

A Life Time

By

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FADE IN: EXT. FOREST - DAWN OF TIME - DAY

Dawn breaks over a thick, lush, green forest. The sunlight plays between the trees and through the canopy. Movement stirs as animals awake.

SAM (V.O)

I have lived (beat) countless lives. I was there in the beginning. To my mind the most peaceful time our planet has ever seen...and ever will see.

Small insects climb trees, animals care for their young, predators chase their prey.

EXT. WOODLAND - NIGHT

A Neanderthal hunter hides beneath forest debris. His eyes fixed on a deer, grazing on the foliage. He quietly readies his spear.

SAM (V.O)

I have grown, built, adapted, loved, killed, (beat) evolved.

The hunter strikes and thrusts his spear forward.

EXT. MARKET SQUARE - MESOPOTAMIA (3100 BC) - DAY

A busy market square plays home to many trades, buying and selling various items.

The sun beats down over the square. A man in the middle of the square drops to the floor and clenches his chest.

A woman screams but no one rushes to help.

SAM (V.O)

Like others around me, I followed what I was told. I never questioned why those I knew died (beat) whilst I continued to live on. An unending life.

We notice a Sam buying a small piece of fruit from a stand.

INT. ROMAN SENATE HALL (509 BC) - DAY

A chaotic Roman room is filled with members of senate stood arguing.

Some shout and point, others sit calmly trying to avoid the debate.

SAM (V.O)

I decided not to stand by and idly
watch as others attempted to live
their lives to the fullest.

One man rises above the chaos and speaks some unheard words. Everyone else takes their seats, shocked as to what they hear.

Sam walks past the entrance, dressed as a servant, carrying water.

EXT. MONGOLIAN PLAIN (1227 AD) - DAY

A Mongolian horde, five hundred strong, rampage over vast wasteland.

They transcend upon towards an vulnerable town.

SAM (V.O)

I too would live my life as if each
day was my last... Each day
continued, on and on.

Sam sits on a horse at the front gate facing the horde.

Sam peers up at the horde, dressed in cloth armour and a sword in hand.

INT. GLOBE THEATRE (1601) - DAY

Actors perform the ending of Hamlet to an unruly crowd.

Those standing cheer and cry out whilst the play is being performed

Hamlet is killed in the performance.

SAM (V.O)

I cannot end my life. Sometimes I
wish I could forget. But I don't
want to risk it.

Sam sits in the upper seats.

He notices another man sitting opposite the theatre, staring at him intently.

SAM (V.O)
If I rid myself of the memories. I
would forget about him.

EXT. BATTLE OF WATERLOO (1815) - DAY

Sam and the man from the Globe battle the French.

They stop below a hill and rest against the upturned ground, caused by an explosion.

Sam smiles warmly at the man and he smiles back.

Bullets whiz overhead and explosions kill men left, right and centre.

Sam watches as they fall over and die. Sam looks back towards the man with a calm face.

SAM (V.O)
I cannot forget about him. He's the
only other one of my kind.

The man smiles and laughs with Sam.

They charge up the hill together.

EXT. ENGLISH GARDEN (1859) - DAY

Bright sunshine almost shimmers off the beautiful lawn. Plants and flowers grow in the garden.

Sam is tending to the plants, watching them as they grow.

Sam is wearing a Victorian style waistcoat and trousers. He walks barefoot.

Sam stands and heads over to a table and chairs set on the lawn.

The man is sitting there reading "The Origin of Species".

SAM (V.O)
We loved each other. He was the
only person I could ever spend my
life with. He was everything I ever
had (beat) everything I will ever
be. We shared forever together.

Sam holds him from behind, a warm embrace. Then goes to take a seat.

Sam pours him some tea from a china kettle.

INT. TRAIN STATION - FRANCE (1940) -DAY

A train packed full with people signals to leave.

A vast gust of steam covers the station roof.

People are crying, calling out to soldiers on the train.

Sam stands wearing a fedora hat, overcoat and a large scarf.

Sam looks up at the train as it leaves.

The man smiles from a window.

Sam smiles back and nods, safe in the assurance he'll return.

SAM (V.O)

Then in an instant...I lost him.

INT. NEW YORK FLAT - DAY

Sam stands alone in an almost empty flat. A few objects remain on the small shelf above the fireplace.

Sam packs his things into a small box. Photographs, artifacts, ancient weapons, books.

One of the books is Darwin's 'Origin of Species'.

Sam picks up the box and heads over to a red door front.

Before leaving he takes a key from his pocket and places it on a table by the door.

SAM (V.O)

My name? I've had more names than there have been kings on the throne. Most recently they called me Sam.

Sam hits the light switch.

FADE TO BLACK:

SAM (V.O)
But it doesn't end there. The final
chapter.

INT. APARTMENT HALLWAY - DAY.

A door opens opposite Sam's apartment as he's leaving.

JULIE (37), steps out into the hallway dressed in bathrobe.

JULIE
You're off now then?

Sam is taken by surprise.

SAM
Oh!

JULIE
Didn't think anyone would notice?

SAM
Kinda.

Julie searches for answers at the bottom of her mug of coffee.

JULIE
We'll miss you. I'll miss you.

SAM
I'm sorry.

JULIE
I'll let them know.

SAM
Thanks Julie. Have a good life.
Take care of yourself okay.

Sam turns to leave.

JULIE
You know there's one thing I could
never figure out.

Sam stops and turns.

SAM
What's that?

JULIE

How you look...you look just the same as when you first taught me at school.

Sam smiles. Julie smiles back.

JULIE

You've been a big part of my life Sam. For better or worse. Call, won't you?

Sam hesitates before answering.

SAM

Sure.

Sam leaves.

EXT. STREETS OF NEW YORK CITY - DAY

Sam steps out onto the busy street, boxes under each arm.

He waves down a cab.

SAM

Taxi!

A taxi pulls up. Sam enters the--

TAXI.

The driver peers into his mirror.

DRIVER

Where you wanna go?

SAM

Take me to the nearest car showroom.

The taxi pulls away.

Sam sits in the back seat, boxes placed next to him. He stares out of the window and watches in slow motion as the world passes by.

People welcome friends they pass by, others fight and argue with strangers.

Sam stares blankly at them.

The taxi pulls up to a red light and stops.

Beside the cab two nattering mothers gossip. A pram faces Sam's window.

Inside the pram a baby stares up confused at Sam.

SAM
Good luck pal.

DRIVER
Sorry?

SAM
Nothing.

The driver shrugs it off and turns on the radio, distracting him from making chit chat.

EXT. CAR SHOWROOM - DAY

The taxi pulls up and Sam jumps out with both his boxes.

He enters the--

SHOWROOM.

White polished floor with immaculate showroom windows to match.

Each car sits proudly in its place, gleaming beacons of social status.

Sam strides down the showroom and passes new and exciting looking models of car.

He places his boxes on top of one.

SALESMAN
Can I?

Sam turns to meet him.

The salesman speaks in a thick east European accent.

SALESMAN
Hi, can I help you at all Sir?

The man reaches his hand out to shake.

Sam doesn't respond.

SAM
 Sorry no. Erm actually I was
 wondering if you had anything a
 little older?

SALESMAN
 A little older sir?

SAM
 The cars. I'm looking for a classic
 model.

SALESMAN
 Ah, well yes certainly we have a
 large range of models just over
 here.

