

Heaven
by
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INT. DREAMWORLD - NIGHT

A large round room at the top of a helter-skelter is the setting. The room has a life of its own. It is a place where dreams begin. The walls are alive with moving pictures. The only inhabitants of this place are three boys all of them around two years old. Two of the boys MICK & JERRY BYRNE are identical twins. The other is ATTILA ZSRINSKY. The three communicate by projecting their feelings into pictures around the walls and in the air. They obviously like each other as they smile and play with color and form. The room has three identical exits that are small arched windows leading to slides. There are no other visible openings. Outside the windows it is dark. A bright light bursts in and fills the room, the visuals in the room fade away. The boy's turn their attentions to the world outside. They each head for their own door and slide into the Dreamworld. The Dreamworld is a place made up from every soul's imagination. It is a place where good and bad do not exist. An infinite universe where we all go but few of us understand.

FADE TO:

EXT. FIELD - DAY

Viewed from above a white new 60's Citroen ploughs through a field of sunflowers. It is isolated from any other sign of life as it pulls up in the middle of the field. The two front doors open simultaneously and a young couple get out the car. They walk to the trunk and the man opens it. The number plate is British and there is a GB insignia on the side. In the trunk of the car is a huge blood red sheet. The couple take one end each and spread it out over the car covering it completely. Looking at each other over the car they begin to disrobe. The man climbs up on the roof and pulls up his lover. He lies on his back as she gets on top of him. MARIA throws her head back and looks to the sky. She is in love. The sky is blue.

INT. CAFE DE L'ALCAZAR - NIGHT

The french café is decorated with red walls and there is a red baize billiards table in the centre of the room. This place is the home of the intellectual and the derelict alike in the late 19th century. At a table seated together are two men VINCENT and PAUL. They are having an argument of sorts

VINCENT

Please Paul you can't leave, I'm doing such good work with you around... Please Paul!

PAUL

You're crazy! I will not spend another moment with you in that house! So get used to the idea Vincent because I have already made up my mind

VINCENT

No. I won't let you go. I'll kill myself if you leave! Do you hear me! Paul, please.

Paul stands up to leave, but Vincent stands up and launches himself at Paul, clinging on to him.

PAUL

Let go of me! Vincent, you're causing a scene.

VINCENT

I don't care about any of that, I can't live without you

PAUL

Go back to your old friend, the fairy.

Paul picks up a glass of Absinthe and throws the contents into Vincent's face. Our attention is turned to one of the café's other patrons. WOLFGANG MIESNER, world-renowned composer, drinks alone at his usual table. At one time Wolfgang was at the top of his game. Before moving to this French town he had been a composer in Vienna. Now he is just an obnoxious drunk and has been for years. Wolfgang is a man of enormous proportions. His goblet is filled with absinthe. He takes a hearty swig from his large chalice. The green creamy liquid spills from the side of his mouth and stains the ruff of his white shirt.

This upsets him, he angrily brushes the near empty bottle of absinthe from off of the table in frustration. A middle age waitress EVA walks by holding a tray of dirty plates. Wolfgang gives her backside a heavy slap.

WOLFGANG

Another bottle of Absinthe.

EVA

Don't ever touch me like that again! If you want something you ask, okay!

WOLFGANG

Hey Eva c'mon, I didnt' mean to hurt you.
Have a drink with me? Go on, for old
times sake.

EVA

No. I'm not in the mood.

She has a look on her face like she has seen it all
before. He starts to bang the side of his head with his
fist. Then, with a narcissistic tone in his voice he
announces:

WOLFGANG

You, you, you. You think you're too good
to drink with me. Don't overestimate
yourself whore I know you. You're a
bitch who'd sell what you've got down
there for a couple of glasses of cheap
wine. Where's my drink!

An elderly man with a hunch back approaches Wolfgang's
table.

MAN

Mr. Meisner sir.

WOLFGANG

WHAT!

MAN

It's late sir

WOLFGANG

AND?

MAN

It's the girls sir, they want to go home.

WOLFGANG

Whores!

MAN

Please, there's no need to be rude

WOLFGANG

Bring me more absinthe. I demand it, nay
sir, I besiege you! I must have a drink.

MAN

We are closed, you have to go

WOLFGANG

Listen to me you ugly freak get me some
booze

MAN

Okay, enough already. Time to go home.

The man takes Wolfgang by the arm and escorts him to the door. After being left in the street outside Wolfgang kicks the door in a drunken fit of rage.

WOLFGANG

You bastard! I have never been treated so badly in my life. Do you know who I am? I am meisner, composer to Emperor Jozsef! I am an artist, not a dog! You can't kick me out. I am a respected member of the old Vienna guard. How dare you treat me so badly. I will never step foot in this establishment again!

He steps backwards on to the busy street and slips on the wet cobbled floor. Falling back he lands flat on his back. He smiles then a horse buggy rides over his head. As we look up to the sky from Wolfgang's decapitation, we see that the buggy had been carrying a cargo of Absinthe.

EXT. CHAIN BRIDGE, BUDAPEST - DAY

Maria looks into the Danube from the chain bridge. She smiles as she thinks happy thoughts. A church on the left tells the time. It is 3 in the afternoon. Maria checks the path from left to right. The path is clear. A small ferryboat goes under the bridge. Maria's cream cotton jacket has a small smudge of dirt on it. Maria takes a small hanky from her pocket. She moistens it with a quick dab of saliva from her mouth and attempts to clean the stain. Her eyes dart to the church clock. It is 4:45. Worry and sadness comes over her face. She lifts the clenched hanky to her mouth. As the last few rays of sunlight hit the parliament building it is coming to the end of a beautiful day, but not for Maria. She stares into space, eyes wide open and tears running down her face. Maria makes no attempt to wipe them away.

FADE TO:

EXT. LAS VEGAS SIDEWALK - NIGHT

The bright lights of the strip illuminate the sidewalk. A white stretch limo pulls up outside a big casino. A billboard reads GOLDEN DISC MUSIC AWARDS 2007.

The door opens and a white Gucci loafer hits a red carpet. The flash of the paparazzi is reflected in the mirrored lens of a pair of gold-rimmed spectacles. AFRICA steps out. Africa is the biggest rap star in the world. His last album has sold 5 million copies. He confidently struts down the long carpet as if it were a Milan catwalk. Dressed in a white tuxedo he is accompanied by his pregnant wife. They have security wrapped around them tightly. He smiles and waves to the screaming crowd. The crowd hold up flags and messages for Africa. A bodyguard stands by Africa's shoulder. He looks around for any sign of trouble. The rapper stops to sign an autograph for a young female fan. JACKIE passes him a large red marker and sticks out her ample chest. The fan has a tee shirt on with Africa emblazoned across it. She smiles at the star and sighs.

JACKIE

Can you sign it with love to Jackie?

AFRICA

Sure baby, kisses and all.

As he signs the shirt he cheekily holds her breast still. She's so excited she looks like she's is about to climax.

AFRICA (CONT'D)

To Jackie with love, Africa. Steady girl
you look like you're about to go

JACKIE

I can't believe this is happening to me

AFRICA

Believe it girl it's all real Yo, you
wanna party, holla at me at the Four
Seasons. The name's Mr. Magoo. Magoo to
you baby.

He gives her a kiss on the cheek. He turns around and waves at the crowd. Africa grabs his pregnant wife and hugs her for the cameras. Rubbing her tummy he shouts out to the media.

AFRICA (CONT'D)

My baby! Right in there! My baby!

He kisses his wife again on the cheek. She kisses him as they pose for the press together. The bodyguard puts his hand on Africa's shoulder. Africa and his wife give a last wave to the crowd before they turn to enter the building. Suddenly the bodyguard takes a silent bullet to the shoulder. Africa is rushed back to the safety of the limo. He looks back to see his wife.

She is heading in his direction. Suddenly she is down in a hail of bullets. A bullet exits the barrel of a gun and heads straight for Africa. It shatters the lens of his spectacles in slow motion. His body falls out of the limo and on to the red carpet. Standing next to Africa's corpse is a small boy. The boy stands still in shock. He is dressed up like many of the other fans. He wears a T-shirt which depicts his idol, Africa, holding a pair of Uzi's across his chest, and a slogan reads, "Face the mUZic".

FADE TO:

INT. MARIA'S APARTMENT - DAY

A small one and a half room flat in Budapest is Maria's home. There is little sign of much natural light. At the end of a corridor is a small bathroom. Maria is on her knees at the basin. She is throwing up and gasps for a breath of air.

MARIA

Oh my God, oh my God.

She pulls her head up looking drained yet flush. Her pupils are dilated. She breathes heavily and her eyes fill with panic. Again she puts her head back in the basin and vomits uncontrollably. A small rectangular window sheds little light on a sad situation.

MARIA (CONT'D)

Please! No, it's not true! Please, oh God please!

A break in the clouds creates a ray of light that breaks through the small window. Maria's body illuminated by the light is now calming down.

FADE TO:

INT. STUDY, 1488 PRAGUE - DAY

EDMUND GALEN Looks in the mirror on his dresser and stares at his reflection. He shows no emotion. The white washing bowl sits at his waist. Edmund readies himself to wash up but before he can touch the water it bubbles up in front of his eyes. He staggers back at the shock from seeing this. As the bubbles settle down, Edmund catches his reflection in the water. He is startled by a reflection of himself that is distorted. It shows what he would look like if he had the plague. He sits at his desk and writes on parchment with a quill.

He is a modestly dressed man and in his early thirties. As he writes, the words are written in the French language.

EDMUND

My experiments are complete. Today I begin a journey which I can only hope will end in the defeat of this dreadful plague. Dear Lord, I hope that through your guidance I have gained enough wisdom in order to fulfill my obligation to you. I place my trust in you. To my wife and children I thank you for your patience and pray that I will be together with you again in our home. If these are my final notes I hope my experiments and the scribing of them will guide those who take this journey.

Edmund sets the parchment to dry. He opens a closet and we see a full pullover style smock and a pointed mitre. On these garments we see various symbols, an all-seeing eye, a cross, the number 33, to mention a few. He puts on the garments and pulls down a flap on the front of the mitre. He looks like some kind of middle aged Klansman. He walks to the door and on his way out he grabs a bottle off the shelf. The bottle is glass and we can see a clear red liquid that contains rose petals.

EXT. PRAGUE STREET - DAY

Edmund jumps out of the way of someone throwing a bucket of murky water out of their window. There is death in the air. The place is quite filthy and people are throwing their dead out on the street. It is a distressing scene. Someone tries to grab him, he pushes them away and heads up the hill toward the castle. The whole area seems to clean up as if he is in a different place. He stops outside a stately door and knocks three times with his cane. The door is opened by an elderly maid JANA who at first is shocked by Edmund's guise and almost falls backwards. Edmund lifts up his flap and smiles.

EDMUND

I am here to see your master

JANA

Yes, sir.

INT. A GRAND LIBRARY - DAY

Sitting in two chairs by the fire are Edmund and COUNT DALIBOR CERMAK. Dalibor is dressed very gayly in the manor fitting of a count. He is about 55 years old, with a beard and a grey wig. A fire burns in the fireplace. Edmund has taken off his robes and is in deep discussion with the Count.

DALIBOR

I have heard that you can heal the sick

EDMUND

Sir, it is true. I have been conducting experiments in the town. I am a student of some sorts in the art of healing. But, my methods are somewhat different than your usual practitioners.

DALIBOR

Those fools nearly killed my wife with their witchcraft. I am willing to do anything to save her. You can name your price if my wife lives.

EDMUND

I will need complete privacy, just myself and your wife. We must not be disturbed. This is most important.

DALIBOR

Anything else?

EDMUND

Perhaps a glass of water

INT. BEDROOM - NIGHT

Edmund is fully dressed in his outfit. We see the young wife stretched out on the bed. She is naked and pale. Her body is covered in sores and she looks close to death. Edmund takes out a bottle and a stone from his pouch. He places the stone on her forehead. He takes the cork out of the bottle.

EDMUND

This potion will stimulate your senses and you will focus all your senses on what I say. That's a good girl

He empties the red liquid into her hair and tosses the empty bottle aside. He goes to her feet and grabs them.

EDMUND (CONT'D)

With these words I take away this sickness that has infected this woman's body. By the power vested in me and all men by God, this evil sickness shall leave this woman's body.

Edmund continues his speech in Latin and begins to repeat a chant. An aura appears around him and his hands. The light around his body extends over the woman. Slowly her illness miraculously disappears. Within seconds she is healthy and aglow. She slowly opens her eyes. Edmund's body is lying next to her on the floor. She screams out in shock. The Count comes in and embraces his wife, ecstatic to see her healthy. As he realizes Edmund's body is on the floor, he rushes to see him. The Count pulls up his mask. Edmund's body is riddled with the plague and he is dead.

FADE TO:

INT. FACTORY PACKAGING FLOOR - DAY

Maria works on a line packing bottles into boxes. She and the other girls seem to enjoy their work and each-other's company. A whistle blows to signal the end of a day's work. Maria waves goodbye to her colleagues and heads off in the rainy autumn afternoon. She runs to catch her bus but is top late. Upset, she stamps her foot on the ground and her heel comes clean off her shoe.

MARIA

Fuck!

A car pulls up next to her. The driver winds down the window of the passenger side.

PETER

You want a lift?

MARIA

No, I'm fine

PETER

Come on, I'm trying to do you a favor.

MARIA

I live miles away

PETER

Well, the sooner you get in the sooner you'll get home. Come on.

Maria gets in and the car drives away.

PETER (CONT'D)

What do you do?

MARIA

What's this, 20 questions?

PETER

I'm only trying to make conversation.

MARIA

I'm sorry, I'm Maria.

PETER

I'm Peter

The couple smile at each other, sunlight beams through the clouds ahead.

PETER (CONT'D)

Here comes the sun.

FADE TO:

INT. AIRPLANE - DAY

An old Zippo sparks up and lights a small skinny marijuana joint. Meanwhile skydivers ready themselves for a jump. They check their equipment and rehearse their routine. One of the SKYDIVER's goes up-front to the cockpit. The PILOT is sitting with one of the skydivers JAKE. They are sharing the joint. The door opens loudly on the smoke filled room.

JAKE

Whoa man you nearly gave me a heart attack!

SKYDIVER

Sorry Jake, just thought you might want to join the team.

JAKE

Hey man, I'll be right there

PILOT

Don't forget this.

The pilot passes Jake an old Zippo lighter. Jake holds the lighter in his palm and then clinches it tightly.

JAKE

Hey, my lucky Zippo. I wouldn't want to forget that, it's been with me on every jump.

SKYDIVER

Shit man, I never took you for the superstitious type

JAKE

I'm not!

SKYDIVER

So why lucky?

JAKE

Well, that's a long story if you know what I mean.

Jake winks at the pilot and smiles widely.

JAKE (CONT'D)

But the real reason I call it lucky is because of the story that goes with it. See this here piece of old brass is the only reason I'm alive and talking to you today!

SKYDIVER

I gotta hear this one

JAKE

It saved my fathers life. It stopped a Korean bullet in the three day war back in 2015

Jake shows the Zippo to the guys, rubbing the dent with his finger.

