENCE turns to see what JAMEY'S looking at. They both run on.

**JAMEY pushes VAN**

P82  
S88

Frame  
#1050



**EXT. WORKS' VAN /FIELD-DAY P82 S88**

JAMEY'S at the back of the car trying to push it out the mud.

Frame #1051



Camera over JAMEY'S shoulder as he pushes car from the back. In the distance we here police sirens.

Frame #1052



SPENCE turns and looks at JAMEY through the back window.

Frame #1053



NOTE: Rain is easing off.

SPENCE gets out the car and makes a run for it. By this time JAMEY'S already sprinting through the mud, towards the row of houses bordering the field.

Frame #1054



THEY RUN TOWARDS SHONA'S BACK GARDEN/HOUSE

Frame #1055



TWO police cars speed into the field, but grind to a halt when they hit the mud.

Frame #1056



Four POLICEMEN bolt from the cars.

Frame #1057



3 policemen chase JAMEY and SPENCE.

Frame  
#1058



The FOURTH POLICEMAN opens the door catch.

Frame  
#1059



The fourth POLICEMAN releases the truck back door lock/ screwdriver. The door is kicked from the inside with such a force that it knocks the POLICEMAN unconscious. MACVEY AND DAVIS jump down from the truck. DAVIS runs to the passenger side of the cab. MACVEY slams the back door shut, then runs to the drivers side.

NOTE: POLICEMAN is knocked away from truck.

Frame  
#1060



JAMEY looks over his shoulder. He stops and does a double take when he sees MACVEY and DAVIS jump down from the back of the truck and run round to the cab. SPENCE turns to see what JAMEY'S looking at.

They both run on.

**AT THE TRUCK P82 S88 CONT**

Filming time + set up: (Field run total ) 1 day if we need to use rain machine.

Blocked with **We have to crack on with this as it will be light dependent .**

Cast: MACVEY, DAVIS.

Props:

Vehicles: WORKS' VAN, MACVEY'S TRUCK

Location:

Equipment:

SHOT LIST:

NOTE: drops of rain on window.

1. CAMERA FIXED POSITION OVER BONNET MACVEY and DAVIS in the CAB. MACVEY starts the engine, slams it into gear and skids backwards out of the field.

P82  
S88  
Frame  
#1161



**EXT.TRUCK-DAY P82 S88 CONT**

**MACVEY starts the engine**

NOTE: drops of rain on window.

MACVEY starts the engine, slams it into gear and skids backwards out of the field.

CAMERA FIXED POSITION OVER BONNET.

Equipment: STEADICAM

SHOT LIST:

1. Tight 2 shot. JAMEY and SPENCE. The lads run in the direction of SHONA'S house. JAMEY'S well out in front. SPENCE looks over his shoulder and sees the MACVEY'S TRUCK skidding out of the field.

## THE LADS RUNNING

P82  
S88  
cont  
Frame  
#1162



### EXT. FIELD - DAY P82 S88 CONT

#### The lads run in the direction of SHONA'S house

The lads run in the direction of SHONA'S house. JAMEY'S well out in front. SPENCE looks over his shoulder and sees the truck skidding out of the field.

1.WIDE - MACVEY'S TRUCK reverses out onto the road.

#### MACVEY reverses the truck out of the field and into the lane

Frame  
#1163



MACVEY'S starts the TRUCK and reverses out onto the road.

### P83 S89 EXT. SHONA'S BACK GARDEN - DAY 5/8<sup>th</sup> length

Filming time + set up time : 3 hours **Blocked with S83, S87**

Cast: JAMEY, SPENCE, SHONA, LINDA. 3x POLICEMEN

Props: Plank of wood.

Location:

Equipment: STEADICAM

#### SHOT LIST

STEADICAM goes with them

- 1.WIDE - as JAMEY jumps over SHONA'S fence and into her back garden, follow JAMEY.
- 2.WIDE – as SPENCE jumps SHONA'S fence and into her back garden, follow SPENCE..
- 3.WIDE – As the 3 POLICEMEN chase the LADS INTO SHONA'S back garden

P83  
S89  
Frame  
#1164



### EXT.SHONA'S BACK GARDEN-DAY P83 S89

#### JAMEY jumps over the fence and into the garden

JAMEY jumps over the fence and into the garden.

Frame  
#1165



JAMEY runs through SHONA'S back garden towards the front.

Frame  
#1166



SHONA'S front garden.

SHONA steps out the side door and punches him in the face knocking him out.

Frame  
#1167



SHONA drags JAMEY in through the open front door, into the hallway.

Frame  
#1168



SPENCE jumps over SHONA'S garden fence.

Frame  
#1169



SPENCE runs past the garden shed and is hit over the head with a plank of wood. He crashes to the ground.

Frame  
#1170



LINDA drags him into the shed.

Frame  
#1171



THREE POLICEMEN jump over the fence and into SHONA'S back garden.

Frame  
#1172



LINDA stands in front of the shed door.

Frame  
#1173



LINDA stands in front of the shed door. She points the street.

LINDA

>They went that way, officer. The three policemen, caked in mud, run past LINDA, through the front garden and head up the street.

**P84 S90 INT.SHONA'S KITCHEN - DAY 2/8<sup>th</sup> length**

Filming time + set up: 1 hour. Already set **Blocked with S85**

Cast: SHONA, LINDA, JAMEY, SPENCE.

Props: 2x blindfold, gaffa tape, rope, telephone.

Location:

Equipment:

SHOT LIST:

1. WIDE – LINDA, JAMEY and SPENCE in foreground. SHONA behind on the phone.
2. CU SHONA on the phone.
3. CU of JAMEY with tape over his mouth.

**SHONA makes the call**

**INT.SHONA'S KITCHEN - DAY P84 S90**

Frame #1174



LINDA watches SHONA. Near the end of her conversation LINDA looks down at the lads, sniggers. SHONA slams down the receiver. Both of them stifle their laughter.

The two lads lay unconscious on the floor, tied together.

Frame #1175



SHONA  
(on the phone)

>We're bringing along a special surprise tonight. See you at seven.

Frame #1176



SHONA slams down the phone she laughs out loud.

OFF CAMERA. MATCH FRAME WITH NEXT SHOT MATCH Colours.

(WAREHOUSE) JAMEY - EXACT SIZE.

**P84 S91 INT. OLD MILL WAREHOUSE-EVENING 5 5/8<sup>th</sup> length**

**Blocked with S93,95,101,103,112,114**

Filming time: 4 days total Old Mill scene. That's allowing for a train very 3 minutes. The trains stop about 1 am Set up? Weekends infrequent.

Cast: JAMEY, SPENCE, SHONA, LINDA, MARY AND 5X CULT MEMBERS.

Props: 2x blindfold, gaffa tape, marble top table with a hook in the centre, rope, ALL GIRLS wearing green amulets. Mobile, A purple satin cushion; on it sits a large silver knife, a voodoo doll about six inches long and a bunch of black sewing pins. The doll has a plasticine head resembling JAMEY.

Location:

Equipment: **STEADICAM, CRANE, TRACKS. NEED LOTS OF PIVOTS LINKING SHOTS**

SHOT LIST:

1. MATCH SHOT **Frame # 1176**  
At the Old Mill warehouse

P84 S91 Frame #1177



**INT.OLD MILL WAREHOUSE-EVENING P84 S91**

MATCH FRAME. SAME AS IN SHONA'S KITCHEN. CLOSE up on JAMEY'S taped mouth. He's struggling. A hand (SHONA'S) comes into shot and rips off the tape. JAMEY lets out a scream of pain. JAMEY(screaming out in pain)

>Aaaah! Fuck.

## TRACK BACK

WIDE We're in a large, disused, candle-lit warehouse. A mud-covered JAMEY and SPENCE sit back-to-back on top of a stone table in the middle of the room. They are blindfolded and trussed up, their mouths taped over. Both are wriggling about, trying to free the ropes that bind them.

Frame  
#1178



Seven leather-clad female bikers form a circle around them. SHONA and LINDA are standing at the head of the circle, dressed in tight basques and leather hot pants. All the girls wear identical amulets round their neck.

Frame  
#1178  
A



LINDA takes out her mobile phone camera from her back pocket and frames up on JAMEY.

Frame  
#1178  
B



SHONA walks towards JAMEY, she stifles a laugh. Her GANG snigger.

Frame  
#1178  
C



SHE, then rips off the tape and the blindfold simultaneously.

Frame  
#1179



CAMERA FLASH blinds JAMEY momentarily.

Frame  
#1180



JAMEY peers round the room at the circle of girls. He is totally baffled. He recognises SHONA.

JAMEY

>It's that old trout from the Speedway.

JAMEY smiles at her.

Frame  
#1182



SHONA gives him an evil stare.

Frame #1183



LINDA yanks the blindfold from SPENCE'S eyes.

Frame #1184



SPENCE screws his head round and forces his eyes open, squinting round the room. Totally baffled.

S109 Frame #1185



CAMERA pans round room. SPENCE'S POV C U of the cult members. CU of the GIRLS in their weird ill-fitting clothes.

Frame #1186



JAMEY smiles at SHONA, composing himself.

JAMEY

>We're really scared. What are you gonna do, sacrifice us to one of your lesbo gods?

SHONA

>Somethin' like that.

LINDA moves over to SPENCE.

Frame #1187



LINDA runs her finger across SPENCE'S face, seductively, then suddenly pulls the tape from his mouth

SPENCE (in agony)

> Ahhhhh!!

( furious)

Right. Un-fucking tie us now, you've had your little joke! Ya bunch of freaks!

Frame #1188



JAMEY looks round the room at the circle of biker chicks.