SAM
 Blue 1967 model Shelby Mustang
 Cobra GT500?

SALESMAN
 Erm...yes actually... Yes I believe
 we do have that...exact car in on
 site warehouse.

The salesman looks bewildered.

SAM
 I'll take it. I can pay in Cash.

SALESMAN
 Don't you want to know the price
 tag?

SAM
 Sure, whatever you feels best.

The salesman mutters to himself in Latvian.

SALESMAN
 (in Latvian)
 He must be joking.

SAM
 (in Latvian)
 I assure you I'm very serious.

SALESMAN
 (in English)
 You speak Latvian?

SAM

I spent some time there, picked up
the language.

SALESMAN

Very good. Very good indeed.

SAM

The car?

SALESMAN

Right this way sir.

EXT. SHOWROOM - DAY

Sam pulls out of the garage with his blue Mustang. The
salesman waves him off, ecstatic with the quick sale.

Behind him upon his desk a box of cash sits neatly.

INT. CAR - DAY

Sam drives down the busy street.

Cars and people pass him all in awe of his brand new
vehicle.

Sam looks bored and steps down on the pedal.

The car quickly gains speed, the engine roars. Sam
skillfully weaves in and out of cars.

SAM (V.O)

Most of the time I hate this world
but humanity it would seem, always
manages to entertain me, for a time
at least.

Sam's car screams through a red light.

EXT. WHITE PICKET NEIGHBORHOOD - DAY

Sam pulls up outside a large, beautiful house. A sold sign
sits in the front lawn.

Sam steps out of the car and grabs the boxes from the back
seat.

Sam peers up at the building.

SAM
Looks familiar.

A neighbor is mowing his lawn in the next house. He notices as Sam approaches the front door.

JOHN
Oh hi!

JOHN BERRY (43), dressed head to toe in professional, gardening apparel.

Sam notices him as he quickly walks over, arm outstretched, ready to shake.

JOHN
You must be the new neighbor.

SAM
Yes, that's me.

John takes his hand forcefully and shakes it repeatedly.

JOHN
John Berry, forty three, divorcee,
father to two.

SAM
Hey John, nice to meet you.

John awaits Sam's introduction and an awkward silence fills the air.

SAM
Oh yeah, Sam...Fisher,
thirty...two? Yeah. And I'm a
teacher.

JOHN
Wowwee boy! Hold a on a second
there...a teacher? I don't suppose
You're working at Northdale High?

SAM
Erm yes, I believe so.

JOHN
Fantastic! My kids go there, I bet
they can't wait to hear one of
their teachers is going to be
living next door. What do you
teach?

Sam looks uncomfortable.

SAM
History.

JOHN
History, now that goes back a long
way, am I right?

Sam doesn't laugh.

John searches around for a new topic of conversation.

SAM
How about yourself?

JOHN
Hmm? Oh for a living. I sell life
insurance.

SAM
Really?

JOHN
I certainly do. Hey tell me Sam
have you got life cover? Cause if
you don't you could always do with
some, and even if you do you could
do with a little more, am I right
or am i right? Right?

SAM
I'm good thanks...

JOHN
John.

SAM
John.

Sam pretends to struggle with the boxes he's still carrying.

JOHN
Oh! Yes, right well, I'll let you
get on. Must have a whole load of
stuff you need to unpack. Nice car
by the way.

John whistles in awe.

SAM
Thanks.

JOHN

Oh hey, If you need any help moving stuff in, I'd be more than happy to-

Sam interrupts.

SAM

No worries...

JOHN

John.

SAM

John, yeah. I'll be okay I think thanks. It was good to meet you.

JOHN

You too! And if you've any questions about my offer on life insurance don't even think about hesitating to ask! The old tickers not going to keep ticking forever don't you know.

Sam walks over to his porch, and goes to fetch his keys.

SAM

(whispering)

Unfortunately for us both, that's not the case.

He turns back and notice John still standing on the lawn staring straight at him.

JOHN

Oh! Right yeah!

Sam enters the--

HALL

-- and puts the boxes down on a table along with his keys. Sam take a moment to survey his surroundings.

He looks ahead, a mirror faces him above the table, it's reflection smeared and covered in dust.

Sam takes a figure and draws a full circle around his portrait.

EXT. SCHOOL GROUNDS - DAY

Sam pulls into the school car park.

The grounds are filled with students coming and going and Sam heads over to the entrance and enters.

INT. CLASSROOM - DAY

Sam walks into a noisy classroom. Students are up from their chairs chatting to one another.

They notice as the teacher enters, and shuffle around to their original seats.

Sam takes a pen from his bag and writes the words "Napoleon Bonaparte" on the white board.

Sam turns his attention to the class. He glances over them, they stare back with bored eyes.

Sam lowers his head.

SAM

Yeah, I'm sick of this too.

Sam steps out from behind the desk and walks about the classroom.

SAM

However history is never what it appears to be. A lot of what you kids are taught by, television, film, book, your parents and even school is mostly wrong.

Sam moves to the back of the classroom and leans against the wall.

SAM

Who can tell me, through their wealthy banks of knowledge and years of education and experience, what do we know about Napoleon Bonaparte?

A young male student speaks up.

STUDENT

He was short.

The class laugh.

SAM

Another.

Another student, KELLY BARKLEY raises her hand.

KELLY

He was french.

Sam notices her and begins to move back to the front of the class room.

SAM

Good.

Sam sits on top of his desk.

SAM (CONT)

What if I was to tell you, you're both wrong.

The class look shocked.

SAM (CONT)

What if I was to tell you Napoleon was 5 ft 7 inches. A size that during the period in which Napoleon existed was above the average height.

Kelly as well as the rest of the class look to each other for confirmation.

SAM (CONT)

And what if I was to tell you he wasn't French. That he, Napoleon Bonaparte emperor and ruler of all of France from 1804 to 1815 (beat) had a thick Italian accent and was he himself was born of Italian nationality.

SAM (CONT)

That the Duke of Wellington, the commander of the British forces, twice prime minister was in fact Irish.

Sam has the room lingering on his every word. Their faces filled with new fascination.

SAM (CONT)

Lets get started.

EXT. SAM'S FRONT GARDEN - NIGHT

Sam pulls up to the drive and turns off the engine. He sits in his car waiting for something.

He turns to the box of stuff sitting on the back seat, he takes a pair of old dog tags and hangs them from the rear view mirror.

Sam slowly dissolves. He cries quietly at first, His head buried in his arms stretched over the steering wheel.

flips and punches the steering wheel. He hits it over and over again. Suddenly the airbag blows up into his face.

Sam struggles and gets free. He jumps out of the car and leans against the door.

He peers over at his fist, red from hitting the wheel.

SAM

Still hurts.

John's front room light comes on and Sam notices. Sam quickly tries to sneak into his house before John notices him.

Sam sneaks quietly into his--

HALLWAY

--he leans against the closed door and sighs deeply. He turns to his left and faces the mirror.

SAM (V.O)

I wish I could expire, like everything in life. A sandwich, a tin of fruit, a plastic bag, cling film. They all expire. I wish I could expire like they. To disappear.

FADE TO BLACK:

EXT. SAM'S FRONT GARDEN - DAY

Sam steps out into the morning sunlight carrying of box of objects and artifacts.

The sound of a hose can be heard next door, but not from John's side.

Sam notices but doesn't stop to find out. He heads straight for his car parked on the drive.