JAKE (CONT'D)

So, if my father didn't have his trusty friend right there above his heart...

Jake puts away the lighter in a zip pocket above his heart and pats it.

JAKE (CONT'D)

I wouldn't be here today

SKYDIVER

Good story bud, can we go now? Your audience awaits.

JAKE
See you on the floor Cap.

EXT. MIDAIR - DAY

The skydivers fall out of the plane one by one. Jake is last out. They try to form a human chain. It isn't easy but the team pulls it off. As they separate, Jake goes into a sharp dive and is followed by another diver. The two of them have made a lot of space between themselves and the main pack. Jake slows down spreading himself out like a starfish. The other diver does the same as they meet almost face to face. They smile at each other. Jake checks his wristwatch and indicates to his friend its time to set off the parachute. The diver gives Jake the thumbs up. Jake pulls the cord and begins to float down. The other diver however is in trouble his parachute didn't open. Jake thinks quickly, ditches his parachute and rushes to help his friend. As Jake approaches his target the two collide. The diver makes a grab for Jake and manages to hold on to him. However, in all the chaos, Jake's jump suit is ripped. The lighter in his pocket falls out and heads to earth fast. In the distance, behind the lighter, the two divers come down in tandem on Jake's back up parachute. On the ground a group of four golfers play the tee at the 7th, a par 5. Standing at the tee is CARLTON HUME, the President of the United States. His driving wood touches the ball gently. On the head of the driver there is an inscription "AmOil". As he swings the club back his driver is released from his grip. The club twirls up in the air and a voice is heard.

VOICE
Mr. President, oh my God!

Next to a blood-stained presidential baseball cap lies a bloodstained Zippo. A man's hand picks up the lighter. There is an inscription on the lighter that reads: *"It's nice to be important, but more important to be nice"*

FADE TO:

INT. COFFEE BAR - NIGHT

A busy café in downtown Budapest is alive with a crowd of young and old talking about the day's events. At a table sitting alone and reading a book is Maria. She looks at the door as it opens. An old woman enters carrying some heavy looking bags. Maria looks back down at her book. The door opens again and Maria's attention is shifted toward it. Enter a couple with their two small children.

The children are quite excited and run around the counter. Maria smiles as she watches the children play. She rubs her tummy, the bump is only just starting to show. The door opens and in walks Peter holding a nicely wrapped single rose. He heads straight for Maria, smiling warmly but she hasn't noticed him.

PETER

Maria!

Startled, Maria jumps back in her seat.

MARIA

You gave me a scare

PETER

You were away with the fairies there for a minute.

MARIA

Oh, I'm sorry. Is that for me?

PETER

Yeah, just a little something, you know...

MARIA

Thank you, it's lovely, I love roses.

PETER

I got them at the station

MARIA

I really like them

PETER

Maria, there's something I've been wanting to ask you. You know how much I like you, don't you? Well-

MARIA

Stop. There's something I need to tell you first.

Through the front window of the café we watch the scene play out. Maria holds Peter's hand whilst looking into his eyes, telling her secret. He looks confused and more than a little shocked. The moment takes hold of Peter and he looks lost. Maria grabs her things and leaves. Peter doesn't make any effort to stop her.

EXT. BATTLE FIELD - DAY

A group of young soldiers are standing in a trench. They are looking nervous. Explosions go off all around. One of the soldiers throws up. An officer stands at the ready with a whistle in his mouth. As he sounds the attack all the men storm out of the trench. Suddenly a man in civilian clothing comes into shot.

DIRECTOR

And Cut!

The whole thing is a film set. The director approaches the star of his feature. DONALD SEAGROVE is one of the biggest stars of the silver screen. He also has a reputation as one of Hollywood's wild men.

DIRECTOR (CONT'D)

Good job Donald

Donald walks passed him unbuttoning his tunic. He heads straight for his trailer. As he enters the trailer he slams the door shut behind him. The door has a star painted on it with Donald Seagrove written on it. Inside the trailer Donald fixes himself a drink. He picks up a small silver box and sits down on a sofa. Donald takes a sip from his glass and puts it down. There's a knock at the door. Donald puts the silver box under a cushion before answering.

DONALD

Who is it? Can't you people leave me alone?

The door opens and the director pops his head in.

DIRECTOR

I'm sorry to disturb you Donald but I'm just letting you know personally that I will need you in four hours, in makeup, and sober.

DONALD

Okay, anything else?

DIRECTOR

Donald please, I'm sorry if I-

DONALD

Not now

DIRECTOR

Please Donald, I'm finding it hard to work-

DONALD

I said not now goddamn it! Get out of here you leech.

Donald picks up and throws an ashtray at the door. The director leaves pulling the door shut. Donald empties the glass in one and throws it at the wall. He takes out the silver box from under the cushion. The box contains a syringe, needle, spoon and a small paper wrap. Donald unwraps the small paper package, his hands still trembling with anger.

DONALD (CONT'D)

Fucking Vampire

He takes the brown powder and pushes half of it on to the spoon. He hesitates for a moment and pauses before emptying the rest of the powder onto the spoon. We see a movie poster on the wall, "The Swashbuckler" starring Donald Seagrove.

EXT. REGISTRY OFFICE - DAY

A shovel full of snow is cleared away from a step. It is a cold January morning outside a Budapest city registry office. Standing on the steps are Maria and Peter trying to look the happy couple as a PHOTOGRAPHER snaps away. Maria looks tired and is obviously close to giving birth. An observation of Peter shows that he looks quite jaded. They are alone. Not a single guest. A tear wells up in Maria's eye. Peter grabs her hand and squeezes it tightly, their rings rub together. Maria wipes away her tear in a defiant moment.

PHOTOGRAPHER

Come on you two let's have a big smile!

Maria, still nervous, swallows hard. She nibbles on her lower lip. Suddenly, she erupts into a scream

INT. HOSPITAL - DAY

Maria is in a hospital delivery room. Surrounded by several nurses and doctors. The baby is out and Maria is left alone as the nurses wrap up her newly born son. The mother isn't given a moment with her baby as he is quickly taken off out of the room. She looks upward in relief and smiles as the noise around her fades away. A nurse puts a wet cloth to Maria's head, drenching her smiling face. She closes her eyes.

FADE TO:

EXT. TRENCHES - NIGHT

A dead soldier wears the red tunic of the Welsh guard. The battle of Rorke's Drift is our setting. On a dark night late in January 1879, we count the dead as the blood drenched corpses cover the ground of a field hospital. Screams of injured men echo in a confused cacophony of desperate attempts to save lives. In a holding cell set next to the hospital, sitting on the bottom bunk of his bed, is ERNEST JONES, a private in the Welsh guard. Ernest has been placed in the cellblock after losing his mental balance during a hard fought battle. The silence of his cell drowns out the noise next door. He looks possessed with fear as he huddles up against the back wall. From his POV he looks around his cell, his eyes darting around at the slightest sound. A cockroach scampers across the floor and out under the enforced door. Out of nowhere a face appears from the top bunk.

JENKINS (WELSH ACCENT)

Frightened are ya?

FRANK JENKINS, a corporal in the guard, has been locked up for weeks guilty of insubordination. Jones doesn't say a word. He and Jenkins joined up together and have known each other since childhood.

JENKINS (CONT'D)

Come on Jonesy, snap out of it.

Jenkins jumps down from his bunk and lands squarely on the ground in front of Jones. He looks carefree and has a wide smile on his face. Jones shows no response. Jenkins slaps Jones hard across the face, still smiling.

JENKINS (CONT'D)

Stop it now! It's not funny, see?

Jenkins' smile becomes a look of desperation. He slaps his friend again.

JENKINS (CONT'D)

Say something man!

Jenkins, obviously frustrated, paces around the small cell. He jumps onto the bars of the small window on the door and screams out.

JENKINS (CONT'D)

Guard! Guard!

The GUARD, a creepy misfit, who has been hiding in the corridor walks over to the door of the cell. He's exhausted and looks at the end of his wits.

GUARD

What's all this noise Jenkins? I've got better things to do than listen to your whining. There are injured men out there who need my attention.

Jenkins, with his face sticking out between two iron bars, turns on the charm.

JENKINS

Well why aren't you out there treating them then?

GUARD

Because I have my orders to keep an eye on you!

JENKINS

Yeah, whatever you say captain.

GUARD

What's all the shouting about?

JENKINS

It's Jones, he ain't right in the head, he won't bloody speak. I've known him all my life and I've never seen him like this.

GUARD

Don't worry about him Jenkins, we're all dead men here. It's a total massacre.

JENKINS

Well then what the fuck are we doing locked up in here. Let us the fuck out of here, it'll be our secret yeah?

GUARD

Stand back from the door

Jenkins moves to the back of the cell by his bunk. He jumps up on the bunk and sits there in a coy manner, legs swinging off the side. The door opens and in walks the guard. The guard bends down over Jones and gives him a prod.

GUARD (CONT'D)

Snap out of it Jones!

Jenkins quickly packs a rucksack. He checks if anyone is outside the door. After looking both ways out the door, Jenkins decides to make a run for it. He takes two steps and hesitates, looking back into the cell at Jones.

JENKINS

I don't take you with me, I'll never be able to explain this to your mother.

Jenkins grabs Jones by the shoulder and hoists him out of bed. Jenkins walks away from the building carrying Jones. As the two make their escape, they fade into the darkness of the night. The morning sun brings another day across a golden African plateau. Amongst the tall grass asleep is Jenkins. Flies take a drink from the sweat on Jenkin's face. He brushes them away before opening his eyes. Looking to his left, Jones is seemingly stuck in a trance. Jenkins attempts to get Jones up but Jones is not moving anywhere. A vulture picks on the leftovers of a lion's dinner. Jenkins sits looking tired and thirsty in the belting sunlight.

JENKINS (CONT'D)

Never was one for talking was you Jones? I remember as a child you never said much then. Fucking quiet as a mouse you was. Quiet as the wind. Quiet as a ... Not like me! Oh no! I could never be described as quiet, that'd be a laugh.

Jenkins is now on his feet and running around Jones who sits on the floor.

JENKINS (CONT'D)

You know I have to laugh at this entire situation really when you think about it? Come on Jenkins, fuck the mine lets see the world, he says! Look at him now! Aren't so chatty now is you! Why did I listen to a twat like you? I need my fucking head examining. Well here we are, in it up to our necks. Two boys from the valley, sitting in the middle of nowhere praying for a miracle and knowing it ain't coming in a million years. Do you believe in God? I do! I think. I wonder what heaven is like. My grandfather was fascinated with the subject. He believed that the place was full of beautiful totty, bare as the day they were born. And there to answer your every whim and fuck the living daylights out of you.

(MORE)

JENKINS (CONT'D)

But that isn't my idea of heaven. Me? I don't know if it even exists.

A shadow covers Jones' face. Jenkins is firmly planted in his own world, oblivious to Jones. A dull thud announces the arrival of a Zulu warrior. The Zulu pulls his spear from Jenkin's chest. Jones lets out an almighty scream.

JONES

Ahhhhhhhhhhhhh!!!

INT. MARIA'S BEDROOM. NIGHT

Maria and Peter are in the dark making love. Peter is on top and Maria lay underneath him. Maria looks up at her man, her mind elsewhere. He concentrates trying to please his woman. The noise of a baby crying interrupts their moment. Peter lets out a disappointed grunt as he jumps out of bed and heads for the door.

PETER

Will you ever give me some fucking rest!

MARIA

Peter calm down!

Peter enters ATILLA'S room. Attila is awake and screaming in his cot. Peter shakes the cot aggressively and shouts out.

PETER

Shut up you little bastard!

An undressed maria comes in behind him and smacks him in the head.

MARIA

Get away from my child. You're a monster, get out!

Maria picks up her baby and mothers him. Attila's cries fade away. Peter stands in the corner, naked, realizing his mistake and looking sorry. Maria puts Attila to her breast and he feeds

MARIA (CONT'D)

That's better my darling, mummies here.

FADE TO:

EXT. CAR INTERIOR - DAY

Nervous leather clad fingers tap the rim of a sporty steering wheel. Behind the wheel sits JOEY CICCOLINI, ex formula one racing driver from Italy, now living in Manhattan. Joey checks the rear view mirror. The street is quiet in all directions. He wipes the sweat from his head and checks the mirrors again. He breathes in deeply through his nose and lets out a sigh. He checks his watch. The second hand is coming up to the minute. As the hand strikes twelve, the engine bursts into life and alarm bells ring. The other doors on the car open and four men jump in. The car speeds off from a stand still leaving the smoke from its tires in its wake.

INT. ATLANTIC CITY - NIGHT

Joey sits at the bar eating olives from a martini. He spots an attractive woman across from him. He flirts with her blatantly and raises a blush from his object of desire. The barman is obviously entertained by the scene. The bar itself is lit up. The light shines up into Joey's face. Joey lights a cigarette and inhales deeply. From the right a large man, MOOSE, approaches. He circles Joey and places an arm around his shoulder.

MOOSE

Pretty big pull on that job yesterday. A few more like that and we'll get that tab up to even.

JOEY

We are even.

MOOSE (LAUGHING)

You ain't even close buddy. You should've never take the raiders in the Super Bowl. What's that guys name on Tampa Bay? Alstott or somethin' like that? Guy's unstoppable on 3rd downs. Never bet for the throwing team in the Superbowl. 9 outta 10 quarterbacks choke in the big game.

JOEY

Fuck you Moose.

MOOSE

Fuck me? You're the one that's fucked. I'm not into the man for 2 big ones.

JOEY

Fuck him.

Joey walks out. In the car park of the casino Joey opens the door on his E-type Jaguar. From a window a man makes a telephone call whilst watching Joey leave in his car. Joey's mobile phone rings. Joey answers the phone after reading the number on the caller ID.

MAN

Why you leaving in such a hurry? We still got a little unfinished business.

JOEY

No, our business is finished.

MAN

Hey, our relationship's just begun. You done some pretty fancy driving yesterday. I'm not gonna let a talent like that just slip through my fingers.

JOEY

You're going to have to find someone else to do your work.

MAN

Now why would I do that when I have you?

He looks at the phone and turns it off, throwing it to one side. The phone rings again. Joey throws it out the window. Joey concentrates on the dark highway, his face illuminated by the dashboard. The man in the window is speaking to someone on the phone. His lips are still for a moment before he mouths the word "YES". Joey is entering Manhattan via the George Washington Bridge. The car drives through the quiet streets. He pulls into a parking garage and exits the car. In the elevator he wipes away traces of cocaine from his nose and sniffs at his reflection in the mirror. Joey enters his apartment, a modern loft, well decorated. He throws his coat on the hanger and makes his way steadily to the liquor cabinet. He pours himself a tall glass of cognac from a Louis XIII bottle. He sits in his usual chair and flips on the TV. The film *Carlito's Way* is playing on the movie channel. Joey watches for a moment and turns the volume up. The telephone rings and Joey's attention is immediately turned to it. He hesitates before picking it up and takes a large gulp from his glass.

JOEY

Hello.