JAMEY

(cockily)

>Is this some kind of weird tupperware party?

Frame #1189



LINDA sticks her chest out and waves the tape at him.

LINDA

> Now you watch your mouth or I'll stick this back on, you ungrateful little boy. You'd be in the cop shop if we hadn't have saved you. You owe us.

JAMEY

>Oh, I get it. No way am I shaggin' any of you mutants.

Frame  
#1190



SPENCE smiles at one of the girls.  
SPENCE

>Well maybe her.

SPENCE turns for SHONA'S reaction.

Frame  
#1191



The GIRL smiles back.

S109

Frame  
#1192



LINDA pocks SPENCE in the eye, sadistically. SPENCE winces.  
SPENCE

>Ah!! What did you do that for?

LINDA shrugs.

SHONA ( O.S)

>Don't flatter yourself; we have more power over you than that.

Frame  
#1193



JAMEY sniggers. SPENCE'S reaction. Worried look.  
SPENCE

(whispering)

>Jamey. What the fuck is going on.

No answer.

Frame  
#1194



FULL FRAME Being carried - A purple satin cushion; on it sits a large silver knife, a voodoo doll about six inches long and a bunch of black sewing pins. The doll has a plasticine head resembling JAMEY.

Frame  
#1195



MARY, JAMEY'S ex, walks from the darkness of the room towards him. Her arms out-stretched, she is carrying the purple satin cushion. SHONA has a big grin on her face.

NOTE: Now 8 girls in room.

Frame  
#1196



JAMEY

(astonished)

(putting on a brave face)

>Mary! Not you as well. What the fuck is going on here? This a bad dream. It must be.

Frame  
#1197



MARY stares into his eyes.

MARY

>It's you're worst nightmare, Jamey boy.

SPENCE

>Hi Mary.

MARY ignores SPENCE. JAMEY looks down at the knife and the voodoo doll. He wonders what the hell is going on. He's putting on a brave face, but is starting to worry about the situation.

Frame  
#1198



JAMEY

( puts on a brave face)

>You never told me you were into kinky stuff. A bit of a dark horse, eh?

MARY grimaces at him. She hands the knife to LINDA,

JAMEY looks down at the knife in horror.

Frame  
#1199



JAMEY struggles. LINDA springs at JAMEY, cutting off a lock of his hair.

JAMEY

(furiously)

>What the fuck are you doin' ya nutter? Stop it. I've had enough of this fuckin' bullshit. Untie us, now! Come on.

Frame  
#1200



LINDA places the knife and the lock of hair on the cushion. SHONA'S hand comes into shot and takes the voodoo doll and the hair from the cushion.

Frame  
#1201



SHONA takes the voodoo doll and the hair from the cushion. She wraps the lock of hair around the doll's head, securing it with blue tack. Keeps her eyes on the doll at all times.

SHONA

>You got me into trouble, Jamey Barnes.

SPENCE

>Jamey, you dirty git!

Frame  
#1202



SPENCE chuckles.

SHONA

(shouts)

>Shut it!

SHONA slowly turns back round and composes herself.

Frame  
#1203



All eyes are on SHONA. CU of girls in room watching, intently. X 2/3 at most. Best.

Frame  
#1204



SHONA takes one of the pins from the cushion

Frame  
#1205



ARC round.

JAMEY

>You've been watchin' too much Harry Potter, fat lass. Witches are usually thin.

SPENCE

>Voodoo! They'll be flying round the room in a minute

JAMEY

>You must have some heavy-duty broomstick. Go get it. Give us a laugh. SHONA ignores their taunts. She holds the doll about two inches from JAMEY'S face.

SHONA

>Remember that wallet you stole from Crusher?

JAMEY

>You lifted it out of my jacket. I wondered what happened to that. Ya thievin' witch.

Frame  
#1206



This pushes SHONA over the edge. She sticks the pin into the thigh of the effigy.

Frame  
#1207



JAMEY

(shrieks with pain

>Aaaah! Sufferin' bollocks. Stop it!

JAMEY whimpers.

Frame  
#1208



The cult gasp - they can't believe it. Even SHONA is surprised. She quickly composes herself as the cult clap excitedly and bow towards her.

Frame  
#1209



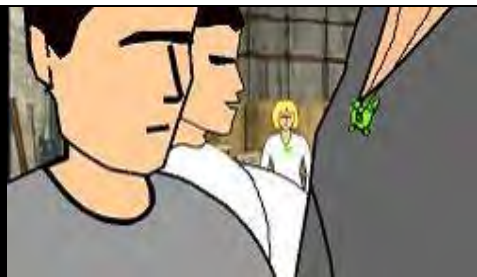
SHONA

(to the girls)

>See? I told you it would work!

SHONA turns back to JAMEY, then whispers softly in his ear.

Frame  
#12010



SHONA  
(off camera)

>That's just for starters.

SPENCE

>That's some trick.

Frame  
#1211



SHONA ignores SPENCE and leans on JAMEY.

SHONA

>Do you know that he gave me a bear hug and nearly broke my ribs? It took four guys to get him off me. When he did eventually calm down, I told him where I got it.

SPENCE obviously knows nothing about what SHONA is talking about. All the time trying to make sense of it.

S109

Frame  
#1212



SPENCE

>What's she on about?

JAMEY

>Dunno. She's mad.

Frame  
#1213



SHONA holds the pin, about to strike again.

JAMEY

>No, no. I'm sorry. It just slipped out, I didn't mean it. You're brilliant.

Frame  
#1214



JAMEY turns to SPENCE.

JAMEY

>Crusher couldn't punch a hole in a wet paper bag.

Frame  
#1215



LINDA

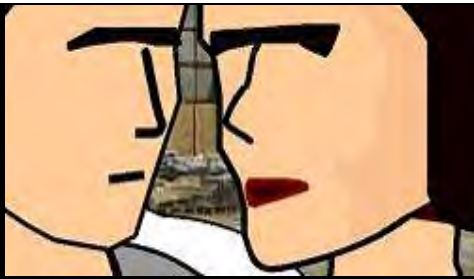
>He'll be here in a few minutes. You and he can have a 'wet paper bag' punching competition. That will be nice.

Frame  
#1216



WIDE.

Frame #1217



SHONA gets real close.

SHONA

>Shame your hands are tied, innit'? JAMEY sighs and curses under his breath.

Frame #1218



SPENCE wriggles his hand and manages to press the recall button on his phone, which is in his jeans' back pocket. The last number he rang was JEZ.

**P90 S92 EXT. HEARSE - EVENING** 2/8<sup>th</sup> length

Filming time + set up time: 1.5 hour total time Jez on phone in the HEARSE.

**Blocked with S94,S96,S98**

Cast: JEZ.  
Props: Mobile.  
Vehicle: HEARSE

Location:  
Equipment:  
SHOT LIST:

1. MID - JEZ is in the HEARSE in the High Street. He's on the mobile listening to SPENCE.  
**JEZ drives along the high street. His mobile rings. He answers.**

P90 S92 Frame #1219



**EXT. HEARSE - EVENING P90 S92**

JEZ drives along the high street. His mobile rings. He answers.

**P90 S93 INT. OLD MILL WAREHOUSE - EVENING** 2/8<sup>th</sup> length

**Blocked with S91,95,101,103,112,114**

Cast: JAMEY, SPENCE, SHONA, LINDA, MARY AND 5X CULT MEMBERS.  
Props: 2x blindfold, gaffa tape, marble top table with a hook in the centre, rope, ALL GIRLS wearing green amulets. Mobile, A purple satin cushion; on it sits a large silver knife, a voodoo doll about six inches long and a bunch of black sewing pins. The doll has a plasticine head resembling JAMEY.

Location:  
Equipment:  
SHOT LIST: **STEADICAM, CRANE, TRACKS. NEED LOTS OF PIVOTS LINKING SHOTS**

**SPENCE 'Me and Jamey used to come up to the Old Mill' Warehouse'**

P90 S93 Frame #1220



**INT. OLD MILL WAREHOUSE - EVENING P90 S93**

SPENCE

(shouting LOUD)

>Me and Jamey used to come up to the Old Mill Warehouse when we were kids, didn't we Jamey? Those were the days. This is where they used to store all the parts for the mine. The Old Mill Warehouse.

Frame #1221



JAMEY looks at SPENCE, totally baffled by his actions. SHONA looks at LINDA.

JAMEY

>What are you on about?

**P90 S94 EXT. HEARSE - EVENING. 2/8<sup>th</sup> length Blocked with S92,96,98**

Cast: JEZ  
Props: Mobile,  
Vehicle: HEARSE  
Location:  
Equipment:  
SHOT LIST:

1. MID - JEZ is in the HEARSE in the High Street. He's on the mobile listening to SPENCE.

**JEZ is on the other end of the line**

Frame #1222



**EXT. HEARSE - EVENING P90 S94**

JEZ is n the other end of the line wondering what the hell is going on.

JEZ

(on the phone)

>Spence? Is that you? Can you hear me? What's going on?

**P90 S95 INT. OLD MILL WAREHOUSE - EVENING 3/8<sup>th</sup> length**

**Blocked with S91,93,101,103,112,114**

Cast: JAMEY, SPENCE, SHONA, LINDA, MARY, 5x CULT MEMBERS.  
Props: 2x blindfold, gaffa tape, marble top table with a hook in the centre, rope, ALL GIRLS wearing green amulets. Mobile, A purple satin cushion; on it sits a large silver knife, a voodoo doll about six inches long and a bunch of black sewing pins. The doll has a plasticine head resembling JAMEY. 1x knife (CRUSHER)

Location:

Equipment: **STEADICAM, CRANE, TRACKS. NEED LOTS OF PIVOTS LINKING SHOTS**

SHOT LIST: 1.