The hose switches off and a woman's voice calls out.

WOMAN

Oh hi!

Sam pretends not to hear and continues quickly putting things into his car.

WOMAN

Excuse me.

Sam gives in and turns around.

FIONA BARKLEY (43), plain looking, bored housewife, trots over to Sam as he's about to enter his car.

FIONA

Are you Professor Fisher?

SAM

Hi, yes as a matter of fact I am.

FIONA

Oh good, I'm really sorry to have to ask this, especially since you've only just moved in and all. Are you off to teach now?

SAM

Yes, I'm working at the school, Northdale. What seems to be the problem?

Fiona looks embarrassed to ask.

FIONA

I know, and I really shouldn't do this and it's probably against protocol which is fine. Never mind if it is.

SAM

What's wrong?

FIONA

It's my daughter, she's a student at the school but our usual driver isn't going to be available on time due to sickness.

SAM
She needs a lift?

FIONA
Erm...yes...only if you don't mind,
and only if it isn't against the
rules.

SAM
It's fine, no problem.

FIONA
Okay great, thank you so much. I'll
go get her now.

Fiona runs into the house but soon returns with her
daughter.

KELLY BARKLEY (17), attractive and dressed in full school
attire is practically pushed over to Sam who is sitting,
waiting in his car. She's the girl from Sam's history class.

FIONA
Here she is.

Kelly slides into the back seats.

KELLY
Hi.

SAM
Hi.

Fiona closes her door and heads over to speak to Sam through
the window.

FIONA
Oh and to say thank you, we'd very
much like for you to come over
tonight and have dinner with us
all. If that's not against protocol
or anything.

SAM
Erm...

FIONA
Oh goodness is that the time, you
really should be off, I won't keep
you any further. Bye Kelly have fun
at school.

KELLY

Yeah.

Fiona waves them off as they pull away.

INT. SAM'S CAR - DAY

Sam peers into his mirror and notices Kelly doing the same towards him.

They both turn away awkwardly. Not a word is spoken.

Kelly breaks the silence as she points to the dog tag hanging from his mirror.

KELLY

What's that?

Sam turns his attention to what she is pointing at.

SAM

Oh, those?

Sam tries his best to avoid further questions by concentrating on driving.

KELLY

Are they yours? They look old.

Kelly goes to inspect them but Sam quickly takes them off the mirror and places them into the glove compartment.

SAM

They're a friend's.

KELLY

They look rusty.

SAM

Vintage. They've got sentimental value. Can't bring myself to throw them away.

Kelly looks confounded and intrigued as she restlessly sits back into her seat.

The car pulls up to some traffic lights.

A memorial service store faces besides the car. Inside the window are tombstones of varying sizes and shapes.

A tombstone sticks out at Sam. It reads simply "Memento Mori".

KELLY
(quietly)
"Remember you must die"

Sam doesn't respond and the car drives on.

EXT. SCHOOL GROUNDS - DAY

Sam pulls into the student car park and Kelly quickly jumps out.

KELLY
Thanks for the lift.

SAM
No problem.

Kelly heads over to a friend who spots her.

Sam sits in his car and watches her as she is greeted and enters the long busy queue forming to enter the building as the bell rings.

Sam pulls down a sun visor and checks himself. He takes a moment then fixes his hair.

INT. CLASSROOM - DAY

The bell rings for the end of the day.

SAM
Until next time. Oh and make sure to check out chapter six in your books, I want everyone to give me at least one thing that's wrong about that chapter.

The class storms out happy to be free from school.

Sam packs his things in his bag. Kelly catches his eye as he leaves.

SAM
Kelly. Did you need a lift back?

KELLY
Hm? Oh no that's okay Mr Fisher. My dad called earlier, she said Robert was picking me up.

SAM
Your driver?

KELLY
Yes, she also said you should come
for dinner tonight.

SAM
Yeah well...

KELLY
You might as well, it'll be fun.

Kelly smiles at Sam.

SAM
I'll think about it, thanks.

Kelly leaves and Sam continues to pack his bags.

INT. SHOP - NIGHT.

Sam approaches the till with a basket of items, a bottle of wine sits at the top.

The man at the till scans his items.

Two shady looking men enter the shop and glance around checking the ceiling.

They head to the back of the shop and the shop assistant watches them closely.

They discuss something to one another at the back of the shop then approach the till.

The first man takes out a knife and leans over to the shop assistant.

MAN #1
Hand over the fucking money, now!

The second man approaches the door to check for people coming in.

A few customers duck down, a female screams.

Sam doesn't flinch and the armed man attempts to kick Sam to the floor.

Sam grabs his leg and throws him effortlessly into a aisle of cans.

The second man runs over to help him up. He turns his attention to Sam.

MAN # 2

What the fuck? You looking to get stabbed.

SAM

Better leave now, whilst you have the chance.

The man can't believe what he's hearing.

MAN # 2

Think you're some kind of hero?
Some kind of Superman?

The man reaches into his pocket and reveals a gun.

A customer, JACK DOE (32), tall and dark, stands by a near by aisle, calmly watching as the event unfold.

Sam sighs and approaches the second man, without fear.

The second man looks frightened and fires a round. It strikes Sam in the chest.

The second man looks panicked and grabs his friend to run out of the store.

SALES ASSISTANT

Oh my God! Don't worry I'll call an ambulance.

Sam peers down at himself, completely unharmed. Jack, standing, watches Sam carefully.

Sam looks fed up but puts on a face of pain and pretends to stagger out of the store.

SAM

(agonising)

Don't worry about me.

Jack seems shocked at seeing Sam obviously put on a performance.

The shop keeper is lost for words.

SALES ASSISTANT

Wait...wait...

Sam staggers out and onto the--

STREET.

Sam soon picks himself up and walks away.

Jack exits the shop quickly and follows Sam.

Sam notices the shop door bell opening, someone's following him.

Sam takes a sharp corner and quickens his walking pace.

Jack tries his best to follow and turns the corner.

Sam looks back, Jack stops. They both stand staring at one another, faces covered by the lack of street lights.

Suddenly Jack breaks into a sprint towards Sam. Sam sprints away, they're both fast.

Sam gets to his car and jumps in.

JACK
Wait! Shit!

Sam starts the engine and pulls away. He drives out of sight.

JACK
Found you.

Jack grins.

INT. SAM'S CAR - NIGHT

Sam drives speedily through the night. Street lights bounce off his new glimmering bonnet.

Sam pulls up to his drive.

It's begun to rain and Sam pops his hood on before leaving the car.

He heads over to the Barkley residence.

Sam checks himself in the reflection of the silver door knock.

MR FRANK BARKLEY answers the door. A middle aged balding man, dressed in a knitted jumper and shirt.

Frank welcomes Sam with a firm handshake.

FRANK

You must be Mr Fisher. Come right in.

SAM

Thank you.

They step into the--

HALL

-- and Frank offers to take Sam's coat.

FRANK

It doesn't look like the rain caught you.

SAM

Oh and this is for you.

FRANK

Oh! Oh that's very kind, very kind indeed.

FIONA (O.S)

Come on in Professor.

Sam walks into the--

KITCHEN

--where we find Fiona putting final preparations to dinner.

FIONA

Hi Sam, sorry about this I wasn't entirely sure what time you'd be coming.

SAM

No, no it's fine.