VOICE

Hello Joey

JOEY

Who's this?

VOICE

Don't worry about who I am.

JOEY

What do you want?

VOICE

I have everything I need. I'm after nothing. Who am I? That's a different question. I am the darkness, death for want of a better word, the moment you thought was never going to come, you know, your worst nightmare come true.

JOEY

You're fucking crazy

Joey puts down the receiver and sits back in his chair. A rye and quizzical expression comes over his face. He picks up his snifter and empties it into his mouth. He swallows hard as a bullet hits him in the side of the head. Blood splatters across the room to a trophy cabinet with a picture of Joey celebrating his win of the Monaco Grand Prix. The year 2008 is clearly visible as the year he won the race. On the rooftop opposite, a sniper pulls his rifle away from his shoulder. On the TV the movie plays out a final scene.

CARLITO

You want to play big time? You going to die big time! You ready, here come the pain

FADE TO:

INT. ATTILA'S ROOM - DAY

Attila plays in his room with a small toy monkey. He is a toddler now and is into everything. In the kitchen Maria is busy preparing lunch. Some peas cook in a small pot and there is a cheap cut of meat frying in a pan. Corn flour is added to the peas and the mixture is stirred vigorously. Steam pours out of another pot when the lid is taken off. Maria burns herself and drops the lid in the sink, putting her finger under the cold water from the tap. The front door opens and Peter comes home for lunch. Maria notices the meat is burning.

MARIA

FUCK!

PETER

Maria!

MARIA

In the kitchen.

PETER

Is something burning?

MARIA

Yes something is burning, do you think you could give me a hand? I've hurt myself.

As she finishes her sentence Peter is standing by her shoulder. He casually puts the burning pan on a small wooden stool on the floor and puts his arms around Maria.

PETER

What's up?

Maria is startled by Peter's presence and jumps.

PETER (CONT'D)

Did I give you a fright?

MARIA

No, I burnt my fingers on the pan. Look, will you kiss it better?

Peter kisses Maria's finger as she lifts it to his mouth. Attila is about to get to the pan when a faint echo of a voice can be heard.

AFRICA

NO! Over here Attila!

Attila changes direction just in time and heads toward his parents. Maria picks him up. She and Peter didn't notice the near miss with the pan.

MARIA

Who's mama's little soldier?

PETER

Mama's little soldier should be having his afternoon nap.

Peter takes Attila in his arms and carries him to his room.

He tip toes out of Attila's room and closes the door behind him. Maria is putting the burnt meat in the bin.

MARIA

Is he asleep?

PETER

Yeah, out like a light.

MARIA

Lunch is ruined

PETER

I'm not hungry

MARIA

So what are we going to do?

Peter has moved in close to Maria and unties her apron strings.

PETER

Well, I don't have to be back at work until three.

Peter hikes up Maria's skirt and pulls down her panties.

MARIA

Not here, it's dirty.

PETER

I like it dirty

MARIA

No, I'm not clean

Maria pulls up her panties and pulls down her skirt.

MARIA (CONT'D)

And I'm not in the mood

PETER

Oh, that's original

MARIA

I haven't had my lunch

PETER

Well it's not my fault! Why should I have to suffer because you're an imbecile in the kitchen!

MARIA

Suffer! You don't know the meaning of the world. You think because I won't spread my legs every time you fancy a quick fuck that you're some sort of martyr? Well let me put you straight! You're not a martyr, you're not even a real man!

PETER

Me? That's a good one. I think you're forgetting something. You're the whore who brought that bastard into this world. I'm just the man trying to give him half a chance!

MARIA

You're a fucking animal!

Maria picks up the pan of peas and flings it at Peter. In his bedroom Attila is awake in his cot. He is oblivious to the argument in the other room. In fact he is smiling as if being entertained in some way. A close up of Attila's face is joined by a faint melodic chant. As the chant gets clearer, we can see in the reflection of Attila's eyes a group of four men singing a lullaby.

AFRICA/CARLTON/WOLFGANG

Rock-a-by baby on the treetop, when the wind blows the cradle will rock....

Attila closes his eyes. The room is empty as the muffled arguing continues behind the closed door. Around the cot, now clearly visible, stand the four spirits. Carlton is a middle aged man with a warm glow and friendly face. We see a close up of his head and shoulders. The scenery behind him melts away to a bright white and all sounds vacate the scene.

FADE TO:

EXT. DREAMWORLD - DAY

Carlton finds himself in a bright void of light with no other visible matter around him. He is as naked as the day he was born. His head turns in all directions as if he is looking for something. The light is like clouds, bright and white. The vapors envelope his body and clothe him in a simple garment. He finds himself as the mist clears on top a plateau. He is greeted by ALBERT EINSTEIN dressed in the same garment and carrying a soccer ball.

ALBERT

You're an intelligent man Carlton, you're not a fool.

CARLTON

Well, a fool no, a little ignorant maybe.

ALBERT

Do you know where you are?

CARLTON

I have no idea

ALBERT

Come on Carlton, surely you remember.

CARLTON

I - I'm confused

Carlton looks at his hands, a feather floats by his face, the clouds rush past as sun rays break through.

ALBERT

Don't worry my friend, it will all come back to you in time. You see, you're journey is not finished.

CARLTON

What journey?

ALBERT

Everything starts and ends somewhere. Life is a beach.

CARLTON

I haven't really thought about that

ALBERT

Imagine if your life, your reality was laid out in 2 dimensions. The first of those dimensions is your vehicle, your body. The other is the planet we live on. This land becomes the place where your stories are played out. You always have a choice, no matter what, to turn right, or left. Do you see what I'm saying?

CARLTON

Hmmm.

ALBERT

In our case, the future already exists. You see, our existence, along with that of the universe, is not a result of some cosmic accident. The universe emerged with a very high degree of order, coherent and organized, moving toward a final goal.

Carlton looks puzzled. A girl goes by on roller-blades. She is dressed in white, she chew's gum, blows a bubble, and it pops.

CARLTON

We choose our destiny?

ALBERT

We experience ourselves, our thoughts, our feelings separate from the rest, a kind of optical illusion. This illusion is a prison for us, restricting us to our personal desires. Our task is to free ourselves from this prison by widening our circle of compassion to embrace all living creatures and the whole nature in it's beauty. For this is the meaning of...

Albert bounces the ball on the ground and on the ball's rebound it goes out into space. Carlton follows the ball up with his eyes and face. As he looks back down Albert has disappeared and Carlton finds himself alone. The girl on the roller-blades circles Carlton, capturing his attention. She smiles sweetly at him and disappears into the clouds. The weather outside is cloudy, a storm is brewing. A grey fog swirls around him. Carlton is now in a dark forest. His clothes have changed to those of a primitive man. There is a chill in the air. A wolf's howl startles him. Carlton starts to run through the forest. Suddenly as if out of his own imagination a pack of primitive hunters are on his tail. Carlton's breathing becomes erratic as he flees his pursuers. The hunters are catching up fast and throwing rocks and spears at Carlton. A spear hurtles through the air heading for Carlton's spine.

INT. ATTILA'S ROOM - DAY

Carlton opens his eyes. He is sitting in a chair. In the cot, Attila is just waking. All the other spirits are in the room.

EXT. SCHOOL PLAYGROUND - DAY

A school playground in Budapest, Attila is standing in a puddle with his shoes off and crying. He is surrounded by other children, all around 10 years old. They're taunting him. One of the bigger kids stands over Attila.

BULLY

Dance Zsrinsky, you little mummy's boy!

ATTILA (GASPING FOR AIR)

NO.

Bully slaps Attila hard in the face.

BULLY

I told you to dance you little bastard

CROWD (CHANTING)

Dance! Dance! Dance!

A Whistle sounds. The crowd disperses and the bully pushes Attila to the ground.

BULLY

We'll finish this later

INT. SCIENCE CLASSROOM - DAY

A typical communist era classroom is our setting. At the front of the class, MRS. MANESOVA holds court. She's writing on the blackboard the lesson of the day. She is describing an experiment in which water must be mixed with sodium at a certain temperature. All the children have lit bunsen burners along with glass test tubes and glass beakers. Attila picks up a thermometer off the desk and begins to play with it. He places it in the water as per the instruction of the teacher. He quickly becomes bored with this and places the thermometer into the fire. The thermometer explodes and mercury spills in liquid form over the desk and onto his book. Attila notices the unique reaction liquid mercury has as he probes it and splits it with the broken glass. He picks up his book and examines the mercury close up. Rolling it around the cover some of the mercury spills onto his fingers.

As the mercury touches his skin, it's appearance seems to turn to gold. Attila stares at the phenomenon and is enthralled by his Midas-like touch. The mercury slips off his hand and on touching the table returns to it's former color.

MRS. MANESOVA

You should really try to be a bit more careful with your equipment. Thermometers don't grow on trees.

ATTILA

Sorry Miss.

MRS. MANESOVA

I want to speak to you at the end of class.

ATTILA

Okay.

Attila sits at his desk as the other children leave the classroom. The clock reads 4 p.m. Mrs. Manesova dusts down the board Attila sits in his chair. Mrs. Manesova packs her books in her briefcase. Attila sits in his chair. Mrs. Manesova puts on her coat. Attila sits in his chair. Mrs. Manesova leaves the room.

EXT. WAY HOME FROM SCHOOL - DAY

Attila walks with his head down. He sees a group of boys kicking a soccer ball. He glances and looks back down. He kicks a rock along the ground as if he's playing football with it. Attila approaches a tram-stop. The tram-stop is busy with afternoon shoppers. A woman with several bags of shopping stands at the stop. Amongst her drab shopping, sticking out like a sore thumb, is a small bunch of bananas. Attila eyes the bananas and looks wishful. The temptation is becoming too much and Attila slowly makes his motion to steal the bananas. He carefully extracts the small bunch of 3 bananas and is not seen by his victim. He casually walks away from the scene of the crime. Around the corner Attila sits on the floor. He looks from left to right to see if anyone is watching. He slowly peels one of the bananas off the bunch and is obviously enjoying eating it. The other two he sticks in his jacket pocket.

INT. HALLWAY - DAY

Attila enters through his front door and is startled by the appearance of his father-in-law, Peter. Peter is home early from work and is drunk.

PETER

What's the matter with you! You look like you've seen a ghost!

ATTILA

Nothing, just surprised to see you.

PETER

What's that in your pocket?

ATTILA

Nothing

PETER

It doesn't look like nothing you little bastard

ATTILA

You're drunk

PETER

Less of the lip. What's that in the pocket?

ATTILA

A present for Mum.

PETER

Show me!

Attila reaches into his pocket and pulls out the bananas.

PETER (CONT'D)

Where did you steal those?

ATTILA

I found them

PETER

Don't you fucking lie to me! You're a fucking thief. What have I told you about stealing?

Peter smacks him around the head a couple of times.

PETER (CONT'D)

Don't fucking do it again.

Peter shakes Attila violently as he speaks. From the bedroom door Maria is out of her sick bed and seeing what the commotion is about.

MARIA

What's going on?

Peter lets go of Attila.

PETER

I've caught him stealing again.

ATTILA

He's lying!

PETER

Shut up.

ATTILA

I found them

Peter slaps Attila around the head again.

PETER

Liar!

Maria comes over and shoves Attila into the bathroom.

MARIA

Get washed up and go to bed!

Attila slams the door closed behind him. Maria confronts her husband.

MARIA (CONT'D)

I told you not to hit my child you
fucking drunk!

PETER

I'm not having that boy turned into a
thief! He' got to learn!

MARIA

You're in no fit state to teach him!

Attila, in the bathroom, stares at his reflection in the mirror above the basin. He stares deeply into his own eyes, not breaking contact. Tears stream down his face as he mouths obscenities under his breath. Time goes by. In the reflection of the mirror we see that Joey is standing directly behind Attila looking fairly somber.

INT. BEDROOM - NIGHT

Attila lies on his side in bed. The pillow soaks up his silent tears. All around him in the room are the seven spirits. All of their heads are hung low in silence. As Attila closes his eyes and falls asleep the spirits at his side fade away. The scene focuses deep into his ear and subsequently into his dreams.

FADE TO:

INT. DREAMWORLD - DAY

Attila is with Mick and Jerry. They are all the same age. They're standing in an abandoned airport. At a check-in desk, a solitary clerk sits at a counter. The three walk over to the desk where the clerk hands them three golden tickets and smiles widely. They walk through a set of swinging doors. As they exit the other side they find themselves on a train platform. The steam trains smoke fills the platform floor. Mick and Jerry are standing and looking at Attila. Not a word is spoken. The twins get on the train. Attila looks afraid and hesitates. The twins beckon him to follow them. The train's whistle blows and the air is filled with smoke. As the smoke clears Attila has aged some years and is no longer a boy, but a young man. Mick and Jerry are nowhere to be seen nor is the train.

INT. ARMY BARRACKS - DAY

Attila wakes to the voice of a screaming SERGEANT.

SERGEANT

Come on men! Time to get up!

Attila is the young man that he became in his dreams. He is 17 yrs. old and doing his national service in the Hungarian army. The barracks are a basic affair and it's mid-winter. One of the other soldiers makes coffee on a coal stove. Attila sits at the side of his bed and is greeted by his neighbor ADAM KOVACS. Adam is also from Budapest and joined on the same day as Attila. Since joining up they have been inseparable and are each other's best new friend.

ADAM

Coffee?

ATTILA

Yeah, you know how I like it.

ADAM

I had a dream about you last night. We were on a beach together, Cuba I think.

ATTILA

Don't go all fruity on me.

ADAM (HUMOROUSLY)

What are you saying? Don't tell me you've never been tempted.

ATTILA

Yeah, whatever. Two Sugars.

SERGEANT

Come on you two lovebirds get a move on!

EXT. MARCHING FIELD - DAY

The men are lined up for inspection. There is a special visitor from the high ranks of politics inspecting the men. Adam and Attila stand together, side by side.

ATTILA

How much money you got?

ADAM

Nothing.

ATTILA

Lot's of use you are.

Attila glances over to the dignitary.

ATTILA (CONT'D)

Bet he's not short on rations.

ADAM

What about that 200 I saw you holding?

ATTILA

I ain't got no money.

Sergeant approaches the boys.

SERGEANT

Keep your lip buttoned Zsrinsky.

The boys jump to attention. Attila is well turned out, and standing proud. Adam is considerably less impressive in his appearance. An older statesman like gentleman approaches wearing an overcoat and a fur hat. He stops at Attila and looks him up and down.

He stops at Adam and looks him up and down. The scene repeats itself as the man goes down the line. The Politician gets into a waiting car at the end of the line and drives away. The men relax and disperse. Attila takes out a pack of cigarettes and throws one clean in his mouth from the pack. He looks over at Adam and pauses with the pack over his pocket before offering him a smoke. Adam and Attila walk and talk, plumes of smoke trailing in the cold air.

ADAM

So what's the plan?

ATTILA

What plan?