**SPENCE 'We used to ride up Valley Road'**

**INT. OLD MILL WAREHOUSE - EVENING P90 S95**

SPENCE

(shouting)

>We used to ride up Valley Road on our Vespas, didn't we, Jamey?

SHONA runs round to SPENCE.

SHONA

>Oi! Loony, put a sock in it, will you?

Frame #1223



Frame #1224



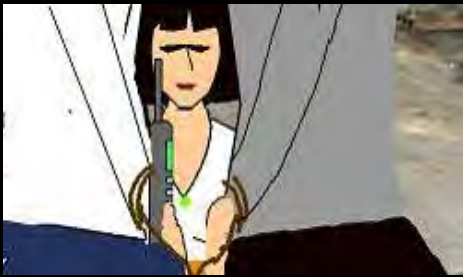
SHONA slaps SPENCE across the face. This time hard.

Frame  
#1225



SPENCE  
(furiously)  
>Will you stop doing that!

Frame  
#1226



LINDA walks behind SPENCE and sees the mobile in his pocket.  
She takes it from him.

Frame  
#1227



MOBILE.  
JEZ  
(over the phone)  
>Spence? Are you there? Spence?

Not in  
use  
Frame  
#1227  
A



Not in script. LINDA sticks it against her bottom and does a big fart  
into the receiver.

Frame  
#1228



LINDA smashes the mobile.

**P90 S96 EXT. HEARSE - EVENING 1/8<sup>th</sup> length**

**Blocked with S92 94,98**

**Traffic light PICK UP 20 minutes**

Cast: JEZ  
Props: Mobile,  
Vehicle: HEARSE

Location:

Equipment:

SHOT LIST:

1. JEZ is in the HEARSE in the High Street. He's on the mobile listening to SPENCE. -traffic lights on red.

**JEZ totally baffled**

Frame #1229



**INT. HEARSE - EVENING P90 S96**

**PICK UP**

Frame #1230



**EXT STREET / RED TRAFFIC LIGHT – EVENING**

**PICK UP**

**NOTE: CU OF TRAFFIC LIGHT ON RED.**

**P90 S97 EXT. HIGH STREET - EVENING.** 1/8<sup>th</sup> length

**Filming time+ set up: 1 hour Blocked with**

Cast: JEZ in hearse, MACVEY and DAVIS in Jag.

Props: Bandage (DAVIS)

Vehicle: MACVEY'S JAG, HEARSE

Location:

Equipment:

**SHOT LIST:**

1. WIDE - MACVEY and DAVIS pull up at the traffic lights in MACVEY'S JAGUAR. He spots JEZ waiting in the HEARSE across the road.

Frame #1231



**EXT. HIGH STREET - EVENING.P82 S97**

**MACVEY and DAVIS pull up at the traffic lights**

MACVEY and DAVIS pull up at the traffic lights in MACVEY'S JAGUAR. He spots JEZ waiting in the HEARSE across the road.

**P91 S98 INT. HEARSE - EVENING** 1/8<sup>th</sup> length

**Blocked with S92 94,96**

Cast: JEZ.

Props: Mobile.

Vehicle: HEARSE

Location:

Equipment:

**SHOT LIST:**

1. MID JEZ on the MOBILE. JEZ is in the HEARSE on the phone listening to SPENCE.  
JEZ(on the phone)>Spence? Spence!

Frame 1232



**INT. HEARSE - EVENING P91 S98**

JEZ  
(on the phone)

>Spence? Spence!

JEZ doesn't see the JAG. He too busy talking.

**P91 S99 INT. MACVEY'S CAR - EVENING 1/8<sup>th</sup> length**

**Filming time + set time: 40 minutes. Blocked with S119**

Cast: MACVEY, DAVIS.

Props: Bandage( DAVIS) in case he is in shot.

Vehicles: HEARSE, MACVEY'S JAGUAR

Location:

Equipment:

**SHOT LIST:**

1. MID - MACVEY Stopping the car further up the street. MACVEY and DAVIS watch JEZ through the back window.

Frame  
#1233



**INT. MACVEY'S CAR - EVENING P91 S99**

**MACVEY and DAVIS watch JEZ through the back window**

Stopping the car further up the street. MACVEY and DAVIS watch JEZ through the back window.

**P91 S100 EXT. STREET - EVENING 1/8<sup>th</sup> length**

**Filming time + set time: 30 minutes**

Cast: MACVEY, DAVIS, JEZ.

Props: Bandage (DAVIS)

Vehicles: MACVEY'S JAG, HEARSE

Location:

Equipment:

**SHOT LIST:**

1. JEZ drives off in a hurry up the High Street in the HEARSE. MACVEY and DAVIS follow in the JAGUAR

Frame  
#1234



**EXT. STREET - EVENING P91 S100**

**JEZ drives off in a hurry**

MACVEY and DAVIS follow.

**P91 S101 INT. OLD MILL WAREHOUSE - EVENING 1 6/8<sup>th</sup> length**

**Blocked with S91,93,95,103,112,114**

Cast: JAMEY, SPENCE, SHONA, LINDA, MARY, 5x CULT MEMBERS, and CRUSHER

Props: 2x blindfold, gaffa tape, marble top table with a hook in the centre, rope, ALL GIRLS wearing green amulets. Mobile, A purple satin cushion; on it sits a large silver knife, a voodoo doll about six inches long and a bunch of black sewing pins. The doll has a plasticine head resembling JAMEY. 1x knife (CRUSHER)

Location:

Equipment: **STEADICAM, CRANE, TRACKS. NEED LOTS OF PIVOTS LINKING SHOTS**

SHOT LIST:.

INT. OLD MILL WAREHOUSE - EVENING P91 S101

Frame  
#1235



CRUSHER suddenly barges through the warehouse door.

Frame  
#1236



JAMEY gasps.

CRUSHER slams the door shut (O.S)

Frame  
#1237



SHONA

> Crusher, darling.

(looking back at Jamey)

>Do come in.

SHONA runs over to CRUSHER and gives him a huge slobbering kiss. It's not nice.

SPENCE cranes his neck and sees CRUSHER.

(to Jamey)

>Oh, Jamey. What have you been up to?

Frame  
#1238



SPENCE

>Oh, Jamey. What have you been up to?

Frame  
#1239



SHONA whispers something in CRUSHER'S ear, then claps her hands and points to JAMEY.

Frame  
#1240



SHONA

>Release the little one.

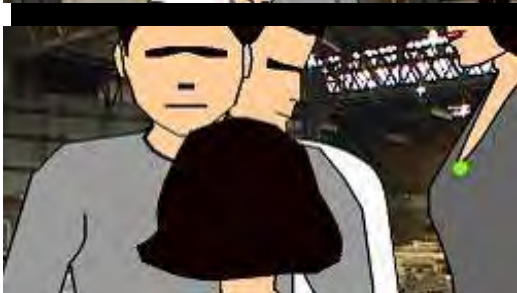
The GIRLS form a bigger circle.

Frame  
#1241



LINDA walks over and unties JAMEY'S hands then walks round the front of him and unties his feet.

Frame  
#1242



SHONA sniggers at JAMEY. JAMEY grins at LINDA. He would love to say something rude, but he's in enough trouble

Frame  
#1243



JAMEY jumps down from the table, all cocky, throwing the ropes on the ground.

JAMEY  
>It's about time too.

Frame  
#1244



SHONA  
>Crusher wants to fight you fair and square.

Frame  
#1245



CRUSHER approaches the circle. He unsheathes a large Bowie knife, grips the handle, whips it out and sticks it into a wooden supporting beam.

Frame  
#1246



JAMEY gulps and looks over at SPENCE.

Frame  
#1247



CRUSHER walks towards JAMEY.

Frame  
#1248



CRUSHER puts his fists up and walks towards JAMEY.

CRUSHER

>We'll dispense with the 'wet paper bag' round and go straight to the 'I'm gonna pull your fucking head off and stick it up your arse' round, shall we?

Frame  
#1249



JAMEY looks around the room at the GIRLS.

CRUSHER keeps an eye on JAMEY'S feet; he isn't going to be caught out a second time. JAMEY quickly throws a punch at CRUSHER. JAMEY'S hand comes off worse.

JAMEY

>Ow! For fuck sake!!!!

Frame  
#1250



CRUSHER punches JAMEY in the guts. He goes down in a heap, spluttering.

Frame  
#1251



PUNCH

Frame  
#1252  
1253  
1254  
1255  
1256  
1257

**P93 S102 EXT. OLD MILL WAREHOUSE-EVENING 4/8<sup>th</sup> length**

**Filming time + set up: 2 hours**

Cast: JAMEY, SPENCE, SHONA, LINDA, MARY, 5x CULT MEMBERS, CRUSHER, MACVEY, DAVIS.

Props: 1x GUN (MACVEY) 1x torch (JEZ).

Vehicle: HEARSE, JAG x6 MOTORBIKES. OLD VAN

Location:

Equipment: **STEADICAM, CRANE, TRACKS. NEED LOTS OF PIVOTS LINKING SHOTS**

**ARMOURER**

SHOT LIST:

1. SIX MOTORBIKES and a VAN are parked outside the front of the warehouse. JEZ pulls up in the HEARSE. He cautiously gets out and creeps over to the warehouse window.
2. MACVEY'S JAGUAR pulls up at the side of the building.
3. JEZ peers through the dirty window and sees JAMEY, SPENCE and the gang. Suddenly he feels a gun pressing into the back of his head. Frozen with fear, JEZ is dragged back by MACVEY.