Sam takes a seat upon a stool at the breakfast bar. Frank enters.

FIONA

Frank dear, could you fix Sam a drink. Oh and call Kelly down, I don't know what's keeping her.

Frank goes to fetch some glasses from the cupboard and Sam helps pour the wine.

Frank leaves to get Kelly and the kitchen becomes an awkward situation.

Sam notices a pin board on the wall with photographs of the family. An image of Kelly laughing on a beach stands out.

FIONA

Do you have kids professor?

Sam turns away from the photograph and back to Fiona.

FIONA (CONT)

Married?

SAM

No, no. Not married, not currently anyway.

Fiona laughs, Sam doesn't.

FIONA

I suppose you're far too young for children. At your age you want to be planning for your future, your career. Not settling down. Plenty of time for that afterwards.

Fiona smirks at Sam.

SAM

Yeah.

Kelly enters the kitchen and Frank soon follows. Kelly looks slightly annoyed at being called.

FIONA

Right good, dinner's ready. Shall we?

Frank leads the way into the dinning room and Sam soon follows.

Fiona shows him to his seat and the others take their place.

FIONA

Oh Kelly, I forgot the sauce would you mind grabbing it from the kitchen.

Kelly reluctantly stands up and leaves.

FIONA
So Sam, how's Kelly doing at
school?

SAM
Erm well, so far she's been doing
fine, we-

Kelly walks back into the room carrying in the sauce and
interrupts Sam.

KELLY
Who's that?

The table turn their attention to the front window where a
shadowy figure stands facing straight at them, on the lawn.

FRANK
What the hell?

Fiona looks worried.

FIONA
What do they want?

FRANK
I don't know.

FIONA
Well what on earth are they doing
on our lawn.

Frank gets up to investigate and leaves the room. The table
continues to watch as the figure doesn't change.

The rain outside becomes heavy.

The front door opens, the sound of the rain outside can be
heard echoing through the hallway.

KELLY
Mum?

Frank returns.

FIONA
Who is it? What do they want.

FRANK
They want to talk to you Sam.

Everyone turns to Sam for some answers. Sam offers nothing
and looks equally as confused.

Sam gets up and heads out the room.

FRONT DOOR

Sam stops before opening and peers through a window in the porch. Sam opens the door hesitantly.

EXT. BERKLEY FRONT GARDEN - NIGHT

Sam steps out onto the path and turns to face the figure. It's Jack.

SAM

What do you want?

Jack steps towards Sam and pulls a gun from his pocket. Without hesitating Jack shots Sam point blank.

Kelly and Fiona's screams can be heard from inside.

Sam's eyes widen in shock.

Jack steps into the light and walks up to Sam face to face.

JACK

Found you.

Jack pulls the gun to his head and pulls the trigger. Another shot rings out and Jack is completely unharmed.

Sam immediately realises Jack is immortal.

Frank appears, shaking, at the door.

FRANK

Sam?...I'll call the police.

SAM

...Wait. Frank it's fine. Trust me.
Frank go back indoors, I'll be
there in a minute.

Frank looks unsure but quickly closes the door.

JACK

Good call...I can't believe it.
This is the second time in five
hundred years.

SAM
You're...like me?

Sam chokes on his words.

SAM
Wait...there's another?

JACK
Okay listen closely. My name's
Jack, yes I'm like you, Immortal.

SAM
How? I thought... Wait who's the
second?

JACK
Time will explain everything, just
listen to me, there are others. A
few of us have found one another
and we've been trying,
searching forever, trying to find
more like us. You.

Sam is overcome with emotion and begins to shake.

JACK (CONT)
Hold on. One last thing.

SAM
What?

JACK
What colour is your shirt?

SAM
My shirt? Why? Who are the others?
How long has-

JACK
Okay listen firstly do this,
answers after. What colour is your
shirt.

SAM
It's black.

JACK
Tell me it's red. The shirt is red.
Go ahead.

SAM

Okay.

Sam glances down at his black shirt.

SAM

My shirt is black.

Sam looks confused and bewildered.

SAM (CONT)

Black...My shirt is black.

JACK

Okay good, that proves it. God this is exciting!

SAM

Wait, what? Proves what?

JACK

That you and I are the same. Didn't you know? We can't lie when we speak to one another. It's a strange symptom to our immortality.

SAM

That's (beat) true, yes.

JACK

Is it? You already knew this?

SAM

Yes. Well kind of.

Jack turns his excitement into confusion.

JACK

Okay we'll talk about it later. Come with me.

Jack begins to walk towards Sam's car and Sam takes a moment to consider his situation.

SAM

Wait.

Sam heads into the house.

JACK

Come on, we haven't got time.

INT. LIVING ROOM - NIGHT

Sam bursts into the living room to reveal a scared and shocked Fiona comforting Kelly. Frank stands by the window peering through the curtains gold club in hand.

FRANK

Sam! I'll call the police. Are you okay?

SAM

No, Erm.

FIONA

Who is that man? What were those gunshots we heard. Are you hurt?

SAM

Yeah, well no. He's a student of mine from from a previous school

FIONA

A student?

SAM

He was diagnosed with chronic depression and the situation is very unstable at the moment.

FRANK

Christ!

FIONA

Oh god. Are we safe?

SAM

Yes, yes perfectly safe. There's nothing to worry about the situation has been completely averted. I'm taking him back now and there shouldn't be any more problems.

Fiona looks unconvinced.

FIONA

I'm not too sure, I'm going to phone the police.

SAM

No don't! It's fine really. I've called the police already and they've agreed to let me bring him in.

FIONA
But you just said-

SAM
Yes, well thanks for your
hospitably I'm truly sorry it ended
so short.

FRANK
Oh well no problem at all, I'll
show you to the door shall I.

FIONA
Frank?

Frank happily shows Sam to the--

FRONT DOOR.

SAM
Sorry about all this Frank.

FRANK
Huh? Oh no problem. Gave us all
quite a fright though.

Frank lets out a nervous laugh.

SAM
I'll see you soon.

FRANK
Bye!

Frank closes the door and Sam heads over to his car, Jack is
sitting in the front seat.

JACK
I'll drive.

SAM
Okay fine.

Sam enters the car.

INT. SAM'S CAR - NIGHT

Jack drives speedily and Sam rubs his face with the palms of
his hands.

JACK

You okay?

SAM

No. You said there were others? Who are they?

JACK

All in good time.

SAM

No.

Sam angrily faces Jack.

JACK

Okay, well we've got quite a drive yet.

SAM

Where are we going?

JACK

A little Island off the mainland of Japan.

SAM

Japan!

JACK

Yeah, so don't worry we've got a lot of time ahead of us. I'll explain everything.

SAM

Who are the others.

JACK

Persistent aren't we?

Sam's eyes filled with determination.

JACK

Okay, Okay, here are the basics. There are three of us...well four if you include yourself.

SAM

Oh my god.

JACK

I know right. It happened about 600 years ago. Brixam found me and told

JACK
me I wasn't the only one. He's the
leader if you like. He's trying to
find all eight of us.

SAM
Eight? Is this Brixam like, like
us?

Jack appears annoyed at the interruption.

JACK
You going to do this all they way?
And yes Brixam is immortal although
he's always looked like he's about
to keel over at any given second.

Sam sits back and tries to relax.

JACK (CONT)
Eight in total. That's what the
scripture says. Brixam is the only
one of us that remembers the
beginning. Eight in total, Brixam,
myself, Kaku and you.