INT. DIVE BAR - NIGHT

Adam and Attila sit at a table in a bar, their glasses almost empty. In unison the two finish the remainder of their beers. A hippie BARMAN delivers two new beers right on cue. Before placing the beers on the table, the Barman takes out a tattered book from his apron and tears out two pages. He places the two pages in front of Adam and Attila and then places the beer on the pages. He then grabs a pencil from the apron, and places two more notches on the bill, which sits in the middle of the table. The bill already has 14 of the same. The Barman waves his pencil.

BARMAN

The pencil is mightier than the sword.

The Barman walks away laughing. Adam and Attila look down at their uniforms, puzzled in their drunken daze.

ADAM

I need a piss.

ATTILA

Well you don't need my permission.

Adam struggles to his feet and walks away. Attila picks up his beer and lifts it to his mouth. The paper coaster is stuck to the glass and Attila pulls it off. Attila inspects the page. The wet circle print from the glass has enclosed a message. "In a moment of hell, is a question? Time that is beyond man, he made his own, the answer, I hold"

Attila crumbles it up and flings it to one side. On second thought he picks up the paper and flattens it on the table before folding it and placing in his pocket.

At the bar are a crowd of assorted loons. Attila parades his eyes over the bar. His attention is held by an older looking WOMAN, past her prime, but still passable. Attila's eyes meet hers and she gives him the come on. He wastes no time in getting to the bar.

ATTILA (CONT'D)

Can I buy you a drink?

WOMAN

If you like.

Adam has spotted his friend and makes his way to him after collecting his beer.

ADAM

Good Evening.

ATTILA

Let me introduce you, this is my best friend Adam, and Adam, this is the lovely...

WOMAN

Never mind the introductions lets see what you two boys are made of.

She grabs the two by the balls.

WOMAN (CONT'D)

Shall we get out of here?

EXT. OUTSIDE APARTMENT - NIGHT

The three fumble around in the dark, laughing at the front door of the apartment. The woman sorts through her handbag. A black cat runs up the stairs.

WOMAN

Shhhhh .. Quiet you two! I've got neighbors you know.

ADAM

Sorry

The woman gets the key in the door and all three pile into the dark apartment.

INT. BEDROOM - NIGHT

Attila gives his all and the woman moans with delight. Next to them, watching, lay Adam.

Attila climaxes and gets off the naked woman. He stands up and checks himself in the dresser mirror. In the reflection he can see his place has been taken by Adam. Attila walks out of the room and into a small bathroom. He clicks on the light and washes his face in the sink. His attention turns to the corridor where somebody seems to be entering the front door. Attila races back to the bedroom and grabs his clothes.

ATTILA

Someone's coming in!

WOMAN

Fuck, get off me, now!

She pushes Adam off her and leaps out of bed. She looks out of the bedroom door.

WOMAN (CONT'D)

He's not supposed to be home yet.

ATTILA

Who?

WOMAN

My husband, who do you think?

ADAM

Oh my God.

ATTILA

Shut up, we gotta get out of here!

The two boys put on their clothes. The woman opens her window. Outside the street is empty but there is still a ten-meter drop to the sidewalk.

WOMAN

Out here!

ATTILA

You must be fucking joking, I'll break my neck!

WOMAN

Well if you don't, my old man will.

The two boys jump out of the window and land hard on the pavement. They waste no time in making a speedy escape from the scene.

INT. TRAM - NIGHT

The night tram is empty except for Adam and Attila. Adam is fast asleep sitting by the window. On the opposite side is Attila, awake and sober. He takes the folded piece of paper from his pocket and gazes over the words. His eyes soon fall heavy and begin to close. The paper falls from his hand onto the floor. From a different angle, we see that all the other seats around the two are full with the seven ghosts. As Attila sleeps, our focus turns to Donald.

EXT. DREAMWORLD - DAY

Donald stands outside in a peaceful setting. A big red barn stands aside an old farmhouse. Donald walks over to the house and onto the porch. A porch swing is rocking back and forth. Donald knocks on the screen door. A horse appears at the door then walks away. Donald suspiciously opens the door and peeks his head inside. He sees the horse make it's way through the living room and into the kitchen. Donald walks inside and immediately is drawn to a television. The television fades in and out, black and white fuzz turn to a clear picture. ALFRED HITCHCOCK appears on the television.

ALFRED

Gooooood evening laides and gentlemen.
Today we tell the story of a life
squandered, wasted talent and vanity. It
is a true story of Donal Seagrove,
Hollywood heartthrob. Only kidding, that
must be my english sense of humor. Good
evening Donald.

Donald stands back. He looks shocked and is visibly scared.

ALFRED (CONT'D)

Don't look so surprised, aren't you going
to say something?

DONALD

What do you want me to say, you're doing
all the talking.

ALFRED

Yes, so it would seem. Do you ever ask
yourself the question what's going on?

DONALD

Whatever it is, it's nothing to do with
me.

ALFRED

Well, well, well, we do have a lot to learn.

DONALD

Why, are you going to teach me!

ALFRED

Dear boy, no, not me - but I'll give you a tip. Even in heaven the spirits like to be entertained.

FADE TO:

INT. TRAM - NIGHT

Attila's eyes open. Behind him, the ghost of Donald appears holding a surreal looking camera. The camera is definitely not of this world. It is made out of a strange type of metal and has no functions apart from a switch that says on one side "MOVIE" and on the other "DOCUMENTARY". Attached to the bottom is a note, which reads: "Is this the key to your soul"

EXT. TRAM STOP - NIGHT

Attila and Adam stand at a tram stop. They embrace before going separate ways.

INT. FAMILY APARTMENT - NIGHT

The family home is bigger than Maria's old flat. It is situated in the eighth district and is the apartment of Peter's dead grandmother. In the living room seated in his favorite chair is Peter reading the sports pages. His attention is drawn to the front door opening and his calm immediately turns to an agitated pace. He jumps to his feet, throws the papers to his side and goes out to meet Attila. Attila is locking the door behind him. As he turns around he is not startled by his step-father's presence.

PETER

My God, look at you. You're a disgrace to that uniform. And after everything I've done to get you stationed locally. You're an embarrassment to me.

ATTILA

You should look in the mirror. Where's mother?

PETER

In bed.

Attila walks into his room.

PETER (CONT'D)

This is still my house you know, you should show a little respect.

The door closes behind Attila.

INT. ATTILA'S BEDROOM - NIGHT

Attila locks the door behind him and sighs. He slowly goes about getting ready for bed. In the background his spirits are at their normal gossiping. Africa and Joey sit against the back wall talking. Donald is following Attila around with his camera. Jones is glued to the corner rocking back and forth in a silent daze. Wolfgang is playing the harpsichord. Africa and Joey have cognac glasses in hand, drinking a bottle of Louis XIII, only visible by the special bottle which sits between them. Africa is smoking a perfectly made blunt. Joey smokes an Opus X cigar.

AFRICA

Peter, more like P-Rick. Broke ass givin' the kid shit about havin' a few brews. Shit!

JOEY

I don't know, I kinda like the guy, he's entertaining you know.

AFRICA

Whatever dogg.

Africa motions to Jones in the corner.

AFRICA (CONT'D)

Bottle of Cristal says the freak starts livin' by the millenium.

JOEY (LAUGHS)

Make that two

Jones rocks backwards and forwards like a zombie.

JOEY (CONT'D)

What's going on with Donald

AFRICA

Man that buster over there's tryin' to
make a movie outta this shit. This
place's a trip

Donald is filming Attila who is now putting on his
pajamas and getting ready for bed. Wolfgang is busy at
the keyboard and getting to the climax of the music that
has filled the room since Peter jumped from his chair.
Attila is in bed and wastes no time in closing his eyes.

WOLFGANG

This one always puts him out like a
light.

After Wolfgang finishes his tune he picks up a glass of
absinthe and announces.

WOLFGANG (CONT'D)

Goodnight my friends, until next time.

Wolfgang's instrument and glass fade away around him. His
surroundings turn to a busy sidewalk on the seedier side
of the dreamworld. Neon signs offer every vice known to
man. Wolfgang comfortably strolls down a place obviously
familiar to him. He nods and smiles at the street
decorations who vie for his company. A skinny old bald
black man, CURTIS, approaches Wolfgang.

CURTIS

Good evening Mr. Meisner sir, may I
interest you in some fresh sinner?
They're in here, for your pleasure...

WOLFGANG

Curtis you are incorrigible, and I am a
thirsty horse

CURTIS

Well in that case let me lead you to
water, step this way.

Curtis opens the door to the building behind him and
throws out his arm to let Wolfgang through. Inside is a
long corridor with red carpet on the floor, ceiling and
walls. It is dimly lit and has one door at the end with
an exit sign above it. Wolfgang makes his way to the
door. On the other side is a bright and peaceful garden.
The garden seems empty, although child-like giggling can
be heard.

WOLFGANG

I can hear you my children. Come out,
come out, come out, wherever you are.
Come along, don't be shy, I won't bite.

There is a rustle in the bushes and Wolfgang goes to examine.

WOLFGANG (CONT'D)

Oh, I see, you want to play games. Do I
have to come in there to get you?

The childlike giggling intensifies. Wolfgang gets down on his knees and heads into the bushes.

WOLFGANG (CONT'D)

I know you're in there somewhere.

Curtis stands up from behind the bushes, still laughing like the child we have been hearing. Wolfgang is thrown by this deception. Curtis is still laughing. He speak in a young girl's voice.

CURTIS

Do you like me?

WOLFGANG

What is this Curtis?

CURTIS

Don't you like me?

WOLFGANG

This is not funny.

Wolfgang turns to walk out the door, but the door is gone. As he turns around, he is face to face with Curtis.

CURTIS

I'd do anything to make you happy.

WOLFGANG

This is ridiculous, stop it, you've gone
to far.

CURTIS

They told me you'd go all the way. Am I
too old for you? Don't you find me
attractive?

WOLFGANG

Maybe after a few drinks Curtis

CURTIS (IN HIS OWN VOICE)

That's easy to arrange, you know that Mr. Meisner. But first, you must answer this simple question: What is reality, and what is not?

WOLFGANG

What are these riddles old man? Don't I deserve a little peace? I think I've at least earned that.

CURTIS

In order to earn, you must learn. In order to receive you must share

WOLFGANG

I gave my life to my music, and gave my gift to the world!

CURTIS

Who are you kidding? You gave your life to the bottle and now you are giving the bottle to the world.

WOLFGANG

Since when is it a crime to have a drink?

CURTIS

Before you knew the green fairy, you were given a great gift from a higher place. Now, you are the architect of another soul's life. Give his gifts a chance to be recognized and stop leading him astray.

Curtis fades away along with everything else apart from Wolfgang into a bright light. As the light fades back into color and form, Wolfgang is back with the other ghosts. Attila is stretching out of bed. He is 27 now and communism is a thing of the past in a new, young and rich Budapest. Unfortunately, Attila is not part of the jet set, in fact, he was better off during communism. At present he is unemployed and lives on hand out's from his parents. He spends the greater part of his time during the day down at the local park. He is usually joined by Adam and other assorted friends. It is the summer of 1995 and so far it has proven to be a warm one. Attila throws on a T-shirt and shorts and wastes no time in heading out of his door. In the hallway, the morning sun beams through the front doors plate glass windows. Attila grabs a bike from the hallway and heads out the door.

EXT. CITY PARK - DAY

It is a hot summer day. Children eat ice cream and old couples take a stroll. Kites fly in the breeze. Attila is riding through. He pulls up under a tree on the verge of a big field. He steps off to take a break in the shade and sits down, drawing a notebook from his back pocket. He thumbs through the pages until he finds a clear space. Pencil in hand, he begins to write. After the third word we hear Edmund's voice dictating every written word.

EDMUND

The sounds of the universe. If one could find the passage to the perfect note and frequency of the universe, and harness it, one could change the very fabric of virtually every man's thought pattern with today's means of distribution. That moment of sound creates a mental calculation, which when heard and surrendered to, can induce change and harmony on a global scale.

Edmund is sitting by Attila as he writes, talking over his shoulder. The other ghosts are close by, sitting in the shade under another tree. Donald and Carlton are having a conversation.

CARLTON

What kind of mumbo jumbo you think he's filling that kids head up with today?

DONALD

He seems to like it.

CARLTON

Those ideas make no sense.

DONALD

Don't you think that depends on your point of view?

CARLTON

No offense Donald but I lived in this world. Your time was a very different place.

DONALD

Where do you think I've been living the past 27 years?

CARLTON

It all depends on your point of view I suppose

DONALD

That's pretty sharp for an old timer.

CARLTON

I'm surprised you're not filming.

DONALD

I don't think that Edmund's day fit's into my current plot. I've been working on an idea with Africa for a while now, and we nearly got him where we want him.

CARLTON

If this was earth I'd have what you're doing made illegal.

DONALD

You need to take your thinking to another level Carlton. Although we occupy this earth, we still are no more apart of it than the moments we spend in Attila's conscious moments. If I try to make his episodes a little more exciting than your average joe's, then all I'm doing is adding a little extra fiber to this boy's already rich tapestry.

CARLTON

You've got no moral fiber Donald, that's why you couldn't face your own life.

DONALD

You don't know anything about my life and I don't even know if your story about being some president is even true. I never got to read your biography.

Sitting out in the sunshine Jones is doing his usual thing. Joey and Africa are surveying the local sunbathing talent. Back under the tree Edmund is still talking and Attila is writing.

EDMUND

Those who pollute the universe with negative activity live in a world of chaos, friction and destruction. For them, life's secrets are indeed sealed, locked in a vault of ignorance. We stand on the precipice of a time where man will be able to enjoy a sense of heightened awareness not known since ancient times.

Attila looks happy and sits back, closing his eyes to ponder a while on his thoughts.

He nods in and out of sleep from moment to moment finding it harder to keep his eyes open. Wolfgang is under a tree playing the harpsichord. On the grass Jones is sitting in silence, the background changes from that of the park to that of the clearing where he was in Africa with Jenkins. The background changes but Jones does not, the scene finally settles in Africa. Jenkins is there as well. Not looking too happy as he tucks his shirt into his pants and buttons his red tunic.

JENKINS

You do choose your moments. I was just about to fulfill a life-time's fantasy before I was so rudely interrupted and landed back here in hell with you! Leggy, tall, brunette ... made to measure she was. And look where I am now, stuck here with you for a bloody eternity.

Jenkins sits down in front of Jones with crossed legs and stares at him for a moment before jumping back to his feet.

JENKINS (CONT'D)

I have an idea, lets pretend we've never met. Let's pretend that this is the first time we ever saw each other, yeah that's it, never laid eyes on each other.

Jenkins walks away and then after composing himself turns back and walks toward Jones.

JENKINS (CONT'D)

Excuse me! I wonder, can you help me I seem to have lost my way.

Jones has no response.

JENKINS (CONT'D)

Chap down there told me that I could find the Pig & Squirrel around here, and I could murder a pint. Bloody hot out today, nice day for taking a boat out on a lake, wouldn't you say? No, don't suppose you would.

The background starts to fade in and out again, as Attila wakes from his sleep. Jones is back in the park, rocking back and forth in the middle of the field. Attila wakes slowly and notices Adam approaching on his bicycle down the path.