MACVEY watch CRUSHER as he lifts JAMEY off the ground with one hand.

MACVEY>It's a bloody circus!

### MACVEY turns up

#### EXT. OLD MILL WAREHOUSE-EVENING P93 S102

Frame  
#1258



SIX MOTORBIKES and a VAN are parked outside the front of the warehouse. JEZ pulls up in the HEARSE.

Frame  
#1259



He cautiously gets out and creeps over to the warehouse window, HOLDING a TORCH.

Frame  
#1260



MACVEY'S JAGUAR pulls up at the side of the building.

#### ARMOURER

Frame  
#1261



JEZ peers through the dirty window and sees JAMEY, SPENCE and the gang. Suddenly he feels a gun pressing into the back of his head. Frozen with fear, JEZ is dragged back by MACVEY.

Frame  
#1262



MACVEY watch CRUSHER as he lifts JAMEY off the ground with one hand.

MACVEY

>It's a bloody circus!

#### P93 S103 INT. OLD MILL WAREHOUSE – EVENING 7 1/8 length

**Blocked with S91,93,95,101,112,114**

Cast: JAMEY, SPENCE, JEZ, SHONA, LINDA, MARY, 5x CULT MEMBERS, CRUSHER, MACVEY, DAVIS.

Props: 2x blindfold, gaffa tape, marble top table with a hook in the centre, rope, ALL GIRLS wearing green amulets. Mobile, A purple satin cushion; on it sits a large silver knife, a voodoo doll about six inches long and a bunch of black sewing pins. The doll has a plasticine head resembling JAMEY.

1 x knife (CRUSHER) 1x GUN (MACVEY) 1X TOURCH ( DAVIS has it now) bandage (DAVIS)

Location:

Equipment: Same lighting throughout.

**STEADICAM, CRANE, TRACKS. NEED LOTS OF PIVOTS LINKING SHOTS**

**ARMOURER**

SHOT LIST:

1. Fixed CRANE. When MACVEY enters CRANE up and tilt down to a angled top shot.

2.

MACVEY, JEZ and DAVIS enter the room.

INT. OLD MILL WAREHOUSE - EVENING P93 S103

Frame #1263



CRUSHER has JAMEY by the throat, high in the air. Suddenly, the warehouse door is flung open and JEZ is thrown into the room. MACVEY and DAVIS walk in behind him, holding the torch. CRUSHER drops JAMEY to the floor.

Frame #1264



MACVEY strolls round the room, pointing his gun, laughing at the situation.

DAVIS remains at the door keeping an eye on JEZ.

Frame #1265



CRUSHER  
(looking down at Jamey)

>Who the fuck is this?

Frame #1266



The gun swings into shot.

MACVEY  
(aggressively)  
(off camera)

>Never you mind, fat boy. Get in line. I'm first.

Frame #1267



JAMEY'S still on his knees, gasping for air. He looks at SPENCE as if to say, "How the hell did this happen?"

MACVEY nods at LINDA then points to SPENCE.

MACVEY

>Do us a favour love . . .

Frame #1268



MACVEY stands on JAMEY'S hand. JAMEY winces while he talks.

JAMEY

>Ah!!!

JAMEY winces.

Frame  
#1269



MACVEY  
(without looking down at Jamey)

>Shut it!

(to LINDA)

>Untie that creature and bring them over here.

SHONA'S GANG looks on, dumbfounded.  
SHONA approaches MACVEY. LINDA follows.

Frame  
#1270



SHONA

>Who the hell do you think you are?

LINDA pulls herself up to her full height.

LINDA

Yeah! What do you think you're playing at? Ya male chauvinist pig! This has got nothing to do with you. Why don't you crawl back under the rock you've just come from.

Frame  
#1270  
A



SHONA winks at LINDA as if to say. "That told him, girl!"

THE GANG (cocky,in unison)

(O.S)

Yeah! Go on. Bog off! Tossler!

MACVEY cocks his GUN and aims it at LINDA.

Frame  
#1270  
B



LINDA throws her hands in the air. This puts everyone in their place. Not a sound.

MACVEY

>That's better.

MACVEY nods in SPENCE'S direction. LINDA runs over and unties him.

MACVEY grabs JAMEY roughly by the lapels and pulls him to his feet, training his gun on CRUSHER as he does.

Frame  
#1271



SHONA edges her way towards the beam where CRUSHER stuck his knife.

Frame  
#1271



LINDA unties SPENCE.

Frame  
#1271



DAVIS picks up a stick and rounds up the GIRLS and JEZ.

Frame  
#1272



MACVEY spins JAMEY around and pulls him close.

MACVEY

>You, ya little shite, have a lot of explaining to do. Have you any idea how much in-convenience you've caused me?

JAMEY (frightened)

>What are you goin' to do with us?

MACVEY

>First we're going for nice cosy little drive. Try anything stupid and I'll hand you back to your friends. Do you hear me?

MACVEY pushes JAMEY away from him and looks threatening.

Frame  
#1273



MACVEY sees CRUSHER'S knife stuck in the beam behind SHONA. SHONA turns and glance at it, she grins, then makes a move.

Frame  
#1274



MACVEY springs at her and grabs her hand, but SHONA has a hold of the knife handle. MACVEY twists her arm up behind her back. He tries to cover the gang as they waltz around the room.

Frame  
#1275



MACVEY

>Let go, you fridge raider.

This sends SHONA into a rage. She claws at MACVEY'S hair with her free hand and they stare into each other's eyes as they wrestle. MACVEY'S almost breaking her arm now.

Frame  
#1276



Both of them are starting to feel pain, but neither make a sound. MACVEY aims his gun back at LINDA.

MACVEY

>I'm gonna count to three. One, two...

**ARMOURER**

Add: MacVey fires the gun into the rafters, debris falls. Screams. Jumps, this puts them into place.

Without hesitation SHONA lets go of the knife, then his hair. She rubs her arm and spits at him.

Frame  
#1277



Neither says a word; they just stare at each other.

Frame  
#1278



MACVEY rubs his head, then hands the knife to DAVIS, who unwillingly takes it.

Frame  
#1279



MACVEY  
>Keep them covered.

DAVIS looks ill at ease with the weapon.

MACVEY keeps his group covered. He walks backward and opens the door to the adjoining room. The room that MARY came from. Looks inside.

Frame  
#1280



MACVEY  
>Shift them in here.

SHONA has a handful of MACVEY'S hair, which she secretly slips into her pocket.

Frame  
#1281



MACVEY waves his gun, gesturing to CRUSHER and the girls to walk towards the room.

MACVEY  
>Right muppets, in.

Frame  
#1282



JEZ anxiously looks over at JAMEY.

JEZ  
>Jamey!

JAMEY shrugs as if to say "Sorry, mate."

Frame  
#1283



JAMEY and SPENCE look back at JEZ. JAMEY shrugs.

DAVIS (O.S.)  
>Hurry up! Shift your arses/ bahocky.

Frame  
#1284



JEZ apprehensively walks towards the adjoining room. The girls file in and follow.

SHONA, LINDA and CRUSHER walk towards MACVEY.

Frame  
#1285



JAMEY and SPENCE look at each other, then start edging slowly backwards towards the exit.

Frame  
#1285  
A



LINDA approaches MACVEY and comes real close. She runs her finger over the barrel of MACVEY'S gun, suggestively.

LINDA

> You're such a big man standing there behind that penis extension. What's it feel like to be inadequate? I wouldn't like to be you misses.

He clocks JAMEY and SPENCE.

Frame  
#1286



MACVEY  
(shouts)

>Hoy!!

JAMEY and SPENCE freeze in their tracks and spin round.

MACVEY stares at DAVIS and shakes his head.

Frame  
#1286  
C



MACVEY pushes her into the room without looking at her.

LINDA

> You just wait!!! WANKER!!! My big brother is gonna kill you!

>

He stares at DAVIS.

MACVEY

> Yeah! Whatever.

Frame  
#1287



DAVIS runs over to the lads and points the knife at them.

JAMEY and SPENCE fazed, shuffle back towards the rest of the gang..

Frame  
#1228



SHONA sashays' up to MACVEY and looks straight in the eye.

SHONA

(calm)

>I never forget a face, you know.

MACVEY(laughs)

>Bless! It would be hard to forget one as ugly as yours. Darwin's theory that all living species are modified descendents of earlier species rings true with you love.

SHONA

>You what?

MACVEY points towards the door and imitates the sound a baboon would make.

MACVEY

>OOH!

Frame  
#1289



SHONA gets his meaning. She snarls at him as he pushes her into the room.

Frame  
#1290



CRUSHER rushes forward. MACVEY points the GUN and gives him an evil stare.

MACVEY

>I'll let you into a little secret. When I was in my teens my mother was run over by one of you bearded super trolls. The culprit was never brought to justice. She spent the remainder of her life in a wheel chair. The chip on my shoulder would be greatly alleviated by putting a bullet in your big gut right now. So, don't push me.

Frame  
#1291



CRUSHER thinks about it, then grudgingly walks into the room.

JAMEY and SPENCE look bewildered.

Frame  
#1292



JAMEY smiles at CRUSHER, then MACVEY slams the door shut.

Frame  
#1293



MACVEY slams the door shut.

Frame  
#1294



MACVEY puts a large piece of timber against it.

Frame  
#1295



MACVEY walks towards JAMEY and SPENCE

MACVEY

> You don't half keep weird company.

Frame  
#1296



SPENCE puts his hand up.  
SPENCE (nervously)  
>Mr. MacVey, I think you'll agree with me that this is gettin' out of hand. We didn't mean to steal your truck.  
JAMEY  
>That's right. It just sort of happened. You see we...