SAM
Kaku, Brixam what do they look
like?

JACK
Why? wait you're expecting someone.

SAM
Yes.

JACK
Brixam's six foot two, appears
around eighty with blue eyes.

Sam doesn't react.

JACK (CONT)
And Kaku is around five foot seven,
green eyes-

SAM
That's him.

JACK
I doubt it.

SAM
What? Why?

JACK
Kaku is female.

SAM
Female?

JACK
Yes.

The car screeches around the corner.

SAM
I knew another, same description
male though.

JACK
That makes things easier.

SAM
For what?

JACK
Firstly Brixam will explain the
situation according to what is
written.

SAM
This is insane. This changes
everything, like a coin toss that's
gone my way.

JACK
I know right. When I found Kaku in
Japan, my world turned upside down.
I've known Brixam from before.

The car turns silent as Sam attempts to consolidate the
information he's been given.

JACK (CONT)
So come on then. Which one were
you?

SAM
Sorry?

JACK
You must have been a few? At least
one?

SAM
What are you talking about?

JACK
Historical figures. Did you make
any of the history books?

Sam laughs to himself.

SAM
Who were you?

JACK
(proudly)
Me? You're looking at the Count of
St. Germain.

SAM
Who?

Jack seems offended.

JACK
What? What! Seriously? Count of St.
Germain, the immortal? I've got
books, even a film!

Sam chuckles to himself but Jack doesn't seem amused.

JACK (CONT)
Well come on then. Don't keep me
hanging.

SAM
No one.

JACK
No one bah! Course you've been
someone. You don't live forever
without making a mark.

SAM
I was...someone.

JACK
Okay good start.

Sam sighs.

SAM
In the Middle East some people...a
lot of people confused me with a
god.

JACK
A god? wow nice, which one.

Sam turns out of the window facing away from Jack.

JACK
Wait. Jesus?

Sam doesn't respond.

JACK
Jesus bloody Christ!

FADE TO BLACK:

EXT. BERKLEY FRONT GARDEN - NIGHT

Footsteps approach making their way up the footpath. A hand brushes over the garden hedge, a gold ring with a red stone can be seen.

The footsteps stop.

INT. BERKLEY RESIDENCE, KITCHEN - NIGHT

Fiona and Frank are in the kitchen. John from a few doors down is there too.

FIONA
Well I don't see why not. A psychiatrist can be a historian. It's not unheard of.

FRANK
Sure but he's so young. If his profile was handed to me on paper, I'd have expected some fusty old man wearing tweed with leather elbow patches.

JOHN
Well I never suspected anything usual about the boy. Good lad like him and all-

The sound from the door bounces off the walls.

FIONA
I wonder who that is?

KELLY (O.S)
I've got it!

Kelly can be seen leaving the dining room and heading towards the front door.

The kitchen falls silent as the door opens.

JOHN
I mean it's not like he's done anything wrong. Sound like he saved a life tonight. I have to admit. When I heard the shots being fired, I ducked for cover. Mind you it was hard to hear them clearly through the rainfall.

FRANK
Indeed. I agree he's a good chap.

JOHN
I'll pop by later see if everything okay. Where is he now?

Fiona's face looks concerned.

FIONA
Kelly honey who is it?

FRANK
Well I presume he took his patient back to the institution, asylum or whatever.

JOHN
Indeed, agreed. Best to keep them away from the local population.

FIONA
Kelly?

JOHN
Still it couldn't have been easy getting out. Let alone getting his hand on a gun. How do you suspect he found Sam here?

FRANK
Well I suppose once a doctor to a patient always a doctor-

FIONA

Frank?

The sound of the rain can be heard, the door is still open.

FRANK

They never really retire these professions-

FIONA

Frank!

FRANK

What?

FIONA

Who's at the door.

The three of them make their way to the front door. It's wide open, Kelly is no where to be seen.

FIONA

Kelly? Oh dear god. It was him!

JOHN

Now wait just a second.

FRANK

Kelly?

Frank and Fiona step out into the--

FRONT GARDEN

-- No one is around, the darkness makes it hard.

FIONA

Kelly!

FRANK

Where has she gone? Who?

FIONA

Kelly!

JOHN

Look.

John points to their porch, a dry patch due to a small awning over the door can be seen. A pair of feet stood facing the door are clearly printed on the step.

INT. TEMPLE, JAPAN - DAY

BRIXAM sits by the temple's entrance staring outward across a lake. His back to only visible. Long Grey hair covers his dark robes.

A pair of Mandarin ducks sit beside the pond, tending to one another.

Morning dew still in the air, the ducks move towards the water. The water is covered in a thin mist.

The male Mandarin awaits for the female to take to the water first before following.

Footsteps come from behind Brixam, heavy they echo against the wooden timbers.

BRIXAM

You know, the Mandarin duck in Chinese culture symbolises the epitome of fidelity.

The footsteps stops besides Brixam.

BRIXAM (CONT)

Unlike almost all species of duck the male reunites with his lover and their offspring. They're a unit, a family, one.

The ducks are playing together in the water.

BRIXAM (CONT)

Two mandarin ducks playing in water. The embodiment, the essence the perfect example of life long lovers.

The ducks move outwards into the mist, disappearing.

BRIXAM (CONT)

The boy phoned. He's found number four. With half of us united, the story can finally begin. Find them at the airport, find them both before the others do, go now Kaku.

Kaku's footsteps turn and leave. Brixam continues to sit and watch.

INT. SAM'S CAR - NIGHT.

Sam is fast asleep in the backseat, Jack still driving. The road ahead is a motorway, long, dark and empty.

Sam stirs and wakes slowly. He blinks once or twice before remembering.

SAM

Jack, Jack...

JACK

Doe. That's right but you can call me Jack. You get enough sleep, you we're tossing and turning a lot back there. Bad dream?

SAM

I don't remember. Dreams, nightmares, they all seem the same.

JACK

That's true. Hey so listen, I spoke to Brixam.

Sam sits up and rubs his eyes.

SAM

Okay?

JACK

Kaku is meeting us at the airport. All we need to do now is get on the next flight.

SAM

Oh, we're flying?

JACK

Unless you planned on walking?

SAM

Well I don't have my passport.

Jack takes his phone from his pocket.

JACK

I think I own shares with BA. Lets check.

SAM

Jack.

Jack ignores him.

SAM (CONT)

Jack. I don't have a passport.

JACK

(into phone)

Hey it's me. John Audley. Yeah I need a passport fix. Yeah, under the name...

Jack gestures to Sam. Sam looks confused, pointing to himself. Jack nods.

SAM

Sam?

Jack sighs.

JACK

Thomas (beat) Crown. Yeah. That's right yup. Born and raised London England, you can make up the rest. Age? Oh er.

Jack gives Sam a quick glance.

JACK (CONT)

Late thirties early forties.

SAM

What?

JACK

Okay. Locker number 213. Hang on.

Jack takes a photo oh Sam with his phone.

JACK (CONT)

See what you can do with that will you.

Jack hangs up the phone.

Sam clambers into the front passenger seat.

SAM

It's almost out of petrol.

JACK

Oh yeah. We'll pawn it at the airport.

SAM
I spent months finding this car.

JACK
How many shares do I own with ford?
I'll check.

Jack takes out his phone again.