JENKINS (CONT'D)

You're late

ADAM

My dad wanted me to finish some stuff up
in the shop.

ATTILA

You should get a real job.

ADAM

It is a real job. And what are you
talking about, you don't even work.

ATTILA

There are lots of different types of work
to be done in this world. You do your
type and I'll do mine.

ADAM

You going crazy? You sound like an old
man.

ATTILA (LAUGING)

Fuck off

INT. PUBLIC BATHS - DAY

Adam and Attila approach the Palatinusz baths on Margit
Island in Budapest. There isn't much sign of life at
this usually busy sunspot. As the guys reach the cashier
they realize that the place is closed for repair. An OLD
LADY with a white uniform approaches them.

OLD LADY

They're fixing the pumps, open tomorrow
morning again.

ADAM

How's that for shit luck!

OLD LADY

No need to be rude

ADAM

Sorry, didn't mean it.

Attila is already walking away and Adam quickly follows.

ADAM (CONT'D)

I can't believe that.

ATTILA

Get over it, lets get back into town.

ADAM
It's a beautiful day.

ATTILA
Yeah, and there's something in the stars
tonight.

The blue skies slowly turn to night.

EXT. OUTDOOR BAR - NIGHT

Adam and Attila are sitting on a long bench at a table full of people, with a pair of beers in front of them. The place is alive with young people and old alike. In the background we see Joey and Africa amused by the antics of a crowd of women. Attila finishes his beer and takes a bite out of a large slice of bread topped with lard and onions. Adam does the same, but stuffs the whole bit of bread in his mouth.

ATTILA
What's the hurry?

ADAM
I'm starving.

ATTILA
Didn't your mother ever teach you
manners?

ADAM
Fuck manners.

ATTILA
Charming. I gotta take a piss.

ADAM
Thanks for sharing.

Attila leaves the table and makes his way towards the toilets. Inside the bathroom Attila washes his hands before leaving. As he opens the door he bumps into a young woman, AGNES. Agnes drops her purse. As they both drop down to pick it up, they bump heads.

ATTILA
I'm sorry.

Attila looks up at Agnes, trying not to laugh, with a cheeky grin on his face.

ATTILA (CONT'D)
Wow, you're beautiful.

AGNES

Is that supposed to make me feel better?

ATTILA

Well looking at you makes me feel better.

AGNES (LAUGHING)

You're funny.

ATTILA

And good looking too.

AGNES

Not bad.

ATTILA

Can I get you a drink?

AGNES

I'm not alone, so if you don't mind buying one for my sister, I might consider it.

ATTILA

What are you drinking?

AGNES

Two wine spritzers.

ATTILA

Red or White?

AGNES

White.

Attila and Agnes make their way to the bar, and Attila is shocked to see the identical twin of Agnes, TEREZA, talking to Adam.

ADAM

Hey Agi! How are you?

AGNES

Is that you Adam?

ADAM

Yeah, I couldn't believe it when I saw Tereza at the bar. It's been years.

ATTILA

Small world, how do you know each other?

AGNES

We all went to school together.

Attila turns to Tereza and extends his hand.

ATTILA

Attila

AGNES

I'm Agnes

Agnes and Attila shake hands. A gypsy band plays music in the background, and Wolfgang plays along on the harpsichord. An old man with long grey hair and a beard sits on a chair legs crossed sketching in a notebook. A young HIPPY CHICK sits over his shoulder watching studiously. In the book the man does a sketch of Jones.

HIPPY CHICK

Who is it?

The old man shrugs his shoulders. Edmund is sitting at the table now occupied by Adam, Attila, Tereza and Agnes.

TEREZA

So you guys met in the army?

ATTILA

Yeah, he was my right hand man.

AGNES

You must of taken over from us. When we were at school he was like our extra twin.

ADAM (LOOKING AT TEREZA)

Yeah, it's so good to see you again.

ATTILA

So Agnes, what do you do?

AGNES

I'm in my last year of university studying structural engineering. It's not the usual thing, but it's actually quite interesting.

ATTILA

Wow, don't think I've ever met an engineer before.

AGNES

Yeah, I'm going to build bridges

ATTILA

I fancy a walk, will you join me?

AGNES

Why not, let's let these two catch up.

Attila and Agnes walk out the gate of the bar and into the park outside. They find a spot on the grass and lay down on their backs gazing at the stars.

ATTILA

I could spend hours just looking at the sky on a night like this

AGNES

Do you know anything about astronomy?

ATTILA

No, do you?

AGNES

No, but I really love looking up there and dreaming what it's all about

ATTILA

Yeah, so do I

AGNES

This might sound a little silly but when I was a little girl, me and my sister used to go to our grandparents garden at lake Balaton and sit out all night under the stars making up stories. I once made up a story about an opera singer who's voice was so powerful that whenever she sang, it was projected out into space and went around bouncing from planet to planet and if you heard it, wherever you were in the universe, something magical would happen to you and all your problems would end. And one day, we would hear it. We spent a whole week up at night and drove our grandparents mad, waiting for that moment. I told you it was silly.

Attila is speechless after hearing the story and takes a few moments to speak

AGNES (CONT'D)

We better get back, my sister will be worried.

ATTILA

No wait, I can't believe you've just said that, I've got to show you something.

Attila rifles through his pockets and finds his notebook.

EXT. MARGIT ISLAND - NIGHT

Attila and Agnes ride on a bicycle down a tree-lined street. Adam and Tereza ride next to them, only Adam is getting a ride unlike Attila who is peddling his bike. Adam is quite drunk and is singing an old Hungarian drinking song. They pass by the swimming pool which was closed earlier in the day. Adam stops his singing to announce:

ADAM

Come on everybody, lets go swimming!

EXT. BACK OF POOL - NIGHT

Adam and Attila help the girls down from the fence they have just gotten over. Agnes falls down into Attila's arms and topples him backwards breaking her fall on his. They laugh as Adam tries to quiet them down. They get up off the floor and head toward the pool. Attila wastes no time in getting his feet wet. He kicks off his shoes, rolls up his trouser legs and wades in knee deep. The girls stand at the side watching. Adam is getting undressed.

AGNES

We haven't got any costumes.

ADAM

I've got nothing to hide. You two have seen it all before.

AGNES

I'm not going in.

ADAM

Well I am.

By now Adam is stark naked and running into the pool where he dives past Attila and into the deeper waters. Attila walks back out.

ADAM (SINGING) (CONT'D)

Come on, Come on, come on come onnnnnn!

TEREZA

Alright then I'm sold.

Tereza quickly pulls her clothes off and runs after Adam. Attila goes over to Agnes, picking up his socks along the way. Adam and Tereza have fun in the water.

ATTILA

Afraid of the water?

AGNES

It's too cold, I'll catch my death if I go in there!

ATTILA

Wise words, doesn't look like the night for it for me either.

AGNES

That's so funny what you wrote in your book.

ATTILA

Coincidences, it's all what you read into them.

AGNES

True

ATTILA

But that doesn't mean I don't believe in magic.

AGNES

So this is magic?

ATTILA

It looks that way. I guess it's magic if you believe it is.

AGNES

So what now?

Attila slowly moves in and Agnes kneels to the floor and sits down. Attila moves in closer as they both lay back on the grass.

AGNES (CONT'D)

I don't usually do this. I don't want you to get the wrong idea.

ATTILA

I could stop anytime you want me to.

TEREZA

Help me! Please, help! Agnes!

EXT. CEMETARY - DAY

No more than 30 mourners stand around the open grave.
Several beats go by.

EXT. DREAMWORLD - DAY

A blue sky is the backdrop for the head of a gold, Gibson Les Paul model guitar. Out of the strings melting into the sky-like smoke are psychedelic patterns. A hand hovers over the strings at the base of the guitar, while the other hand skilfully carves out some grooves on the fret board. The hands of this incredible guitar player belong to none other than JIMI HENDRIX. As Jimi comes to the end of this melody, a pair of clapping hands ring out. Both Africa and Jimi are dressed in white.

AFRICA

Man Jimi that shit was beautiful.

JIMI

Anytime.

AFRICA

I wish but I'm here on borrowed time
homie.

JIMI

Don't worry man we'll be jammin together
soon enough. You just gotta do your time
and pass the test.

AFRICA

You could disappear at any time.

JIMI

Africa, these moments are just here to
show you what can be forever if you want
it. But, like the old saying goes, no
pain, no gain. You'll work it out my
man. Us brothers always do.

Jimi swings his guitar over his back and calmly walks
away. Africa calls out.

AFRICA

Next time man, catch you later dogg

JIMI (WAVING)

Love.

Africa smiles, shaking his head as he watches Jimi walk away. Out of nowhere a small Asian man digs Africa in the ribs with his finger.

LITTLE THAI GUY

You go! You go now, with me! My friend
want meet you, you come now!

AFRICA (BEING PULLED)

Damn nigga, what the fuck you doin'?

LITTLE THAI GUY

You come now! My friend want meet you, no
waste time.

LITTLE THAI GUY is dressed in a tiny white ninja outfit, he stands no more than 4' 5" and is dwarfed by Africa's large frame. Africa removes the man and pushes him forward from behind.

AFRICA

You lead, I'll follow.

In a field, Little Thai Guy leads the way toward a large tent. Africa follows, shaking his head and talking under his breath.

LITTLE THAI GUY

My friend, inside, wait for you.

Little Thai Guy lifts back the flap. Inside it is a dark and smoky atmosphere. The room is set up and focused on a table in the centre of the room. At the table sits a large, hooded figure dressed in black. The room is filled with all manner of unusual people, midgets, dwarves and assorted freaks. All of them in a frenzy of verbal activity as they see Africa enter. Every language is being spoken and this cacophony soon melts into one numbing silence.

LITTLE THAI GUY (CONT'D)

You my friend, you Boom Boom! Now!

AFRICA

Boom Boom my ass little man, what the
fuck you talkin' about boom boom?

Little Thai Guy shuffles Africa towards the chair at the end of the table. Africa is pulled down into his chair as the lights fade down around him. Little Thai Guy produces a shiny silver revolver, and holds it up in the air, spinning the chamber, showing him it's empty. He then produces an equally shiny silver bullet and places it into one of the open chambers.

With a spinning motion, the chamber locks into the side of the gun. Little Thai Guy places it on the table and spins it around. The barrel stops on his opponent. The hooded man pulls away his hood to reveal none other than Africa himself. Africa's alter ego wastes no time in picking up the gun. He places the gun to his head. There is a loud BANG.

INT. TRAM - DAY

Attila's eyes open. He is asleep on a tram and a car on the street is having some engine problems. BANG! A car spits out a large plume of black smoke. Attila closes his eyes. Africa sits on the back of the bus, breathless and in some shock. Attila settles back into his sleep.

INT. DREAMWORLD - DAY

Attila is a little bit older in both reality and his dreams. He is travelling on a red London double-decker and it's driving through the streets of Bombay. The bus is full of Indians going about their business and caring little about Attila. He decides to get off the bus and jumps off the back. Walking down the busy street, he heads into a large shoe shop. In the shoe shop people offer him all types of shoes, desperately fighting for his business, but Attila isn't interested. Out the back of the store is a garden. There are many women hanging out washing on clothes lines. At the side of a river, women wash clothes against old stones. Beating at the fabric with wooden bats, they beat the dirt out of clothing. Attila walks amongst the women, who take as little notice of him as he does of them. At the side of the river, a boat empties it's cargo. Many of the workers carry large wooden boxes off the boat. At the helm of the boat, overseeing all that takes place, are the twins, Mick and Jerry. They stand next to Maria, Peter, Adam and Agnes. They are also older. They wave out to Attila and Attila waves back.

INT. TRAM - DAY

Attila is asleep. Everyone is getting off the tram as it is the last stop. An elderly passenger gives Attila a nudge to awaken him. Attila opens his eyes and looks puzzled at the man. He slowly picks himself up and makes his way off the tram. Attila is now living in Amsterdam. It is present day. Attila has been a resident of this town since he left Budapest some years ago. He and Agnes moved together on the spur of the moment and have led an interesting life together.

Attila has a job in a small coffee shop frequented mainly by tourists looking for a smoke. He's on his way to work at the Dandy-Lion coffee shop, which is owned by an old Hungarian hippy, ELLIS DANDELION MACGIGGOLS, who escaped from Hungary in 1956 to San Francisco where he changed his name, which was Janos Kiss. He, amongst other things, claims to have instigated the summer of love in 1969. Attila is crossing a bridge and heading for the shop. He opens the door with a set of keys and enters the store.

INT. DANDY - LION - DAY

Smoke fills the air of this busy little coffee shop. In the kitchen, Attila is in a baker's apron, making a chocolate cake. Folding the egg whites into the chocolate, he skillfully blends the mixture and tips it into a tray. The oven opens and out comes the cake. Attila chops it into pieces. He places them in the counter and then, after a pause, puts a flag in declaring "SPACE CAKES, 3 EUROS". Music fills the air with sounds of the Grateful Dead. The patrons are noticeably happy in their environment, eating cakes, smoking and drinking tea. A bell rings as the door opens and our attention is immediately turned to Ellis, who is standing at the counter. Ellis is talking the ear off of one of his CUSTOMERS as Attila looks on. The customer is obviously dying to get away from the conversation but is too polite to do so. Ellis reminisces about his days in San Francisco.

ELLIS (HUNGARIAN ACCENT)

Yeah man, it was 1968, hangin' with Garcia down in Santa Barbara. He was crazy man, used to drop 3 or 4 tabs at a time, always strumming the guitar. One day we're sitting out on this cliff, he picks a flower and stares at it for 15 minutes, turns to me and says "shiny, like steel .. A Steel Magnolia". That's where it all started man, groovy shit, groovy shit.

CUSTOMER

Wow man, that's, uh, really cool. Um, I gotta get back to my girl over there, this tea's getting cold and, um-

Attila interrupts to save the customer.

ATTILA

Wasn't that the same year you were supposed to be in a commune with Charles Manson ..

(MORE)

ATTILA (CONT'D)

Or wait, was that the year you walked naked from San Francisco to Big Sur along the beach with Timothy Leary?

ELLIS

You're crazy man, the Leary thing was 71 after spending a year in the Galapagos with hook billed canaries. What a time that was. And the women there, amazing. It's where I became the latin lover that I am today.

INT. DANDY - LION - NIGHT

Ellis and Attila put the chairs up on the tables as they close for the night. Ellis is sweeping a broom as Attila reaches for his jacket.

ELLIS

How come we never speak Hungarian?

ATTILA

Because I like to practice my English, and your peasant hungarian is pure gibberish.

ELLIS

No, I think it runs deeper than that. You never speak about the place man, you get so uptight, you never told me about your family, about your friends, your childhood, or anything even slightly Magyar. When I employed a hungarian, I did it because I thought it would be nice to speak in my mother tongue after having to flee. Flee! You hear me man, flee my country from those commies! But I forgot, you are a commie.

Attila hasn't been listening to a word said by Ellis and has been getting ready to leave for the day.

ATTILA

See you tomorrow Ellis.

Attila opens the door and leaves.

ELLIS

That's right, go on, ignore me I'm invisible.