Frame  
#1297



MACVEY butts in.  
MACVEY  
(angrily)  
>You'd better tell me where the contents of my truck are, or I'm gonna string you up by the balls and set the dogs on you.

Frame  
#1298



MACVEY  
>Do you hear me?

Frame  
#1299



MACVEY points the gun at JAMEY'S head. JAMEY flinches.  
MACVEY  
>What's with the stiff?

Frame  
#1300



JAMEY  
>Stiff what.  
MACVEY stares deep into JAMEY'S eyes, and lowers the pistol.

Frame  
#1301



MACVEY  
>Just one more fuckin' wisecrack, son...  
JAMEY  
>I haven't a clue what you're on about. Honest! When we left the truck the gear was in the back, in the coffin. It was. No shit!

**P100 S104 INT. OLD MILL WAREHOUSE/ADJOINING ROOM-EVENING**

1 1/8<sup>th</sup> length

**Blocked with S106**

Cast: SHONA, LINDA, MARY, CRUSHER, JEZ, 5x CULT MEMBERS.

Props: Voodoo doll (MACVEY), black pins.

Location:

Equipment:

**SHOT LIST:**

1. CU - SHONA takes the lock of MACVEY hair from her pocket and wraps it round the head of a voodoo doll.
2. WIDE - of all the gang watching SHONA.

**INT. OLD MILL WAREHOUSE/SIDE ROOM-EVENING**  
**P100 S104**

The room is only lit from a small skylight

**SHONA hold the voodoo doll**

THE GANG (in unison)

>Shona, I'm scared

>How are we going to get of here?

>I'm due to pick up my kids from my mothers.

SHONA takes the lock of MACVEY hair from her pocket and wraps it round the head of a voodoo doll.

Frame  
#1302



Frame  
#1303



Mobile phones for extra light source.

CRUSHER listens at the door.  
CRUSHER  
>Shush!

LINDA glares at JEZ and whispers to SHONA.

Frame  
#1304



LINDA  
>What will we do with this one?  
JEZ

I'm an innocent bystander. I've got nothing to do with this, whatever it is.

LINDA  
If you run with the crows you get shoot with the crows.

Frame  
#1305



SHONA takes out the lock of MACVEY'S hair and wraps it around the doll's head. The other's watch closely.

SHONA  
> We'll deal with him later. We have far more pressing matters to attend to.

1306  
1307  
1308



Frame  
#1309



The others watch closely.

JEZ is bamboozled.

Frame  
#1310



CRUSHER looks through a crack in the door.

CRUSHER  
>They're goin'.

We hear the sound of the main door slamming as MACVEY, DAVIS, JAMEY and SPENCE leave the building.

Frame  
#1311



SHONA does the business.

**Filming time + set up 3 hours**

Cast: JAMEY, SPENCE, MACVEY, DAVIS.

Props: Handgun.

Vehicle: MACVEY'S JAG

Location:

Equipment: HANDHELD

**ARMOURER**

SHOT LIST:

**PICK UP** THE 4 get in the JAG and it drives off. DAVIS drives MACVEY passenger's seat, the lads in the back – JAMEY back passenger's side.

1. DAVIS drives the JAGUAR.
2. MACVEY'S in the passenger seat. He leans round in the passenger's seat, pointing his gun at the lads.
3. JAMEY and SPENCE are in the back of the car. SPENCE >Come off it. Are you sayin' that the coffin in the back of the truck had a dead body in it? The lads look at each other. SPENCE >How the fuck did that happen? JAMEY shrugs his shoulders.
4. On MACVEY. >You tell me.
5. SPENCE leans in on JAMEY. SPENCE >It's you, your a fuckin' jinx. JAMEY>Don't call me that... SPENCE >You are. You must be.
6. CU JAMEY >Oh, I, blame me. It's never your fault. Is it?
7. 2 SHOT SPENCE( to Jamey) >If you and that dopey git hadn't transferred the gear into the coffin in the first place. JAMEY >I didn't know he had put in a coffin until...
8. On MACVEY(raging) >Shut-it, will you? Just one more w... Suddenly, MACVEY jumps out his seat and screams out in agony. MACVEY >Aaaah! Fuckin' Nora?!! Aaaah!
9. DAVIS looks at MACVEY in astonishment.
- 10.The lads duck in case the gun goes off accidentally.

**P90**  
**S105**  
**PICK**  
**UP**  
Frame  
#1312



**EXT. MACVEY'S CAR - EVENING P90 S105**

**OTHERSIDE the OLD MILL warehouse.**

**The 4 get in the JAG**

**PICK UP : Need this for pacing. The EXT is not in the script**

**PICK**  
**UP**  
Frame  
#1312  
**A**



**EXT. MACVEY'S CAR - EVENING P101 S105**

**MACVEY gets in last, passenger's side  
DAVIS is driving.**

**PICK UP**

**P101**  
**S105**

Frame  
#1313



**INT. MACVEY'S CAR - EVENING P101 S105**

**JAGUAR travels to funeral parlour**

**DAVIS is driving.**

Frame  
#1314



MACVEY leans round in the passenger's seat, pointing his gun at the lads. **ARMOURER**

Frame  
#1315



SPENCE  
>Come off it. Are you sayin' that the coffin in the back of the truck had a dead body in it?

Frame  
#1316



The lads look at each other.  
SPENCE  
>How the fuck did that happen?  
JAMEY shrugs his shoulders.

Frame  
#1317



MACVEY  
>You tell me.

Frame  
#1318



SPENCE leans in on JAMEY.  
SPENCE  
>It's you, you're a fuckin' jinx.  
JAMEY  
>Don't call me that...

Frame  
#1319



SPENCE  
>You are. You must be.

Frame  
#1320



JAMEY  
>Oh, I, blame me. It's never your fault. Is it?

Frame #1321



SPENCE

>If you and that dopey git hadn't transferred the gear into the coffin in the first place..

JAMEY

>I didn't know he had put in a coffin....

Frame #1322



MACVEY  
(raging)

>Shut-it, will you? Just one more w...

Suddenly, MACVEY jumps out his seat and screams out in agony, Grips his arm.

MACVEY

>Aaaah! Fuckin' Nora?!! Aaaah!

Frame #1323



DAVIS looks at MACVEY in astonishment.

Frame #1324



The lads duck in case the gun goes off accidentally.

**P102 S106 INT. OLD MILL WAREHOUSE/SIDE ROOM-EVENING**

1/8<sup>th</sup> length

**Blocked with S104**

Cast: SHONA, LINDA, MARY, CRUSHER, JEZ, 5x CULT MEMBERS.

Props: Voodoo doll (Macvey), black pins. 3 x mobile phones

Location:

Equipment:

SHOT LIST:

1. WIDE - SHONA pulls the pin from MACVEY'S effigy. In the background CRUSHER charges the door .

Frame #1325



**INT. OLD MILL WAREHOUSE/SIDE ROOM-EVENING**

**P102 S106**

**SHONA pulls a pin from MACVEY'S effigy**

CRUSHER charges at the door. JEZ watches in amazement.

**P103 S107 EXT. FUNERAL PARLOUR BACK ROOM) - EVENING**

4/8<sup>th</sup> length

**Filming time + set up: 40 minutes** **Blocked with 69**

Cast: JAMEY, SPENCE, MACVEY, DAVIS.

Props: Crow bar, 2x torches, 1x knife, 1x gun.

Vehicle: MACVEY'S JAG (out of shot, not necessary)

Location:

Equipment:

**SHOT LIST:**

1. CU of CROW bar in JAMEY'S hand. He breaks the lock.
- 2.4 shot on JAMEY, SPENCE, MACVEY and DAVIS. SPENCE holds a flashlight. MACVEY points the GUN and holds a flashlight, DAVIS holds the knife at his side.

Frame #1326



**EXT. FUNERAL PARLOUR (COLD ROOM) - EVENING P103 S107**

**Close-up of crowbar in JAMEY'S hand. Breaks lock**

Frame #1327



MACVEY, DAVIS, JAMEY and SPENCE are at the back door of the funeral parlour. JAMEY breaks off the door lock with the crowbar. MACVEY twitches and contorts, involuntarily. DAVIS has the knife at his side.

NOTE: SPENCE and MACVEY are holding flashlights.

**P103 S108 INT. FUNERAL PARLOUR (BACK ROOM) - EVENING**

**5/8<sup>th</sup> length**

**Filming time + set up 3 hours Blocked with S66,68**

Cast: JAMEY, SPENCE, MACVEY, DAVIS.

Props: Crow bar, 2x torches, 1x knife, 1x gun, coffins, trolleys, gravestones, calendar, 2 x blue tarpaulin sheet one (on floor).

Location:

Equipment:

**SHOT LIST:**

1. SPENCE shines the torch around the room.
2. JAMEY, DAVIS, MACVEY and SPENCE bump about in the dark. SPENCE walk over to the cremations calendar.
3. JAMEY throws open three empty coffins, which are sitting at the far end of the room.
4. SPENCE looks at the burial and cremations calendar on the wall. The only two NAMES on the chart have been crossed out. One on Friday, the other on Saturday.
5. CU of calendar. NOTE: EFFECT - BACKGROUND FULL SCREEN. CHARACTERS NORMAL. SPENCE >Jamey. I think you better look at this. JAMEY walks into shot.
6. 2 SHOT JAMEY and SPENCE . JAMEY (whispering) >Shit! Today is Sunday. SPENCE >Oh, bollocks.
7. MACVEY looks at the chart.
8. MACVEY calmly. He thinks for a moment. then holds out his hand to DAVIS. DAVIS hands him the pistol. MACVEY>Go back to the warehouse. I'll handle this.
9. MACVEY puts the revolver in his inside pocket. MACVEY >Looks like you've dug yourself onto a hole, boys.