EXT. COUNTRY HOUSE - NIGHT

A car pulls up to the large circular drive way. It's tyres softly tread over the shingle.

It's still raining heavily.

The house stands tall in the nights sky. All but one light is off. The sound of the car makes the rooms curtains twitch.

The car stops outside the houses entrance. Nothing for a time then the front door opens.

ABRAHAM (mid 40's) a tall dark man dressed in nothing but a dressing robe and boxer shorts comes rushing out.

He doesn't to care about the downpour.

He taps on the tinted windows, his reflection reveals a wide grin.

As the window is lowered, we see Kelly sitting frightened in the back seat.

Abraham stops himself from laughing. His excitement is too much.

ABRAHAM
Does he know?

Kelly doesn't understand the question.

ABRAHAM (CONT)
Does he know-does he know?

KELLY
I don't? What do you want?

Kelly's confusion just provokes Abraham's enjoyment.

He laughs wildly into the night.

INT. SAM'S CAR - DAY

Dawn breaks, the sun fills the road with tree side shadows. The street lights still on, one by one disappearing.

Sam is driving, Jack is half asleep in the passenger seat.

JACK

Hey Sam.

SAM

Yeah?

JACK

How far back. How far back do you remember?

Sam takes a moment he doesn't answer.

JACK (CONT)

I don't remember. The earliest memories I can recall are during civilisation. I don't remember anything prehistory. Do you?

SAM

Yeah.

JACK

What was it like? Where was it?

SAM

That's hard to answer. I'm not really one for nostalgia.

JACK

That's inevitable (beat) What do you remember?

SAM

Images. Moments, mostly. In my head, those days, months, years, decades. They all go by in my head like a picture book. Those memories they fall, like raindrops into the ocean. Few stand out.

Jack watches as Sam's face begins to remember.

SAM (CONT)

The most, most extraordinary, the most beautiful were those I still see every day and every night. The

SAM (CONT)

sun, the moon, the clouds they
haunt me. Images like those, they
remain, they look the same. Nothing
ever changed, but I changed. The
sun stopped becoming my friend, the
moon and the nights sky brought no
comfort. Just droplets, copies each
replicating the last, a constant
reminder that everything means
nothing. That forever is
meaningless without something to
share it all with. Someone.

A silence falls, songbirds begin to wake.

SAM (CONT)

Patients isn't a virtue, it's my
every breathe.

JACK

You've got me now. Good looks and
everything.

Sam smiles painfully. Jack closes his eyes in an attempt to
go back to sleep.

JACK

Pull over I need a take a leak.

Sam pulls the car into a service station and Jack jumps out.
Sam sits staring solemnly out of the window.

He cracks. Sam starts to weep.

FADE TO BLACK:

INT. SERVICE STATION - DAY

Jack exits the toilets hands still wet he wipes them on his
jeans.

As he walks he notices a beautiful young lady sitting
smiling at him as he passes. Jack doesn't blink, she keeps
smiling trying to catch his eye, Jack fully aware of her
lowers his head and walks on. She looks disappointed.

EXT. SERVICE STATION - DAY

Sam gets out and wipes away his tears. He sucks it up and heads over to the service stations entrance.

Jack is exiting, pasty in hand. A car pulls up besides Sam as he attempts to cross the road.

The car is tinted, as it stops it's rear passenger window lowers a smartly dressed gentlemen named CHRISTOPH wearing a neck brace looks up at Sam.

CHRISTOPH
You figured it out yet (beat)
Frank?

The car pulls away at speed. Jack rushes over.

JACK
Who's that?

Sam doesn't hesitate he takes off in a full sprint.

JACK (CONT)
Shit!

Jack follows.

Sam is chasing the car. It begins toys with him, slowing down.

Sam almost reaches it before it pulls away again, heading for the motor way.

Sam doesn't break his speed and continues to follow.

Jack breaks away from Sam's chase and heads towards a bridge that connects the service station to it's partner site on the opposite side of the motorway.

The car begins to speed up, knowing they might get caught. Sam's breathing rapidly increases, he pours everything into the chase.

Jack reaches the bridge and looks down, he spots Sam and the car in front.

JACK
Just like something out of a movie.

The car pulls out beneath Jack and after a few steps back Jack leaps out through a window.

Passer-byers scream in shock.

Jack attempts to punch throw the front window screen but the car is too fast his efforts are halted

The car hits Jack sending him tumbling over the top. The front window cracks but doesn't break.

Sam dodges Jack as he flies past and continues the chase.

Jack's broken body lies on the road, dead. Life bursts into his lungs and he begins breathing again, he turns to watch as Sam follows the car onto the motorway.

JACK
Don't wait up.

EXT. MOTORWAY - DAY

The car slowly pulls away further and further.

Sam still running refuses to stop, he's getting tired, and continuing chase is becoming redundant. None the less Sam persists.

Passing cars beep at him as they pass at high speeds.

Sam begins to slow.

He stumbles but regains his balance.

He stops for breathe. He peers up, the car almost out of sight.

One of the car's windows winds down, a hand appears to wave off Sam.

Sam throws up, exhausted he wipes away the vomit, turns and walks back to the service station.

EXT. SERVICE STATION - DAY

Jack is being bothered by numerous people attempting to offer help. Sam walks past heading into the car park.

JACK
Sam! Excuse me. I'm fine really.

Jack leaves the crowd and chases after Sam.

SAM
Hey, you see that?

JACK
See what? I hardly had time to
finish my (beat) pasty.

Jack peers around looking for his pasty he dropped.

SAM
Son of a bitch I think he knew me.

JACK
You think or you know. How long
ago? Does he know your immortal?
Our secret?

SAM
I don't know. I don't remember him,
at all.

JACK
What did he look like? Did he say
anything?

SAM
Yeah he was wearing a neck brace,
had a plain look about him. Said
something about-

JACK
About what?

They reach the car and get in.

SAM
He said something about If I know
yet.

JACK
Know what?

SAM
I don't know.

JACK
What do you know?

SAM
I don't know!

A silence forms. Sam starts the car a few of the service
station attendant are heading over to them.

They pull away.

SAM
Wait. He called me Frank.

JACK
Frank?

SAM
I've never called myself Frank.
Never.

JACK
You sure.

Sam pauses.

SAM
I'm sure. Certain.

JACK
What if someone knows, some
organisation. It was never going to
stay hidden forever.

SAM
I doubt it.

JACK
I've always been careful enough.

SAM
It's me. It has to be. He talked to
me, if it was you too he'd have
paid attention.

JACK
Shit we're probably being followed
right now.

Jack checks the car behind. It's a suspicious dark four by
four.

JACK
Shit!

SAM
What? What?

Sam checks his mirror.

JACK
Secret service? Some ministry of
intelligence or defense, looking
for the power of eternal life.

JACK
Bastard's don't know how much of a
curse it is.

SAM
A roundabout. We'll loose them
here.

JACK
Sounds good. I don't wanna spend
the next hundred years in a test
lab.

They stop before the roundabout. The four by four pulls up
close behind them. It's window's out of view to the car's
height.

JACK
Shit.

They pull into the traffic. They move around slowly. Turn
one passes.

JACK
Take the next one.

SAM
Wait.

The next turnoff passes. The four by four continuing behind
them.

The third approaches and the four by four turns off.

JACK
There. Gone, step on it.

Sam speeds up and takes the last exit.

JACK (CONT)
We lost them.