EXT. RED LIGHT DISTRICT - NIGHT

Ladies of the night sit in the windows of local brothels trying to tempt the crowds of people walking around the busy streets. Attila walks down the busy side street. As he walks, the people approaching him give him a very wide berth. Attila doesn't pay much attention as he walks through the crowds, looking down and moving forwards. The people approaching look closely at Attila as he passes them. The expressions from Attila's onlookers are that of an inquisitive and nervous nature. Attila doesn't notice the looks he is receiving, and continues to speed down the street. Wolfgang and Joey struggle to keep up with the pace.

WOLFGANG

All this action and he doesn't even look up.

JOEY

It's always the same when he's got the monkey strapped to his back.

Attila is moving along as Jones catches a ride on his back, nodding his head back and forth over Attila's shoulder. Attila is totally oblivious to this. Jones dribbles and the saliva lands on Attila's shoulder. Edmund walks directly behind Attila as if in his slipstream. Joey eyes one of the prostitutes and seems to catch eye-contact as she smiles directly at him.

JOEY (CONT'D)

Did you see that? She fucking saw me man, I swear it, she saw me.

WOLFGANG

Delusions of grandeur my dear boy.

AFRICA

Don't listen to that crazy drunk ass Nazi.

WOLFGANG

You primitive being, the Nazi's came long after me.

AFRICA

Yeah man, it's in the blood.

CARLTON

You're all lost. You've forgotten that we must be here for a reason, and that reason hasn't responded to us in years.

AFRICA

You're crazier than the nazi.

JOEY

I swear they saw me.

Donald is way up front running backwards filming with his camera. For some reason he is naturally clearing the path of the approaching people.

EXT. BARGE - NIGHT

Attila steps onto a barge that is moored on one of Amsterdam's many canals. This is home for him and Agnes. She is working for a major construction company that specializes in designing the local bridges in Amsterdam. She is a busy professional. Attila opens the door to enter the barge and is greeted by a cat's meow. He picks up the cat and the mail and heads for the kitchen. Opening a bottle of wine, he pours himself a glass. He puts on some music and sits back to relax. His serenity is disturbed by Agnes, who enters carrying the groceries.

AGNES

You going to help me?

ATTILA

Yeah, of course.

Attila jumps from his chair, spilling his glass of red wine on the sheepskin rug.

ATTILA (CONT'D)

Fuck's sake.

Agnes loses the grip on the bottom of her groceries bag and most of it ends up on the floor. As the chaos ensues, both of them find time to smile at their situation.

DISSOLVE TO:

The couple sit at their dining table eating and talking about their days.

AGNES

I couldn't believe it, this afternoon on the site over in the Damstraat a smelly old bum fell into the canal and the police had to jump in and grab him. I couldn't help but laugh even though I felt sorry for him.

ATTILA

You're all heart.

AGNES

Well it's a tough world.

ATTILA

And it's your kind that's made it that way. Whatever happened to human kindness? What would happen if I fell in the canal one day, drunk. Would you laugh at me?

AGNES

Don't be silly, that's different.

ATTILA

What's different, we're all people, that poor bum is a person just like you and me.

AGNES

What's wrong with you these days? You take everything so seriously.

ATTILA

I just don't see what's funny about some poor guy falling in the canal and being fished out by the cops, that's all.

Agnes moves in closer to show a bit of love to her man.

AGNES

Have you had a hard day?

ATTILA

No, I'm just tired.

AGNES

Should we go to bed?

ATTILA

What sort of going to bed?

AGNES

Well that depends on how tired you are.

EXT. BARGE - DAWN

Fog covers the water. Attila is up and having his morning tea while standing on the deck. He has a look of well being in the quiet morning. Attila looks up at the sky. A seagull flies over the morning sky.

Joey is sitting on the roof enjoying the morning, drinking coffee and eating croissants. The other spirits are scattered around. From inside comes Agnes dressed smartly for work. She says her goodbye to Attila and leaves for work. Attila watches her leave and waves as she walks out of sight. Joey wipes his mouth with a napkin after sipping his coffee. He takes a deep breath of air and announces.

JOEY

We're gonna have a good day today, oh yes, you better get ready.

Attila goes inside. An old man sitting on the side of the canal gets a bite on the end of his fishing line.

EXT. DAMSTRAAT - DAY

Attila walks down the Damstraat, it is a busy day as all types of people go about their business. He pulls some money from his pocket and counts the notes out loud. He looks a little nervous as he stuffs the money back in his pocket. Under his breath he is muttering words we cannot hear. He stops for a moment contemplating something on his mind. In front of him stands Joey.

JOEY

It's cool man, all you have to do is walk in there and find your moment. We got things to do in the casino and you ain't got enough to cover your bases. You got it? Come on, that's my boy, don't even think about it, you deserve that money, it's not really stealing. Think about it, you work your ass off in there.

ATTILA (WHISPERING)

5-4-3-2-1

Joey disappears from the scene as Attila quickly makes his way to the door of the Dandy-Lion. He takes a deep breath before entering.

INT. DANDY - LION - DAY

Ellis stands in his usual place with another unwilling victim cornered in a conversation.

ELLIS

And that's how I got the name, Ellis Dandelion McGiggols

POTHEAD

So let me get this straight, you were baptised by Timothy Leary?

ELLIS

Yeah man, and after, he gave me my middle name. The rest I made up. All legal.

Ellis pulls out his driver's license to reveal an old, beat up California card with a funny shot of a younger, ultra-hippie man holding up the peace sign. The name reads Ellis D. McGiggols. Attila disturbs the moment as the thankful POTHEAD returns to his seat.

ELLIS (CONT'D)

Attila, you must love this place, you even come here on your days off.

ATTILA

Yeah, um, I left my CD in the kitchen. I'm just gonna go grab it.

ELLIS

Well, you know the way.

ATTILA

Yeah.

Attila goes out the back to the kitchen. He takes a CD and hides it under some aprons. He then waits for a moment, nervously biting his fingers and then heads back out to the shop.

ATTILA (CONT'D)

I can't find the CD anywhere, have you moved it?

ELLIS

It's out there somewhere, you didn't have much of a look.

ATTILA

Well it wasn't where i left it.

ELLIS

Let me have a look.

Ellis makes his way into the kitchen. As his back is turned, Attila's attention is immediately on the till. There is a key in the drawer. Attila moves his fingers on the key. Suddenly a request is heard.

STONER CHICK

Can I get a gram of Northern Lights?

Attila is shocked by this disturbance and takes a moment to respond. STONER CHICK looks impatiently on.

STONER CHICK (CONT'D)
Today would be nice.

ATTILA
Uh, um . . .

Out of nowhere Ellis comes back out of the room with the CD in hand.

ELLIS
It was under some aprons. God knows how it got there. Yes my dear, what can I get you?

STONER CHICK (BORED VOICE)
Gram of Northern Lights.

ELLIS
Coming right up, and easy with that astral honey you're killing the vibe.

Attila has broken out in a cold sweat. He hesitates before speaking.

ATTILA (NERVOUSLY)
Um, okay Ellis, I'll be off.

ELLIS
Take care, be good, and if you can't be good...

ATTILA
Be careful?

ELLIS
You got it.

ATTILA
Don't worry about me.

EXT. DAMSTRAAT - DAY

Attila slowly walks down the sidewalk with his head hung low. Joey has his arm around Attila's shoulder and is speaking in his ear.

JOEY
It's okay, he never saw you, he doesn't suspect a thing.
(MORE)

JOEY (CONT'D)

You haven't done anything wrong. You're my lucky boy, you got that? What are you? A luck boy.

Attila perks up a little, smiles, and nods his head.

JOEY (CONT'D)

That's right, now lets go and make some money. Stick to the system. Stick to the system. Stick to the system.

INT. CASINO - DAY

The casino is run down and tacky. Everything is cheap, from the décor to the customers. Attila sits at a blackjack table fiddling with his chips. Next to him sits Joey, staring at the DEALER, trying to read his thoughts. The dealer starts another hand. Attila places down his bet. The dealer deals the cards, two up, to Attila, one down and one up to himself. Attila is showing two aces. The dealer is showing a king.

DEALER

Hit or Split?

ATTILA

Split.

DEALER

Whatever you say.

Attila doubles up the chips and the dealer hits him with a three and a five card.

ATTILA

Hit me again, both.

Attila receives a nine with the three and the ace and a jack with the five and the ace. Attila motions to take another hit on both piles, and proceeds to bust, pulling two kings on both hands. Attila winces with disappointment and regret.

JOEY

That's the way it goes man. You win some, you lose some.

DEALER

You in?

ATTILA

No.

Attila picks himself up from the table and goes to the toilet. In the bathroom he checks his finances. He then checks himself in the mirror. He holds back the lump in his throat as he struggles not to cry.

ATTILA (CONT'D)

What have I done. What have I done.
Why? What have I fucking done, stupid
fucking cunt. Stupid! Fucking stupid,
never again, never!

Washing his face and taking a deep breath, he dries his face on the paper towels provided. He exits the bathroom and walks past the roulette table. He catches the eye of the female CROUPIER. Joey is not short of a comment or two.

JOEY

She's a hottie

Attila's attention is immediately drawn to the table. The table is busy with a group of Chinese men frantically placing bets. He takes his two last chips in hand and passes them to the Croupier.

ATTILA

Pick me two numbers for good luck.

CROUPIER

How about 5 and 28.

ATTILA

Sounds good to me.

The croupier starts to spin the wheel and releases the ball.

CROUPIER

No more bets

The wheel spins. Around the roulette wheel stand all 7 ghosts, holding hands, chanting "Five, Five, Five". The wheel spins. Attila looks on, eyes wide open. The ball drops into the tray and bounces around the wheel. It slowly settles on the number five.

CROUPIER (CONT'D)

Red, number five.

Attila punches the air with a clenched fist in excitement. The Croupier clears the table of all the chips. Standing on the number 5 is Attila's 20 Euro chip.

CROUPIER (CONT'D)

Looks like we have a winner.

EXT. STREET - NIGHT

Attila strolls around the red light district, window-shopping. Joey is still by his side, and on occasion, passing comments.

JOEY

You want this, you wanna piece of this?
Yeah baby, yeah, I think I wanna piece of
you.

Attila is standing there smiling. The prostitute CINDY is very well endowed and a dark Slavic beauty. She is wearing bright pink plastic lingerie and a big, blond wig. She invites Attila in with a motion of her fingers. Attila wastes no time in entering the establishment.

INT. BROTHEL - NIGHT

In one of the many rooms in this brothel are Attila and Cindy. Attila takes off his shirt and unbuttons his trousers. Cindy has removed her wig, and is out of her bra.

CINDY

What's your name?

ATTILA

Um, John. What's your name?

CINDY

Cindy.

ATTILA

You don't look like a Cindy.

CINDY

You don't look like a John. So, what do
you want? 50 for a blowjob, 100 for full
sex. 200 anything goes. As usual, cash
up front.

Attila breaks four, fifty euro notes off of a small wad of bills.

INT. BARGE - NIGHT

Agnes sits on a sofa reading a book. Attila comes in the door and disturbs her peace. In his hand he holds a small bunch of tulips. Agnes jumps from her seat and greets her man.

AGNES

Where were you, I've been worried.

ATTILA

I've just been down the Dandy - Lion, having a few smokes.

AGNES

You should have called me on my mobile, I worry you know. Did you have a good time?

ATTILA

Yeah, it was alright. You're home early.

AGNES

Yeah, I'd thought I'd surprise you but you weren't here.

ATTILA

Well I was trying to surprise you with these flowers.

AGNES

They're beautiful, my favorite color. And what have I done to deserve this?

ATTILA

You don't have to deserve it. I brought them cause I know you like them.

Agnes puts the flowers to one side and moves in close to her man.

AGNES

Well, you know what else I like.

She slips her hand down his trousers.

INT. DANDY - LION - DAY

Attila is working alone on a not-so-busy day. A couple is paying for an order, and Attila gives them their change. The couple walk away and Attila presses the cancel button on the till. The display goes from 35 Euros to zero.

Attila takes the exact amount from the till and puts it in his pocket. The scene repeats itself again and again with different customers and different amounts being displayed. Attila is in the kitchen counting his ill-gotten gains. He is disturbed by the sudden presence of Ellis.

ELLIS

Had a win at the casino?

ATTILA

Casino?

ELLIS

Yeah, you look like you're holding a bit of cash over there.

ATTILA

No, it's my rent money, I've got to pay it tonight.

ELLIS

I've been meaning to talk to you about that.

ATTILA

About what?

ELLIS

You know what. Don't play games with me son.

ATTILA

I don't know what you're talking about

ELLIS

I don't want to be the one who bursts your bubble man. I was born at night but not last night. You're lucky that my hipie roots won't allow me to call the pigs on you man. Other bosses would have you locked up for this. Just count your blessings and hit the bricks.

Ellis turns his back and leaves. Attila looks and feels very small and alone. All the ghosts are sitting around the room, looking depressed, except Donald, who is filming everything.

DONALD

Good stuff

INT. BARGE - NIGHT

Attila is at home with Agnes sitting in front of their new television set. He is looking solemn and Agnes is concerned.

ATTILA

Yeah, I think it's great.

AGNES

You don't like it, do you? I knew it was a bad idea.

ATTILA

I do like it.

AGNES

What's the matter with you then?

ATTILA

Nothing, just a bad day at work, that's all.

AGNES

Tell me.

ATTILA

Oh, it's nothing

AGNES

Then what is it, is it me?

ATTILA

No. I've just got a lot on my mind

Attila and Agnes come together and hug on the couch. Donald goes in for a close up shot in this intimate moment.

DONALD

Wow

Attila is in the bathroom brushing his teeth before bed. He stares hard at his reflection, not breaking eye contact with himself. He looks disappointed and regretful. After rinsing, he takes a breath and re-asserts himself before leaving the room. In the bedroom Agnes is already in bed and asleep. Attila climbs in beside her and turns his back to her immediately. His head is on his pillow, his eyes wide open. He listens as Donald attempts to sooth him.

DONALD (CONT'D)

Don't worry champ, you're a big star.

Attila closes his eyes. Our attention is turned to Edmund who is looking worried as he looks over Attila.

EXT. DREAMWORLD. DAY

Edmund is dressed in a white gown standing with a group of people amongst white pillars in an old Romanesque temple. The people are the great minds of all times. We see MICHEL NOSTRADAMUS, PLATO, FREDERICK NIETZSCHE, LEONARDO DA VINCI, GOETHE and RUDOLF STEINER.

NOSTRADAMUS

I have seen the fate of this young man and it is clear that this period of his life is absolutely natural and will go on to help him, mark my words.

EDMUND

Nostradamus

NOSTRADAMUS

Please, call me Michel.

EDMUND

Michel, I do appreciate what you say, but I must confess I have my doubts about your methods.

NIETZSCHE

Don't listen to him Edmund, Attila is possessed by his vanity and has little hope of recovery. He will simply go through the motions and you will have to endure the journey. Teach him the ways of energy, thought, and consequence. You must make it blatantly obvious to this one. This is his test, and yours.