Frame #1328

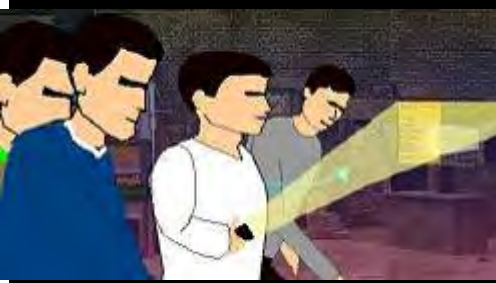


**INT. FUNERAL PARLOUR - EVENING P103 S108**

**SPENCE shines the torch around the room**

SPENCE shines the torch around the room.

Frame #1329



They bump about in the dark. SPENCE walk over to the cremations calendar.

Frame #1330



JAMEY throws open three empty coffins, which are sitting at the far end of the room.

Frame #1331



SPENCE looks at the burial and cremations calendar on the wall. The only two NAMES on the chart have been crossed out. One on Friday, the other on Saturday.

Frame #1332



**NOTE: EFFECT - BACKGROUND FULL SCREEN. CHARACTERS NORMAL.**

SPENCE  
>Jamey. I think you better look at this.

JAMEY walks into shot.

Frame #1333



JAMEY (whispering)  
>Shit! Today is Sunday.

SPENCE  
>Oh, bollocks.

Frame #1334



MACVEY looks at the chart.

Frame #1335



MACVEY calmly. He thinks for a moment. then holds out his hand to DAVIS.

DAVIS hands him the pistol.  
MACVEY  
>Go back to the warehouse. I'll handle this.



MACVEY puts the revolver in his inside pocket.  
MACVEY  
>Looks like you've dug yourself onto a hole, boys.

**P104 S109 EXT.WOODS-NIGHT**

1 5/8<sup>th</sup> length

**Filming time + set up: 1 x night Grave yard scene including flashback**

Cast: JAMEY, SPENCE, MACVEY, DAVIS.

Props: 2x shovels, 1x GUN. (two bullets up barrel), 1x **TOURCH**

Location:

Equipment:

**Note: a CU of the moon will be inserted; this will be the supposed main light source.**

**TOURCH to fill in.**

**ARMOURER**

**SHOT LIST:**

1. JAMEY and SPENCE stand in their newly dug graves.
2. REVERSE over MACEY'S shoulder, pointing his GUN. JAMEY and SPENCE in background.
3. CU on MACVEY intensity is scary.
4. CU. SPENCE (pleading) >OK. We've learned our lesson. We won't do this again...ect
5. CU MACVEY. >If I called you a simpleton, it would be unkind to simple people. ...ect
6. 3 SHOT MACVEY bends down and looks in on the lads . MACVEY>Do you think I'd just give you a wee scare then let you toddle off back to your sad, tawdry little lives?...ect. MACVEY stands.
7. EX CU Down the barrel. MACVEY opens the GUN chamber. We see two bullets. He closes the chamber and spins it.
8. MACVEY opens the gun chamber, then spins it. We see two bullets.
9. Gun in foreground. MACVEY flicks the chamber shut. JAMEY and SPENCE show signs of real fear. JAMEY crouches down and puts his hands over his ears. SPENCE tries to jump out of the hole. MACVEY swings the gun round stopping him in his track. MACVEY >Where the fuck do you think you're going? MACVEY twitches as he points the gun back at JAMEY. Keeping his eye on SPENCE.
10. CU JAMEY puts his hands over his ears.
11. REVERSE MACVEY takes aim at JAMEY.
12. Focus on gun. MACVEY fires, the chamber is empty.
13. On JAMEY and SPENCE. The lads leap into the air and scream, then look at one another. They're terrified.
14. CU. MACVEY (sniggering) >Oops!
15. CU. MACVEY cocks the gun again.
16. CU. MACVEY >Russian roulette. Such a noble and gentlemanly way to die. Don't you think?
17. 3 SHOT .MACVEY'S face is contorted. He aims at SPENCE.
18. JAMEY and SPENCE look at each other. Is this the end?
19. 2 SHOT over JAMEY'S shoulder SPENCE> Why did you pull the race? It was yours. JAMEY>I'm sorry Spence. SPENCE shrugs.
20. To Camera. MACVEY squeezes the trigger. The hammer moves back then releases, striking the firing pin. We here no sound, but flames leap from the muzzle, then the haze of gunsmoke.

**Digging graves**

**EXT. WOODS-NIGHT P104 S109**

Frame  
#1337



Note: need a **TORCH** on site as the light source.

JAMEY and SPENCE stand in their newly dug graves.

Frame  
#1338



**ARMOURER**

MACVEY stands over them. They throw their shovels out.

Frame  
#1339



MACVEY intensity is scary.

Frame  
#1340



SPENCE

(pleading)

>OK. We've learned our lesson. We won't do this again. No one knows. Can't you just let us go? We won't say anything. Promise!

Frame  
#1341



MACVEY

>If I called you a simpleton, it would be unkind to simple people. You don't get it do you?

Frame  
#1342



MACVEY bends down and looks in on the lads.

MACVEY

>Do you think I'd just give you a wee scare then let you toddle off back to your sad, little dung-heap lives? There's a price to pay for inconvenience.

Frame  
#1343



MACVEY stands. He opens the GUN chamber. We see two bullets. He closes the chamber and spins it.

Frame  
#1344



MACVEY opens the gun chamber, then spins it. We see two bullets.

Frame  
#1345



CHAMBER spinning. Two bullets, only.

Frame  
#1346



MACVEY flicks the chamber shut. JAMEY and SPENCE show signs of real fear.

Frame  
#1347



JAMEY crouches down and puts his hands over his ears.

SPENCE tries to jump out of the hole.

MACVEY swings the gun round stopping him in his tracks.

Frame  
#1348



MACVEY

>Where the fucks do you think you're going?

Frame  
#1349



MACVEY twitches as he points the gun back at JAMEY. Keeping his eye on SPENCE.

Frame  
#1340



JAMEY

Frame  
#1341



MACVEY takes aim at JAMEY.

Frame  
#1342



MACVEY fires, the chamber is empty.

Frame  
#1343



The lads leap into the air and scream, then look at one another. They're terrified.

Frame  
#1344



MACVEY  
(sniggering)

>Oops!

Frame  
#1345



MACVEY cocks the gun again

JAMEY and SPENCE sink back into their graves.

Frame  
#1346



MACVEY

>Russian roulette. Such a noble and gentlemanly way to die. Don't you think?

Frame  
#1347



MACVEY'S face is contorted. He aims at SPENCE.

Frame #1348



JAMEY and SPENCE look at each other. Is this the end?

SPENCE

>Why did you pull the race? I was yours.

Frame #1349



JAMEY and SPENCE look at each other. Is this the end?

JAMEY

>I'm sorry Spence.

SPENCE shrugs.

Frame #1350



To Camera.

MACVEY squeezes the trigger. The hammer moves back then releases, striking the firing pin.

We here no sound, but flames leap from the muzzle, then the haze of gunsmoke.



for 2D **ARMOURER**

**P105 S110 EXT.POLICE STATION - EARLY MORNING 3/8<sup>th</sup> length**

**Filming time + set up: 4 hours Blocked with S135**

Cast: JAMEY, JEZ.

Props:

Location:

Equipment:

SHOT LIST:

1. The camera pans down from Police sign to find JAMEY and JEZ.
2. WIDE. JAMEY walks out of the police station with JEZ. He squints when he sees daylight. Exhausted but relieved, he is recounting the night's events to JEZ. They walk down the stairs.
3. 2 SHOT. JAMEY and SPENCE. JAMEY >One minute he was standin' there, the next he was lyin' face down in the dirt. I'll never forget the expression on his tortured face.

Frame #1351



**A FLASH OF LIGHT**

Frame #1352



**EXT.POLICE STATION-EARLY MORNING P105 S110**

The camera pans down from Police sign to find JAMEY and JEZ.

Frame #1353



JAMEY walks out of the police station with JEZ. He squints when he sees daylight. Exhausted but relieved, he is recounting the night's events to JEZ. They walk down the stairs.

Frame #1354



JAMEY

>One minute he was standin' there, the next he was lyin' face down in the dirt. I'll never forget the expression on his tortured face.

A FLASH OF LIGHT:

CUT TO FLASHBACK:

Frame #1355



A FLASH OF LIGHT into what really happened.

**P106 S111 EXT. WOODS – NIGHT 5/8<sup>th</sup> length**

Cast: JAMEY, SPENCE and MACVEY.

Props: 1x GUN 2 bullets

Location:

Equipment:

**ARMOURER**

SHOT LIST:

1. MID MACVEY.IN SLOW MOTION MACVEY starts to squeeze the trigger. We see the fear in SPENCE'S eyes. The hammer moves back, then releases, striking the firing pin. JAMEY screams out.

Frame #1356



**EXT. WOODS - EVENING P106 S111**

Flash back - what really happened at grave

IN SLOW MOTION MACVEY starts to squeeze the trigger. We see the fear in SPENCE'S eyes. The hammer moves back, then releases, striking the firing pin. JAMEY screams out.

Frame #1357



We see the fear in SPENCE'S eyes.

Frame  
#1358



The hammer moves back,

Frame  
#1359



JAMEY screams out, then,  
JAMEY

>No!

NOTE: 3<sup>rd</sup> reflection echo.