SAM
Yeah. They might not have been
following.

JACK
Perhaps not. Or maybe they caught
onto the fact we spotted them and
had to break away to stop us
concluding we were being follows.

SAM

Who knows. We'll have to be careful.

JACK

Lets just get on the plane.
Everything will be fine once we're all together.

EXT. MOTORWAY - DAY

The four by four pulls into a layby and puts its emergency lights on.

INT. AIRPORT - DAY

Jack and Sam walk through the lounge, Jack leads he's wearing a pair of sunglasses he found somewhere. Jack couldn't be acting more suspicious if he tried.

Sam is following behind, well aware Jack is putting on a performance.

They head over to a long row of lockers.

JACK

Two one three, two one three. Ah here it is.

Jack uses a key from his pocket and pulls out a briefcase. He quickly opens it. Sam peaks inside. A large sum of money along with other papers can be seen.

Jack quickly withdraws his hand and gives Sam his passport.

SAM

Thanks.

JACK

No problem, Thomas Crown.

Jack smiles and moves on. Sam follows.

INT. SECURITY ROOM - DAY

A screen lit room watches over each and every corner of the airport. The screens flicker as they switch from one scene to another, check in, boarding lounge, Sam and Jack.

The image on the screen follows the pair as they move. Once they've moved to a different location the adjacent screen continues tracking them.

INT. BOARDING LOUNGE - DAY

Sam and Jack take a seat in the lounge besides an elderly Japanese couple. The entire lounge is filled with similar looking couples, all Japanese.

Jack lowers his sunglasses and peers around.

SAM
We look ridiculous.

JACK
Hey we've got to be on our guard.

SAM
On our guard? From whom? What for?

JACK
Yeah about that. There's a situation I might have failed to mention.

SAM
What are you talking about?

JACK
Brixam will explain everything. Nothings proven. It's written but nothings actually happened. Yet.

SAM
Explain. In three sentences or less. Go.

JACK
I can't

SAM
Right.

Sam gets up.

JACK
Where are you going? What are you going to do?

Sam stops.

SAM
You going to tell me.

JACK
No.

Sam continues to walk away.

JACK
And neither are you going to leave.

Sam slows his pace but continues walking.

JACK (CONT)
All will be explained once we land.
I promise.

Sam spins and marches back towards Jack.

SAM
Why not? Why not explain it here,
now?

JACK
It's not that simple. If I told
you, it could ruin everything.
Think of it like a surprise. A good
surprise.

SAM
Nothing surprises me any more.

JACK
Exactly.

Jack stands to confront Sam.

JACK (CONT)
And that's why you'll come. Sam
please. I know it's hard but you
have to trust me.

Sam scoffs.

JACK (CONT)
It's for your own good. Who knows
we might even find that other you
mentioned before. You've got
nothing to lose.

Sam considers his options.

SAM
That's the only thing that I can
lose.

JACK
But what do you stand to gain. Come
on.

An announcement for the flight's boarding to start is heard.
Sam grabs his ticket from Jack's hand.

SAM
Let's go.

INT. SECURITY ROOM - DAY

The screens continue to focus on the queue forming for the
flight to Japan. Sam and Jack's faces highlighted.

A deep voice from the darkness can be heard, it's distorted
as if through a phone on speaker.

VOICE
(distorted)
Do it.

INT. TUNNEL - DAY

Jack and Sam walk down the tunnel following the queue that's
boarding.

They walk in silence. Sound has all but disappeared over the
noise of the engine.

Jack peers over to Sam, and Sam back at Jack. They smile.

They present their tickets at the door and move inside to
find their seats.

EXT. RUNWAY - DAY

A team of engineers are working on the planes landing gear.

They finish up and most move back to their vehicle.

One stays behind. He checks the coast before grabbing a
piece of cutting equipment.

He quickly checks again before slashing a string of leads
leading to one of the wheels.

He moves away and rejoins the others.

INT. PLANE - DAY

Jack peers out of the window, he smiles as he turns back to meet the passenger sitting next to him. A large Japanese lady, she frowns at him, his smile disappears.

Jack leans forwards and peers down the row of seats to Sam. Sam's sitting next to a large family. Screaming children, either side.

Sam notices Jack. Jack tires a smile but Sam's frown makes it disappear.

SAM

Shares in BA my arse.

One of the children manages to knock his cuddly toy straight into Sam's face.

Sam calmly collects himself. A forced smile towards the children's mother.

EXT. RUNWAY - DAY

The planes engines roar as the plane moves into position.

It gathers speed and takes off successfully. It's landing gear closes shut.

INT. PLANE - DAY

A Stewardess is walking about the aisle. Sam stops her with a wave.

STEWARDESS

Sir?

SAM

Any chance there's a seat free in spare class. I'm more than happy to pay the extra fee.

STEWARDESS

I'm sorry sir. All seats for this flight are strictly for their designated occupants only. No one can change during the flight. Apologies sir.

SAM
Oh I see. Never mind.

STEWARDESS
Drink sir?

SAM
Yes I suppose I'd better.

Sam peers over to Jack. He's already asleep with a sleep mask.

INT. PLANE, COCKPIT - NIGHT

The pilots are making steady course. Satisfied with the flight so far, the Captain grabs the mic.

CAPTAIN
(into mic)
This is your Captain speaking-

INT. PLANE - NIGHT

Most aboard are sleeping, some now waking up due to the sound of the announcement.

CAPTAIN
(over tannoy)
Just to let you know we will shortly be arriving at our destination. All passengers, this is our final destination. On behalf of the cabin crew and I, I'd like to thank you for flying with us. Hope you enjoyed your flight, and we hope to see you again soon.

Sam's red eyes indicating he's had little sleep stare blankly at the back of the seat in front of him.

Children around him completely worn out and crashed all over him. Some dribbling on his arm, another resting on his lap.

He peers over to Jack who's laughing with the large lady. Sam frowns.

INT. PLANE, COCKPIT - NIGHT

The Captain replaces the mic to it's position and takes the wheel from it's holding position.

COPILOT
Final approach.

CAPTAIN
Release landing gear.

The Copilot hits a button, it's response with a red blinking light.

He presses it again.

COPILOT
What on earth.

CAPTAIN
What is it?

COPILOT
Problem with the landing gear. It's stuck or jammed.

CAPTAIN
God good. Try it again.

He attempts it again.

COPILOT
Nothing. Unresponsive.

The Captain immediately grabs a the mic.

CAPTAIN
Tower control, tower control. This is flight BA 746.

INT. CONTROL TOWER - NIGHT

The room is alive with the sound of electronic equipment and people busily at work.

GENJI KAMOGAWA (56) grabs the mic.

GENJI
Control to BA 746. Go ahead over.

INT. PLANE, COCKPIT - NIGHT

CAPTAIN

We seem to be having a problem with
our landing gear, a blockage is
stopping it from deploying.

INT. CONTROL TOWER - NIGHT

The announcement is heard throughout the room, it falls
silent.

GENJI

Understood BA 746. Is there any way
you can get a look at the problem
itself?

INT. PLANE - NIGHT

Sam and Jack now fully awake await in their seats for
landing.

A worried Stewardess runs down the aisle. All turn in shock
to watch her face as she passes, terrified.

Jack looks at Sam, confused.

Another Stewardess walks by, she rushes at first then calms
herself into a quick stroll.

One of the passengers stops her as she passes.