PLATO

Don't be so hard on the young man Baron Nietzsche. I've been here for milleniums, I've seen it all.

At an easel, Da Vinci works hard on his latest plans for a time and space travel vehicle. He is writing the final notes at the base of his drawing and stands back to announce:

DA VINCI

This here machine will take you wherever you want to go in the universe, and to any time.

A neatly dressed man in white enters the circle and introduces himself.

STEINER

Plato, I'll stop you there. You're boring the pants off this poor man. Allow me to introduce myself. I am Steiner, Rudolf.

Edmund and Rudolf shake hands.

EDMUND

I've heard much about your lectures. You are the content of many a conversation amongst the modern intellectuals.

STEINER

I'm pleased to meet you. I've been watching your progress and it interests me.

EDMUND

You've been watching my progress?

STEINER

As a great man once said, there is more in your heavens and earth than you can possibly imagine. Just as you watch, others will watch you. It will always be this way.

EDMUND

If he fails, do I fail?

STEINER

The circumstances you and Attila have experienced are simply the fabric of your existence. In order to progress you must spend more time in reflection of daily actions, as these actions unravel to create your very being. Until you realize this you will be no better than a beggar in the marketplace. Take my advice, and look for the answer within.

EDMUND

That's all very well Rudolf, but most of what you say is complete nonsense to me.

STEINER

Ah the ego, a crippler of men and spirits alike.

EDMUND

All of these opinions leave me confused,
and .. I believe I hear them calling my
number.

INT. BEDROOM. DAY

It is morning as the sunlight fills the room of this narrow space. Attila is just waking up. Agnes is fixing breakfast.

AGNES

Don't forget that my sister and Adam are coming today.

Attila puts his head under the pillow and hides.

EXT. CAFE. DAY

Adam, Tereza, Agnes and Attila sit in relative silence outside the café. Tereza and Agnes are readying themselves to leave after finishing their drinks. Tereza and Agnes are dressed similarly. Adam is looking older and balding, although he dresses well. He and Tereza have travelled together in his new Alfa-Romeo. Agnes stands up and kisses Attila on each cheek and then repeats the exercise with Adam.

AGNES

Okay boys, we're off, see you later. And stay out of trouble.

ATTILA

Don't worry, we'll be fine.

TEREZA

Have a nice time

ADAM

See you later, have fun

The girls leave Adam and Attila alone.

ADAM/ATTILA (IN UNISON)

Been a long time

ADAM

You're looking well

ATTILA

You're looking bald

ADAM

No I'm not

ATTILA

Just keep telling yourself that

INT. POOL-HALL. NIGHT

Adam lines up the eight ball in his sights as Attila faces another defeat. Adam confidently looks down the cue as he strikes the white ball. The eight ball rattles in the jaws of the side pocket. Attila suddenly makes his presents felt.

ATTILA

Yes! That's the mistake I've been waiting to see. I knew a break in the storm had to come soon.

ADAM

Every dog has his day.

Attila goes straight down for the shot and hits it without thinking. The ball rattles in the jaws of the pocket. And then drops after a moments thought.

ATTILA

Had enough or shall we have another?

EXT. STREET. NIGHT

Adam and Attila walk side by side as they verbally take a walk down memory lane.

ADAM

I'm sorry I went on the missing list after your mother died.

ATTILA

Don't worry about it.

ADAM

I'm sorry all the same I just didn't want to be around death.

ATTILA

I'm sorry I wasn't there for your father's funeral.

ADAM

That's alright, I understand

A few beats go by.

ADAM (CONT'D)

I nearly got married a few years ago.

ATTILA

Who would have you?

ADAM

What?

ATTILA

I'm only kidding, go on.

ADAM

No, forget it, you obviously don't want to hear about me. Let's talk about you?

ATTILA

What about me? What you see is what you get. I'm not holding anything back.

ADAM

I know you better than that, you haven't turned into the average guy simply because you've moved town. No. You're the sort of character that's up to shit wherever he is.

ATTILA

And you're the type of guy who's in possession of a lucid imagination.

ADAM

Whatever! I'll find out in time, you've never been able to hold back secrets from me for too long.

INT. STRIP CLUB. NIGHT

3 girls are pole dancing in this stylish bar. Adam and Attila are taking little notice of the girls.

ATTILA

What am I going to do man? How am I ever going to explain this to Agnes? This town is so small, I'd be surprised if she doesn't already know.

ADAM

How on earth did you pick up a gambling habit in the first place? It's totally unlike you.

ATTILA

I just started doing it. Now it's the first thing I think of when I wake up, and the last thing I think of when I go to sleep most days. It's like I'm possessed, and when I'm doing it, I feel like I'm in another world. I really can't explain it.

ADAM

One thing is for sure, you're going to have to come clean to agnes and tell her what's going on.

ATTILA

I can't. She'll never understand. She can't think like that. She's been brought up not to understand situations like this, but to simply judge them.

ADAM

I can't tell you how to live your life, but I see no other option.

EXT. ROADSIDE. DAY

The couples embrace each other as they bid farewell.

ADAM

Take care of yourself mate.

ATTILA

I'm a survivor.

ADAM

I know that. Don't be such a stranger.

ATTILA

I'm not going to lie to you.

ADAM

Don't say anything then.

ATTILA

Alright.

Adam closes the trunk of his car and gets into the driver's seat. He starts up the car and rolls down the window.

ADAM

See you guys, be good to each other.

As the car drives away the couple wave goodbye. Attila and Agnes put an arm around each other as the car speeds off. In the canal, a fisherman has another bite on his hook. Carlton stands over the couple as they head back inside the barge. In the living room the couple watch the TV. Sitting next to them on the sofa is Carlton.

CARLTON

You realize that you're completely wasting your life watching that thing, don't you? Why don't you take her out for the night. God knows she deserves it.

Attila and Agnes are completely oblivious to Carlton and his ranting.

CARLTON (CONT'D)

A lovely couple like you, it's a shame to be sitting here like this when it's such a lovely evening outside. Maybe you should stretch your legs.

AGNES

Do you fancy going out for a walk or something?

EXT. STREET. NIGHT

The couple stroll hand in hand along a tree lined street. They look as happy as they ever have.

AGNES

Should we go out dancing?

ATTILA

Oh come on, you know I don't dance.

Agnes is silent and hurt by the rejection of her suggestion.

ATTILA (CONT'D)

Where do you want to go dancing?

AGNES

I don't want to go dancing

ATTILA

Oh come on, don't play games, what sort of dancing do you want to do?

AGNES

Well ... I've heard about this place where they have Flamenco

ATTILA

Flamenco? I thought that was a bird, like a Pelican.

AGNES (HIDING LAUGHTER)

Don't try to humour me

ATTILA

What? I'm serious.

INT. FLAMENCO BAR. NIGHT

Clicking castanets and stomping heels are the order of the night. Attila and Agnes sit at the bar. She looks fascinated by the display of dancing and is smiling ear to ear. As the performance ends she claps her hands enthusiastically. The lead male dancer FERNANDO makes an announcement in a gay, lispy Spanish accent.

FERNANDO

Heeeeey. Gracias. Buenos Noches Ladies and Gentleman. You are all so very kind. Now, for what you've all been waiting for, your chance to dance.

A drum-roll and a big spanish guitar sound the beginning. A doe-eyed Agnes looks at Attila.

AGNES

Come on, dance with me.

ATTILA

I can't do that

AGNES

Come on, it's easy, I'll show you how

ATTILA

No, I'm not dancing.

AGNES

I'll dance on my own then.

ATTILA

I'm gonna go get a drink.

Attila goes to the bar and orders a drink. The barman scoops up a sangria from a bucket under the counter and serves it in a fancy glass with a smile. Attila hands over some money and waits for his change. Right next to him sits Carlton.

CARLTON

Yes, I leave the dancing to the fools.
I've never been one for exhibitionism.

As Attila collects his change he glances up at the clock on the wall. It is one minute until midnight. He leans back on the bar and watches Agnes from afar. Africa approaches Carlton with a bottle in his hand.

AFRICA

Times up fool. It's my turn. Big
pappa's taking over.

CARLTON

Taking over, or pulling under?

AFRICA

Whatever fool, now back off, cause I'm
about to get shitty in this motha fucka.
I got me a bottle of Hen and, you know
what they say, a lil' yak never hurt
nobody.

Attila downs his Sangria in one go. As the last drop is swallowed, Attila shivers in disgust.

AFRICA (CONT'D)

What you doing drinkin' that shit homie?
I know they at least got a bottle of Hen
in this joint.

Attila turns to the bar and gazes at the bottles on the shelf, fixing his vision on a bottle of Hennessy. On the dance floor Fernando is dancing with Agnes. They are having a great time. Attila approaches them with a pair of Cognac glasses and a half-filled bottle of Hennessy.

ATTILA

Ole! What's happening amigos?

INT. FLAMENCO BAR. NIGHT

Agnes and Attila sit in a cosy booth sharing a romantic moment.

AGNES

Can I ask you a question?

ATTILA

Of course you can, anything.

AGNES

No, forget about it.

ATTILA

Why are you afraid to ask? I haven't got any secrets from you.

AGNES

No, I don't have to ask. It's just, no, it's nothing.

ATTILA

What is it?

AGNES

I want to know, have you ever cheated on me?

ATTILA

Where the fuck did that come from?

AGNES

Oh, I knew you'd be like this.

ATTILA

Like what? You just asked me something that you should already know the answer to. You're the only girl for me, I'd never jeopardise what we have together.

AGNES

I'd never do it to you either. I'm sorry I asked. I don't know where I got the idea, you've just been acting a bit nervous lately.

ATTILA

I'm just stressed out babe.

AGNES

Stressed out, about what?

ATTILA

I don't know, just stressed. Does there have to be a reason?

AGNES

Yeah, usually.

ATTILA

Well, I don't know where my life is going these days.

AGNES

What do you mean?

ATTILA

Don't worry about it. It's nothing, everything's fine. Come on, lets dance.

EXT. FLAMENCO BAR. NIGHT

Agnes and Attila are leaving the building. Attila helps Agnes putt her coat on. As the couple leave the scene, Attila spots across the street Cindy, the prostitute. Attila is taken back by her presence and looks away. He puts his arm around Agnes and focuses attention away from Cindy.

AGNES

Did you enjoy that?

ATTILA

I did actually, quite surprising.

AGNES

So will you take me again?

ATTILA

Yeah, I don't see why not.

AGNES

You changed the subject pretty quick earlier.

ATTILA

You're not going to let this go are you? If you must know, I have been worried about something.

AGNES

Tell me please, it doesn't matter what it is.

ATTILA

It's hard to say, I'm embarrassed and I don't know where to begin.

AGNES

Go on.

ATTILA (CHOKING UP)
I've been really stupid. I'm sorry.

AGNES
What is it? What are you sorry about?
What have you done?

ATTILA
I told you, I don't know where to begin.

Agnes slaps Attila across the face and runs away. Attila watches her motionless. A traffic light turns from red to green.

INT. BARGE. NIGHT

Attila enters the scene shortly after Agnes and immediately defends himself.

ATTILA
You got the wrong end of the stick girl.
I've never cheated on you, I've just lost
my job that's all.

AGNES
What do you mean you lost your job?

ATTILA
Like I said, I've lost my job.

AGNES
Why? Ellis loves you, you're like his
son.

ATTILA
Not any more. Those days are over

AGNES
You still haven't told me why?

ATTILA
It's hard for me to tell you. I'm
embarrassed like I said.

AGNES
What is it?

ATTILA
I've got a problem.

AGNES
What sort of problem?

INT. BARGE BATHROOM. NIGHT

Agnes is in the bathroom brushing her teeth. She looks more relaxed than earlier as she readies herself for bed. She rinses out her mouth and checks her teeth in the mirror. Before leaving the room she puts on her robe. In the bedroom Attila waits in bed. Agnes looks on with disapproval.

AGNES

You're having a laugh if you think you're sleeping in here with me.

ATTILA

What do you mean? I haven't done anything to you.

AGNES

Sofa, I've put some blankets out for you.

ATTILA

Please babe.

AGNES

No, and I mean it, not tonight. We'll talk about it tomorrow. You're lucky you're sleeping here at all tonight.

Attila leaves and picks up the blanket left on the chair. Agnes gets into bed, turns her back to him and turns out the light. On the sofa Attila is channel surfing the TV. He looks exhausted after his day of confession and soon drifts off to sleep.

EXT. DREAMWORLD. DAY

Attila lazes on a hammock on a sunny day. He swings back and forth as the wind picks up. Backwards and forwards he rocks. He is thrown from the hammock onto the sandy floor of the beach. He gets up and walks into the sea until he is fully submerged. Under the water he walks not affected by the lack of oxygen. A school of fish pass by. He smiles as he watches them. The twins, Mick and Jerry, are swimming and come down to meet with Attila. They take him by the arms and to the surface. As they break the surface of the water they find themselves in a dirty canal. Attila is physically taken aback and starts to panic as he has to deal with all manner of debris. His panic is soon relieved as his body is pulled out of the water by the twins.

MICK

Your mind is a fucking sewer mate.

JERRY

A filth-infested personal hell. When are you going to snap out of it man?

ATTILA

What do you mean? Who are you two to tell me? You're just part of my dream.

MICK

Just a part of your dream are we? Is that so?

ATTILA

Yeah, that's so.

JERRY

You're deluded, all these years we've been sharing these dreams and you think it's all about you. Maybe that's your problem because believe you me, you've got big problems.

Jerry and Mick dive into the canal and disappear under the water. Along the embankment of the canal a HORSE gallops toward Attila. The horse comes to an abrupt halt almost stopping nose to nose with Attila.

HORSE (SCOTTISH ACCENT)

Hey Pal, I've been asked to give you a very important message. Gambling's a mugs game, and it's been delivered to you directly from the horse's mouth. Got it?

Attila is speechless by this apparation.

HORSE (CONT'D)

Hey pal, are you deaf or fucking stupid? I'm asking you a question. Do you understand?

ATTILA

Yeah, I got it.

HORSE

So tell me, what you gonna dee?

ATTILA

Pack it in I guess.

HORSE

You fucking better, or next time it'll get ugly.

The horse rears up and Attila stumbles backwards into the water. He struggles with staying afloat as something is pulling him under and he begins to drown...

INT. BARGE SOFA. NIGHT

Attila's eyes open and he is obviously startled by his dream. He is still on the sofa and sits for a moment in contemplation. He takes a deep breath and stands up to get a glass of water. Back at the sofa Attila immediately switches his attention to the TV. He settles on a music channel and watches a video. As the video comes to an end a music news report comes on.

ANNOUNCER

Brit rock super-twins, the "Byrne" brothers have been causing mayhem again as they toured the U.S.A. with their band "Zebra Crossing". They had to call the tour short as Mick left the rest of the band in the lurch after a night of drunken debauchery at a Hollywood nightclub. Leaving him with no front teeth he found himself on the first flight back to London. Our reporter at Heathrow airport got an unwelcome response when trying to speak with Mick as he arrived today.

REPORTER

Mick, is it true that the band is about to split up?