Frame  
#1360



MACVEY flinches, then screams in agony. The gun goes off,  
missing SPENCE by inches.

Frame  
#1361



**ARMOURER**

MACVEY'S face contorts with pain. 1

Frame  
#1362



MACVEY holds his arm, then his shoulder.

**P106 S112 INT. OLD MILL WAREHOUSE – NIGHT**

2/8<sup>th</sup> length

**Blocked with S91,93,95,101,103,114**

Cast: SHONA, LINDA, CULT MEMBERS, Note:(not MARY)

Props: 2x blindfold, gaffa tape, marble top table with a hook in the centre, rope,  
ALL GIRLS wearing green amulets. Mobile, A purple satin cushion; on  
it sits a large silver knife, a voodoo doll about six inches long and a  
bunch of black sewing pins. The doll has a plasticine head resembling  
MACVEY. 1x knife (CRUSHER)

Location:

Equipment:

SHOT LIST:

1. The effigy of MACVEY sits on the stone table in the middle of the warehouse. SHONA pulls out a pin  
from the effigy's arm.

**JEZ sneaks out without the gang seeing him.**

Frame #1363



**INT. OLD MILL WAREHOUSE - NIGHT P106 S112**

**SHONA pulls the pin**

The effigy of MACVEY sits on the stone table in the middle of the warehouse. SHONA pulls out a pin from the effigy's arm. JEZ sneaks out without the gang seeing him.

**P106 S113 EXT. WOODS – EVENING 1/8<sup>th</sup> length**

Cast: JAMEY, SPENCE, and MACVEY.

Props: 1x GUN 2x bullets.

Location:

Equipment:

**ARMOURER**

SHOT LIST:

1. MACVEY writhes about, holding various parts of his body, then finally his heart.

Frame #1364



**EXT. WOODS - EVENING P106 S113**

**MACVEY writhes about**

MACVEY writhes about, holding various parts of his body, then finally his heart.

**P106 S114 INT. OLD MILL WAREHOUSE-NIGHT 1/8<sup>th</sup> length**

Cast: SHONA, LINDA, CULT MEMBERS, Note:(not MARY)

Props: 2x blindfold, gaffa tape, marble top table with a hook in the centre, rope, ALL GIRLS wearing green amulets. Mobile, A purple satin cushion; on it sits a large silver knife, a voodoo doll about six inches long and a bunch of black sewing pins. The doll has a plasticine head resembling MACVEY. 1x knife (CRUSHER)

Location:

Equipment:

SHOT LIST:

1. SHONA'S cults stand in line facing the table. One by one the girls stick a pin into MACVEY'S effigy, then stand back from the table. LINDA, the last of the girls crosses her fingers, then sticks the pin in.

Frame #1365



**One by one the girls stick a pin into MACVEY'S effigy.**

**INT. OLD MILL WAREHOUSE-NIGHT P106 S114**

SHONA'S cults stand in line facing the table. One by one the girls stick a pin into MACVEY'S effigy, then stand back from the table. LINDA, the last of the girls crosses her fingers, then sticks the pin in.

**P106 S115 EXT. WOODS - NIGHT**

**2/8<sup>th</sup> length**

Cast: JAMEY, SPENCE, and MACVEY.

Props: GUN 2x bullets.

Location:

Equipment:

**ARMOURER**

**SHOT LIST:**

1. 3 SHOT. Over JAMEY and SPENCE'S shoulders.. MACVEY holds his heart, squeals out loud, then crashes to the ground, dead.
2. MACVEY has one last look at the lads and then he's dead. SPENCE and JAMEY stare at each other in disbelief. JAMEY and SPENCE scramble form the graves.

**MACVEY holds his heart**

**EXT. WOODS - NIGHT P106 S115**

Frame #1366



MACVEY holds his heart, squeals out loud, then crashes to the ground, dead.

JAMEY (voice-over to Jez)

>Shona and the rest of her cronies were released. The coppers laughed at all the voodoo doll shit. They reckon MacVey just died of a heart attack.

Frame #1367



MACVEY on the ground, twitching.

Frame #1368



MACVEY has one last look at the lads and then he's dead. SPENCE and JAMEY stare at each other in disbelief,

Frame #1369



They scramble form the graves.

**P107 S116 EXT. POLICE STATION – EARLY MORNING 3<sup>page</sup> length**

Cast: JAMEY, SPENCE, JEZ,

Props: Cigarettes and matches

Location:

Equipment:

**SHOT LIST:**

1. SPENCE lights up a cigarette as he walks down the stairs towards JAMEY and JEZ.
2. WIDE JAMEY and JEZ are at the bottom of the Police Station stairs. SPENCE>Jesus! What a night, eh.
3. 3 SHOT- JEZ>But what happened to the gear? SPENCE>It must have gone up in smoke. JEZ>Man, what a waste! What about Shona and the rest of her cronies? JAMEY>The coppers just laughed at all the voodoo doll shit. They reckon MacVey just died of a heart attack.
4. GRANDAD, mad as hell, barges out through the police station door, walks down the stairs and pulls JAMEY to one side.
5. GRANDAD walks up to JAMEY. GRANDAD (looking at Spence)>I'll have words with you in a minute.
6. GRANDAD and JAMEY in foreground. SPENCE and JEZ in background straining their ears to hear. GRANDAD (to Jamey) (angry) > You are a bloody idiot.....
7. CU JAMEY (genuine)>I know.....

8. 2 SHOT of SPENCE and JEZ listening.

9. CU GRANDAD>Is that the only word you know?

10. 2 SHOT JAMEY (quietly)>For once in my life I really am. Standing in that ...ect. GRANDAD looks over at SPENCE, then turns back to JAMEY. GRANDAD (softens) Look, laddie, ect JAMEY>I understand. GRANDAD (forcefully) >Do you? ...ect.

11. WIDE. JAMEY (nods)>I can do it. GRANDAD cracks a smile. They shake hands.  
**SPENCE walks out the door**

Frame  
#1370



**STATION – EARLY MORNING P107 S116**

He lights up a cigarette as he walks down the stairs towards JAMEY and JEZ.

Frame  
#1371



SPENCE  
>Jesus! What a night, eh.

Frame  
#1372



JEZ  
>But what happened to the gear?  
SPENCE  
>It must have gone up in smoke.  
JEZ  
>Man, what a waste! What about Shona and the rest of her cronies?

Frame  
#1372  
SAME  
FRAME



JAMEY  
>The coppers just laughed at all the voodoo doll shit. They reckon MacVey just died of a heart attack.

Frame  
#1373



GRANDAD, mad as hell, barges out through the police station door, walks down the stairs and pulls JAMEY to one side.

SPENCE stubbs his cigarete.

SPENCE  
(under his breath)  
Fuck!!!

Frame  
#1374



GRANDAD  
(looking at Spence)  
>I'll have words with you in a minute.

He swivels and directs his wrath towards JAMEY

Frame  
#1375



GRANDAD

>You are a bloody idiot. It's only by the grace of God that you and your pal over there aren't down the mortuary. If ever there was a time you needed sense knocking into you, it's now.

mFrame  
#1376



JAMEY  
(genuine)

>I know. I'm really sorry.

Frame  
#1376



SPENCE and JEZ listening.

Frame  
#1376



GRANDA steps from the pavement into the middle of the road, trying to contain his anger.

Frame  
#1376



JAMEY  
(quietly)

>For once in my life I really am. Standing in that grave with a gun pointing in my face made me wake up to a few things. I know I've been a fool. Grandad, I'll make it up to you, I promise.

Frame  
#1376



GRANDAD

>Your promises are as hollow as the wind.

JAMEY bows his head.

JAMEY

>From now on I'm gonna work hard. I'll win the championship. You'll see.

Frame  
#1376



GRANDAD

(butting in)(angry)

>This isn't about f-ing Speedway; it's about sorting your life out. A stretch in jail and your career's over. That probably didn't even occur to you, did it?

Frame  
#1377



JAMEY shrugs.

GRANDAD glances back at SPENCE and it weakens his resolve.

After a moment.

Frame  
#1378



GRANDAD (softens)

Look, laddie, I was the same at your age; I too dreamt of being a champion. I know what's driving you... But you have to take those blinkers off and sort your life out. Or as sure as damn it, trouble will drag you down, and you'll lose your dream. It happened to me... I also played the fool, I threw it away. And I would be a fool once more if I let it happen to you. Do you understand?

JAMEY

>I understand.

GRANDAD (forcefully)

>Do you? I'm not so sure.

Frame  
#1379



JAMEY tries to look him in the eye, he can't.

>I'm willing to make a deal. You move back into the cottage and prove to me that you aren't a lost cause, and I will help you become the finest Speedway rider Scotland's ever seen.

JAMEY'S face lights up.

GRANDAD

>But I'm warning you now, the slightest bit of trouble and you're back out in the wilderness.

JAMEY(sincere)

>Believe me Grandad.

Frame  
#1380



After a moment, GRANDAD holds out his hand.

GRANDAD(smiles)

>When you make a promise to a man you shake his hand.

Frame  
#1381



A huge smile spreads over JAMEY'S face. He extends his hand.

GRANDAD cracks a smile.

They shake hands.