PASSENGER

Will it be long now? Til we land
that is?

STEWARDESS

Not long at all sir, there's a
small problem with the-

Another customer jumps into conversation.

PASSENGER #2

Problem? What kind of problem?

STEWARDESS

Sir if you'll just remain seated
until we've landed.

PASSENGER #2

No I want to know what this problem is. Is it to do with the plane.

PASSENGER

The plane?

The Stewardess feels the pressure, unable to answer all the questions she calmly turns and leaves quickly.

Jack peers over at Sam. Sam nods. They both get out of their seats and follow the Stewardess down the aisle.

They reach the cockpit but are stopped by a Steward.

STEWARD

Excuse me sirs you'll both have to please go back to your seats and await further instructions.

SAM

It's fine really, we know what we're doing. What seems to be the problem.

STEWARD

How so? Are you a pilot?

JACK

Yes

SAM

No.

STEWARD

Which is it.

SAM

We can help.

The Steward gives it a moments thought before heading into the cockpit alone.

Sam and Jack don't wait long before opening the door themselves and entering.

INT. PLANE, COCKPIT - NIGHT

The cockpit is nearly full , the Stewardess from earlier is amongst them.

COPILOT

What on earth. Steward get those passengers back into their seats.

STEWARD

That's just it, they say they can help.

JACK

What seems to be the problem.

STEWARDESS

Nothing please, could you both return to your seats and-

GENJI

(through radio)

Your going to have to send someone down there.

INT. CONTROL TOWER - NIGHT

Genji now stands around a table with blue prints sprayed out in front of him. A team of men stand with him trying to figure out a solution.

GENJI

(into mic)

If the mechanism isn't releasing by itself it's most likely a blockage and it can only be removed manually.

CAPTAIN

(through radio)

Understood.

GENJI

God help them. If the landing gear isn't fixed, we'll have a disaster on our hands. Is the runway clear of traffic yet?

ASSISTANT

Almost clear sir.

GENJI

Good. At least we've got that right.

INT. PLANE, COCKPIT - NIGHT

Jack is arguing with the Copilot.

JACK

Listen to me, just tell us what to do and we'll get it done.

COPILOT

It's really not that simple. Now if you please!

SAM

Captain, I've dealt with situations like this before.

The Captain turns to Sam with an expression of disbelief.

CAPTAIN

Continue.

SAM

It's a simple case of manually deploying the landing gear itself.

COPILOT

And who's going to do that. It's extremely dangerous we're five thousand feet in the air. It's practically suicide.

SAM

We'll go.

The Captain shakes his head.

CAPTAIN

A Steward should go. They're trained in this sort of circumstance.

STEWARD

Actually Captain this may not be the best of times to bring this up but, most of our cabin crew is fresh from the training scheme.

SAM

You've got no choice. Unless you want to do it.

The Copilot changes his expression from annoyance to relief.

The Captain takes a moment to weigh up his options.

CAPTAIN
Okay. Steward take these two down
to the lower level.

STEWARD
Yes Captain.

CAPTAIN
And for god's sake be careful!

Sam and Jack leave with the Steward.

The radio crackles into life again.

GENJI
(through radio)
BA 746 have you found the blockage?

The Captain picks up the mic.

INT. CONTROL TOWER - NIGHT

CAPTAIN
(through radio)
We're sending some people down
there as we speak. A clearer
picture of the circumstances should
give us some better odds.

GENJI
(into mic)
Good.

Genji takes a deep breathe before his next words.

GENJI
BA 746 I have to ask (beat) how is
your fuel gauge?

INT. PLANE, COCKPIT - NIGHT

The Captain checks his dial. The Copilot, begins to sweat.

The Captain's stern expression turns to the Copilot.

He leans back into his chair.

CAPTAIN
(into mic)
Fuel at 40%, more than enough.

The Copilot breathes a heavy sigh of relief.

INT. PLANES LOWER LEVEL - NIGHT

The Steward opens a latch leading to the lower level. Sam and Jack climb down followed cautiously by the Steward.

JACK

Sure is noisy down here.

The sound of the engine is vast and heavy. Sam shouts back a response.

SAM

Over there!

They make their way toward the rear of the plane. The Steward follows.

JACK

Looks like the other sets are fine.
It's this one.

The landing gear mechanism is in front of them. Sam hits a button attached to the side. A dull sound of cranks clashing together can be heard. No movement though.

SAM

One of us will have to keep the level down whilst the other manually forces the wheels into place.

JACK

You hold I'll push.

SAM

No, you hold!

Sam grabs a hatch door from the back of the cubicle. It swings open and almost knocks Sam flying.

Air gushes in and communication is impossible.

Sam signals for Jack to keep the door open and stop it from slamming shut on him.

Jack grips the door.

Sam shifts into position. below him the ocean, a long deadly drop.

In front of Sam a top of the wheel an override button sits beside a lever.

Sam carefully makes his way across the wheels shaft towards the control panel at the joint.

Sam unlatches the lever and hits the switch.

The wheels fall down into position. A large locking sound can be heard.

As the wheels fall downwards, Sam too is dragged into hanging off the wheel, completely exposed.

Jack mouths some words. Sam can barely keep his eyes open. The wind incredible.

Jack points towards the ocean below. Sam shakes his head.

Jack shrugs his shoulders as Sam attempts to grab back to the latch. It's impossible, he has to fall.

Jack smiles and waves to Sam as Sam admits defeat and lets go with an annoyed look.

Sam tumbles and tumbles, he hits the water.

Jack closes the hatch. Audio returns.

STEWARD

Oh my god where is he?

Jack shakes his head and places his hands on the Steward's shoulders.

STEWARD

My god. What a hero.

INT. PLANE, COCKPIT - NIGHT

The Steward returns, hair flustered, eyes puffy.

The Captain turns to the Steward.

CAPTAIN

Is it locked?

COPILOT

The lights indicate-

CAPTAIN

(interrupting)

Is it locked?

The Steward lowers his head as he nods.

CAPTAIN

My god.

INT. CONTROL TOWER - NIGHT

Genji is clinging to the mic, hanging on every word.

CAPTAIN

(through radio)

This is BA 746. Landing gear into position. Making final approach now.

The control room erupts into cheers.

Genji looks relieved.

INT. PLANE, COCKPIT - NIGHT

CAPTAIN

(into mic)

A search party is need for the a missing passenger. I repeat a passenger missing. Somewhere over co ordinates.

EXT. RUNWAY - DAWN

The plane touches down safely. The passengers get off one by one, all look relieved and but still shaken.

EXT. BEACH - DAWN

Waves lap calmly against the beaches golden sand.

The sound of seabirds above. Sam is washed ashore.

He breathes heavily, choking on sea water.

He turns himself over to face the sun. A perfect day.

A car's doors open and close. Footsteps approach.

The sunlight is blocked by a figure. A woman KAKU (29) appears above him. Shes beautiful.

SAM

Must be heaven.

KAKU

Not for you. Nor I for that matter.

Kaku steps out of the sun, it flares in Sam's eyes again.

Sam shields his eyes from the glare.

SAM

Kaku?

JACK (O.S)

Ahoy!

Sam looks to find Jack bouncing down the beach towards him.

JACK

Quite a ride in I'll bet.

Jacks face now fills the eclipse.

JACK (CONT)

Welcome to Japan.

FADE TO BLACK:

END.