### FRAME- JAMEY, SPENCE and GRANDAD'S reflections on the water

**P110 S117 EXT. BANKS OF LOCH LOMOND 2/8<sup>th</sup> length**

**Filming time + set up: 2 hours. No dialogue**

Cast: JAMEY, SPENCE, GRANDAD

Props: Urn, ashes, All dressed in black

Location:

Equipment:

SHOT LIST:

1. JAMEY, SPENCE and GRANDAD stand with their backs to the CAMERA. Loch Lomond in front. Slow CAMERA TRACK tighten shot.
2. 3x Front.
3. GRANDAD scatters the ashes.
4. CU of GRANDAD scattering the ashes.
5. CGI reflections of JAMEY, SPENCE and GRANDAD faces on the water. The CAMERA follows the ashes until they are no more, then pans up to a wide vista of the rolling hillside behind.
6. Vista of the LOCH
7. Same frame as shot 1 3x with their backs to us.

Frame  
#1382



**P110 S117 EXT. BANKS OF LOCH LOMOND**

A golden sun dances on the waters of Loch Lomond.

JAMEY, SPENCE, GRANDAD, all dressed in black, are standing on the banks.

Frame  
#1383



GRANDAD holds an urn with his departed wife's ashes.

Frame  
#1383



He unscrews the lid and scatters the ashes into the loch.

Frame  
#1384



CU

Frame  
#1386

**FX**



The CAMERA follows the ashes until they are no more, then pans up to a wide vista of the rolling hillside behind.

JAMEY SPENCE and GRANDAD'S REFLECTION in the water (POST)

Frame #1387



V1

Frame #1388



V2

Frame #1389



V3

Frame #1390



Same frame as beginning.

**P110 S118 EXT. KILMORE SPEEDWAY (PITS – DAY) 1/3/8<sup>th</sup> length**  
**Filming time + set up: 30 minutes**

Cast: JAMEY, SPENCE, GRANDAD, EXTRAS.

Props: Prop

Vehicles: JAMEY'S SPEEDWAY BIKE. OTHER BIKES in the background.

Location:

Equipment:

SHOT LIST:

1. GRANDAD and SPENCE in foreground watching JAMEY completing a time trial. GRANDAD (to Spence) > That was good, but he needs to tack a lot faster on the bends, there's too much drag. We need more power from that bike. Drop a link from the drive chain.
2. 2 SHOT. GRANDAD and SPENCE. GRANDAD walks off towards the pits. GRANDAD > Let me have a look at it. SPENCE smiles and follows him.

**GRANDAD and SPENCE watching JAMEY**

Frame #1382



**EXT. KILMORE SPEEDWAY (PITS/TRACK) - DAY P110 S118**

JAMEY slows his BIKE down after just completing a time trial. GRANDAD and SPENCE are at the outer barrier watching him.

GRANDAD  
(to Spence)

> That was good, but he needs to tack a lot faster on the bends, there's too

much drag. We need more power from that bike. Drop a link from the drive chain.

Frame  
#1383



GRANDAD walks off towards the pits.

GRANDAD

>Let me have a look at it.

SPENCE smiles and follows him.

**P111 S118 EXT. KILMORE SPEEDWAY (PITS) – DAY**

Filming time + set up: 1 hour

Cast: JAMEY, SPENCE, GRANDAD, , EXTRAS.

Props:

Vehicles: JAMEY'S SPEEDWAY BIKE. OTHER BIKES in the background.

Location:

Equipment:

SHOT LIST:

1. WIDE. JAMEY pulls in, stops and takes of his helmet. GRANDAD walks up to him.

**GRANDAD and SPENCE walk to the pits area**

Frame  
#1384



**EXT. KILMORE SPEEDWAY (PITS) - DAY P111 S119**

JAMEY pulls in, stops and takes of his helmet. GRANDAD walks up to him.

Frame  
#1385



Frame  
#1386



GRANDAD

That was good, but your bike needs attention. And don't fire all your guns at once: leave some for the corners.

Frame  
#1386A

GRANDAD

Jamey, I never thanked for the present. It's appreciated.

JAMEY

I'm glad you liked it

(glancing at Spence)

Frame  
#1386B

Spence chipped in for it as well. It was Gran's idea, actually. She said it would make you happy.

GRANDAD

And it does.

Frame  
#1386C

GRANDAD places a hand on JAMEY'S shoulder. Suddenly JAMEY jumps into the air and creams out, holding his left buttock

Frame  
#1386D

GRANDAD

>What's wrong, laddie?

JAMEY

(rubbing his buttock)  
>It's only Shona. I get a visit from her every now and again.

**P112 S119 INT. SHONA'S BEDROOM – NIGHT 2/8<sup>th</sup> length**

**Filming time + set up: 2hours**

Cast: SHONA (demented)

Props: Voodoo doll (JAMEY), black pins, bucket full of voodoo dolls, picture of CRUSHER on the wall with darts sticking in it. Darts x 4.

Location:

Equipment:

SHOT LIST:

1. CU SHONA sits on her bed, a demented look on her face.
2. WIDE. SHONA holds JAMEY'S effigy. She pulls out a pin form the left buttock. SHONA throws the effigy of JAMEY into a basket, which contains six other dolls, all with different faces.
3. CU of basket with six dolls.

Frame  
#1387



**INT. SHONA'S BEDROOM - NIGHT P112 S119**

SHONA sits on her bed, a demented look on her face.

Frame  
#1388



SHONA holds JAMEY'S effigy. She pulls out a pin form the left buttock.

JAMEY

(voice-over)

>I think she's gettin' bored with me. Either that or she's losin' her touch!

Frame  
#1389



SHONA throws the effigy of JAMEY into a basket, which contains six other dolls, all with different faces.

**P112 S120 EXT.KILMORE SPEEDWAY PITS – DAY 5/8<sup>th</sup> length**

Cast: JAMEY, 3x RIDERS

Props:

Vehicles: JAMEY'S SPEEDWAY BIKE+ OTHERS

Location:

Equipment:

SHOT LIST:

1. WIDE On JAMEY as he speeds out of the pits and onto the tracks.
2. Four Speedway bikes slide round the last corner.
3. FREEZE FRAME on JAMEY.

Frame  
#1390



**EXT. KILMORE SPEEDWAY PITS - DAY 112 S120**

JAMEY revs up, speeds out of the pits and on to the track.

Frame #1391



Four Speedway bikes slide round the last corner.

Frame #1392



**FREEZE FRAME on JAMEY.**  
The **TITLE** pull out slightly towards the audience.

End credits start.

Main characters - MACVEY-SPENCE-JEZ-GRANDAD- SHONA  
-LINDA-CRUSHER- JAMEY last.

**P111 S121 EXT. FUNERAL PARLOUR – DAY 5/8<sup>th</sup> length**

Filming time + set up: 2 hours **Blocked with S44**

Cast: JIMMY, GEORGE.  
Dress: 2x Undertaker's outfits  
Props: Coffin, trolley, joint, lighter.  
Vehicle: HEARSE Daimler D20

Location:  
Equipment:  
SHOT LIST:

1. WIDE GEORGE and JIMMY wheel a coffin out of the funeral parlour. They lift the coffin into the back of the hearse.
2. 2 Shot. JIMMY has a STONKING big joint hanging out the side of his mouth. Both men snigger. JIMMY (coughing) >This shit's bad.
3. 2 Shot GEORGE>Actually, I think it's quite good. Both men laugh hysterically. They close the door and drive off into the distance.
4. Wide of the hearse driving through the Highlands.

**JIMMY and GEORGE light the joint**

P100 S140

Frame #1393



**EXT. FUNERAL PARLOUR - DAY P111 S121**

GEORGE and JIMMY wheel a coffin out of the funeral parlour.

Frame #1394



They lift the coffin into the back of the hearse.

JIMMY has a STONKING big joint hanging out the side of his mouth. Both men snigger.

Frame  
#1395



JIMMY  
(coughing)  
>This shit's bad.

Frame  
#1396



GEORGE  
>Actually, I think it's quite good.  
  
Both men laugh hysterically.

PICK UP



PICK UP

Note: Need this for end titles.

Frame  
#1397

EXT. HIGHLAND ROAD – DAY

The HEARSE drives into the Loch.

*Jade Carmen*



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26/06/08 3/06/08 5/6/08 18/5/09 30/10/09 11/1/09 23/1/1027/1/10  
11/2/10 1 2/2/10

PUSH INS Fast/Slow

- 1)Focus
- 2)Tension
- 3)Significance
- 4)Opening up
- 5)Taking in
- 6)Trying to understand
- 7) Realizing
- 8) Trying to Decide
- 9) Resolve
- 10 Anticipation

Try and have a wide master to close the scene when we can.

CROWD SHOTS

Place them deeper and closer, then use a long lens which automatically makes the frame more open at the same time compressing the space. Fill in any gaps around the edges to make it infinite.

**Frame#1** Star Sky replacement -  
P1 S1 EXT. HOUSE - NIGHT

**Frame#725** CGI reflection on JAMEY'S helmet VISOR  
S47 EXT. COAST ROAD (DRIVING) - DAY.

**FRAME#1386** - JAMEY, SPENCE and GRANDAD'S reflections on the water  
S117 EXT. BANKS OF LOCH LOMOND

PICK UP



I NVERARY - LOCH FYNE - ARGYLL

Kilmore

Note: need this for establisher of

Equipment: Cameras Red One

CAMERA for Bikes Toshiba 1K-HD1 camera Top Gear

TIMESLICE films 0203 004 0762 SW18 London

<http://www.youtube.com/watch?v=ocKj81CiKZA> skate

[http://www.youtube.com/watch?v=XC\\_QL8EItY0](http://www.youtube.com/watch?v=XC_QL8EItY0) dolphin

Props: Extras

Old clock ( funeral parlour when they wake, loud clock ticking, then they wake.

Stuffed teddy. Field scene Lizzy, Beth. It's hung from a tree behind them.

Start.

Darts X4 Crushers photo on the wall Shona's bedroom.



United Kingdom / Scotland / Highland