MICK (BLEEPED OUT)

Fuck you, you cunt.

ANNOUNCER

This is only the latest in a series of incidents that will lend to the legend I guess. And in other news...

Attila looks like he's about to have a heart attack, mouth open, eyes wide and in complete shock as he turns off the television. He gets up from his sofa and goes to the bed where Agnes is sleeping. He climbs in next to her and tries not to disturb her. Agnes is facing away from him, asleep. Attila gently tries to wake her.

ATTILA

Agnes, please wake up, I'm frightened. Please! I'm really frightened.

AGNES

What are you doing?

ATTILA

I need to talk to you, I think I'm going mad.

AGNES

What are you talking about? You're acting strange. I've never see you like this before.

ATTILA

I'm sorry, I'm really sorry. Please give me a second chance.

AGNES

Just go to sleep

ATTILA

I love you

INT. BARGE. DAY

Attila wakes up in his bed, alone. As he walks around the barge it is apparent that Agnes is not there. He goes to the TV and turns immediately to the music channel. He sits down on the sofa and patiently waits to confirm what he saw the night before. Time passes by. He moves around on the sofa and tries to find a comfortable position, never breaking eye contact with the screen. Soon enough he tires of this and gets dressed.

EXT. NEWSTAND. DAY

Attila vigorously thumbs through an international newspaper. He asks a question to the operator of the newsstand and he points to the section of magazines to the left of the window. Attila reaches for a copy of Music magazine and quickly opens it. He looks disappointed.

INT. RECORD STORE. DAY

Attila approaches the shopkeeper. He asks him a question and receives a nod from the man, indicating a "NO".

INT. BARGE. NIGHT

Attila watches the music channel looking disappointed. Agnes enters after a day of work. She places her filofax on the sideboard and lays an envelope on top of it. She takes off her jacket and hangs it up.

AGNES

What have you been doing today?

ATTILA

Thinking.

AGNES

About what?

ATTILA

About how stupid I've been and all the mistakes I've been making, and about you.

AGNES

What have you been thinking about me?

ATTILA

About how much I love you.

AGNES

I don't think you know what love is.

ATTILA

Well, I know how much you mean to me.

AGNES

What, like a possession? You put a value on me like you own me?

ATTILA

Don't be silly.

AGNES

Silly, no you'd rather I was stupid. Let me tell you what love is to me. When I say I love you what I'm saying to you is, I think of you the way I feel about myself, and that you have my 100% respect and confidence. Lying to me is lying to yourself. Can't you see that? Because if you can't, you don't know what love is.

ATTILA

I'm sorry I lied but I didn't do it to hurt you. I did it because I was ashamed.

AGNES

I already heard this last night. Have you ever cheated on me?

ATTILA

No.

AGNES

Then we don't have a problem. But, if you ever lie to me again, I'll leave you, no questions asked. Do you understand? It's not the same as before. You're going to have to rebuild my confidence, because right now I don't know what to believe .. And I'm going to trust you, so never let me down. Promise me.

ATTILA

I promise.

AGNES

I nearly forgot, I've got tickets to a concert tomorrow night. My boss from work gave them to me. Some british rock band, Zebras Crossing or something like that.

INT. CONCERT HALL. NIGHT

Attila and Agnes stand at the gate. They enter the dance floor and push their way to the front of the crowd. They walk to the stage and wait for the show to begin. At the front of the stage it's very busy and Agnes looks uncomfortable amongst the crowd.

AGNES

There's plenty of room up there on the balcony. I don't like it here.

ATTILA

I want to get a good look

AGNES

Okay, I'm going to go up. I'll be at the bar. I'll see you after.

ATTILA

Okay babe.

AGNES

I love you

ATTILA

I love you too

The crowd is getting restless as they wait for the show to begin. Attila is focused on the stage and looks a little nervous. An electric guitar sounds the beginning of the show as lights go on and the crowd screams out. Mick and Jerry enter from the back of the stage to the delight of the audience.

MICK

Good evening Amsterdam. It's good to be back in the land of the free.

At that moment a few large joints are thrown onto the stage and land at Mick's feet. Mick picks up the joint and a roadie runs on to light it up. He inhales deeply and makes the peace sign.

MICK (CONT'D)

Make love not war. Don't believe everything you see in those shite newspapers. We're never going to split up.

The crowd screams out. The music kicks in and the band begins their show. Attila can't get his eyes off the twins. Song after song is performed to the crowd's delight but he is getting more and more disillusioned. The show comes to an end and Attila walks away to find Agnes. In the hallway Agnes waits by the stairs.

AGNES

Did you enjoy the show?

ATTILA

Yeah, it was alright.

AGNES

I think I'm going deaf it was so loud.

ATTILA

Tell me about it. Come on, lets go.

EXT. OUTSIDE CONCERT HALL. NIGHT

Outside the crowd is leaving for the night. Attila and Agnes exit onto the street. As they cross the road, a large limo pulls up and the window winds down. Jerry Byrne calls out to Attila.

JERRY

Oi, pal. Come here.

ATTILA

Who me?

JERRY

Of course you. Come on, jump in. Do you
wanna come to a party?

ATTILA

What, both of us?

INT. LIMO. NIGHT

Jerry and Mick are seated with an entourage of groupies.
Agnes and Attila sit uncomfortably in the middle,
opposite them.

JERRY

This guy has got a great face. I focused
on him all night. That's what you have
to do when you are doing a show,
otherwise you'll lose it. I got such a
kick out of watching the expression on
your face man.

ATTILA

What, you could see me?

JERRY

That's what I said didn't I?

INT. HOTEL SUITE. NIGHT

It's a typical rock and roll party with lots of booze,
drugs and scantily clad women as well as assorted freaks.
Mick is in the bathtub telling stories to a bunch of
naked girls. Jerry is snorting a big line of cocaine off
the top of the television. Attila and Agnes sit on a
sofa, looking a little bit lost in this alien
environment. A little man, ALI approaches the couple.

ALI

You beautiful people, you look in love,
are you?

AGNES

Yes

ALI

Please, take this mushroom, it will help
your love to grow.

AGNES

Thank you.

Ali walks away.

ATTILA

What was that about?

AGNES

I don't know.

ATTILA

Show me that thing.

Agnes passes the large spherical mushroom to Attila. Attila examines it before breaking off a small piece and putting it into his mouth.

AGNES

You don't know where that's from.

ATTILA

What's the worst that can happen.

INT. HOTEL SUITE. NIGHT

Agnes rides Attila around the room as if he was her donkey. They are both tripping from the mushroom and experiencing things for the first time. The trip continues in a series of psychedelic moments. Attila breaks off another piece from the mushroom and gives it to Agnes. She looks like a naughty schoolgirl as she consumes the fungi. Her pupils are as wide as saucers.

INT. HOTEL SUITE. DAY

Attila opens his eyes. Outside the sun is coming up. Inside the party is over. Attila and Agnes are in a bed. There are several other people in the room and bed with them. Attila slowly gets to his feet, waking up Agnes. She is out for the count and isn't waking up. Attila investigates the suite, it has several rooms. In the lounge area, Mick and Jerry are still hard at it amongst the sleeping corpses that surround them.

MICK

Hey, Attila man, what a fuckin' party.
Did you have a good time? You and your
lady looked like you was having some fun.

ATTILA

Yeah, she's in there, asleep. I'm still pretty wasted.

JERRY

That's rock and roll for ya doggie.

ATTILA

I think I like it.

MICK

Live the dream baby, live the dream.

Mick takes a long, knowing stare at Attila and there is an uncomfortable moment of silence.

JERRY

Me and my bro been talking and we both think there's something very familiar about you. What do you think about that?

Attila stumbles backward after feeling a massive rush and sits down in a chair. Jerry and Mick both stand up and go to the side of Attila.

JERRY (CONT'D)

How much of that mushroom did you take? They're pretty strong.

MICK

Are you okay Attila?

ATTILA

I don't know, am I? Am I okay?

JERRY

What do you think Mick? Do you think there's any saving him?

ATTILA

Stop it, you're freaking me out.

JERRY

Sounds like the last words of a guilty man to me Mick, what do you think?

MICK

Stop fucking around, we're going to miss our flight. Nice to meet you Attila, maybe we'll bump into you again someday.

JERRY

Keep in touch.

ATTILA

How?

JERRY

I wrote my number on your back. Tarah!

The twins get up and leave. Attila sits in the chair in shock. He reaches into his pocket and pulls out the rest of the mushroom. In the bathroom Attila inspects his back in the mirror. On his back, written in felt tip, is a London number

INT. BARGE. DAY

Agnes and Attila come down from the night before smoking a joint and sharing a glass of wine. The mushroom sits on the table in front of them. They both look happy.

ATTILA

You make me laugh.

AGNES

Is that all? Don't I do anything apart from make you laugh?

Agnes reaches between Attila's legs.

AGNES (CONT'D)

Obviously not.

ATTILA

Give me a chance.

Agnes giggles and lies back spreading her legs.

AGNES

How much of a chance are you looking for?

Attila wastes no time and is all over her. The couple roll around getting excited.

AGNES (CONT'D)

I want you on top.

Attila mounts Agnes and looks deeply into her eyes. She lets out a sigh as he enters her. As he makes love to her he stares deeper and deeper into Agnes' gaze. In the reflection of Agnes' dilated pupils we can see Attila's reflection. Over Attila's shoulder a figure appears in the reflection, it is Africa. Attila jumps to his feet startled. Agnes is shocked.

AGNES (CONT'D)

What's wrong

ATTILA

Oh my God! Fucking Hell!

AGNES

What is it?

ATTILA

Holy shit.

AGNES

What's wrong?

ATTILA

Come here!

Agnes jumps out of the bed. Attila pulls her in close to him.

ATTILA (CONT'D)

Look at me, Look at my eyes.

Attila gazes deeply into the reflection of Agnes' eyes. In the reflection, we see that they are not the only ones naked. On the bed are Joey and Africa. Wolfgang is on the edge of the bed and Donald, fully clothed, has his camera.

ATTILA (CONT'D)

Oh fucking hell babe. Oh fuck.

AGNES

What is it!

ATTILA

I can, I can see people, like ghosts, in the reflection of your eyes. They are all around us.

AGNES

What do you mean?

ATTILA

They're watching us.

AGNES

You're scaring me!

Agnes picks up a sheet from the bed and puts it around her naked body. Attila does the same and screams in the direction of Wolfgang.

ATTILA

What do you want! What do you want from me you fucking perverts.

AFRICA

Mo Fuckin' pervert?

JOEY

Yeah, Fuck you!

AGNES

You're scaring me, stop it, please!

Attila pulls Agnes in close and stares in her eyes.

ATTILA

They're everywhere. Come on, lets go.

The two go into the living room and then the kitchen. In the reflection of Agnes' eyes we see Carlton and Edmund sitting on the sofa eating popcorn. He also sees Jones rocking back and forward in the corner. For the first time Jones shows signs of life and stares directly into Attila's stare and screams silently. The moment freezes and we are thrown into the consciousness of Jones. Jones wakes up screaming on the African Plains. The Zulu warrior who has just killed Jenkins is about to finish off Jones. Jones kicks out at the Zulu and manages to get him to the ground. He then jumps on top of him and kills him with his own spear. Jones is alive. He looks lost and falls wearily on the corpse of Jenkins. Back in the barge Jenkins lands as if he's been dropped from space into the chaos ensuing. Edmund and Carlton are also quite visibly shocked by the departure of Jones and the arrival of Jenkins.

JENKINS

Hells Bells!

CARLTON

What on Earth?

EDMUND

Welcome my astral travelling friend.

Agnes and Attila go straight outside.

ATTILA

They must be ghosts. Why is this happening to me?

AGNES

It's just that mushroom. You must have taken too much, I can't see them.

ATTILA

Do you think so?

AGNES

Yeah, you're thinking too much. Relax, it's probably just a hallucination. Should I make you a cup of tea?

ATTILA

I'm not crazy, I know what I saw.

Attila pulls in Agnes and looks into her eyes again. There is nobody in the reflection except him. The couple embrace.

INT. BARGE. NIGHT

On the TV the film "Zulu" is showing. Attila and Agnes sit on the sofa watching. Attila is looking completely spaced out and nervous. Agnes is looking a little tired after the day. Jenkins is watching the movie and speaking to his new associates.

JENKINS

This is bloody amazing. We would have never had a war if they had this in my day.

AFRICA

So you tryin' to tell me that you and Jones or whatever the fuck he's called, been out there killin' my peoples just like this mo' fuckin' movie?

JENKINS

Where did you learn to speak such good english? I never actually met a tribesman who could speak like you.

AFRICA

This dude kiddin' me or what?

JENKINS

No, I'm absolutely serious. I think it's amazing how things have changed. You people were living in mud huts when I was around.

AFRICA

Mud Huts? Homie, you havin' some delusions over there. We's runnin the show no fo sho.

JOEY

Don't listen to him, he's a caveman.

JENKINS

Well I don't know about caves boyo, but I've been down a few mines in my time. Dark holes you know, pretty much the same thing I guess.

JOEY

Hey, I didn't mean anything by it.

JENKINS

Well, I have found a happy home haven't I. Never thought heaven would be like this.

AFRICA

Heaven? Just wait homie. Shit ain't been crackin right round here. We don't know what the fuck's going on, we just goin with the flow.

JENKINS

Well, from what I can tell you lot have got to be here for a reason, and so have I.

Agnes is falling asleep. Attila is wide awake and his eyes are darting all over the room.

JENKINS (CONT'D)

So what's the low down with him? How long you been stuck here?

WOLFGANG

All of his life, from birth. We landed here and haven't been given any clue as to why since day one.

JENKINS

Not a clue? I find that hard to believe. That's like people believing that there's nothing in this world for them, thinking that they are all alone. All wrong see. There's clues all around if you're looking for them. Most of them come while you're sleeping, in your dreams.

WOLFGANG

The only one dreaming in this world is him.

JENKINS

So what happens when he sleep?

WOLFGANG

Freedom, in a nutshell. Not perfect freedom, but nothing is perfect.

JENKINS

Come again?

WOLFGANG

You'll soon see for yourself. It looks like bedtime soon enough.

Attila snuggles up to Agnes for a cuddle and closes his eyes.

JENKINS

So when his lights go out, yours come on so to speak?

JOEY

Hey, I like that, that's a good one.

JENKINS

So Cassanova, what's your story eh?

JOEY

Cars, that's my passion. This idiot can't even drive (looking at Attila). He never even looks at a car twice.

JENKINS

Cars? You've lost me my friend. What else?

JOEY

Ah, you know, the good things in life. Women, good food and fine wine. And of course, life is nothing without a little adventure.

FADE OUT:

EXT. DREAMWORLD. DAY

Joey sits behind the wheel of a Lamborghini. He drives along open roads and is enjoying every moment. A white horse runs along the side of the car. Joey smiles as he watches the horse trying to keep up with him. The horse runs into the woods and out of sight. Joey stops the car in the middle of a wooded area, and gets out.

He catches a glimpse of the animal as it cuts a path through the woods. He chases the horse as it heads deeper into the dense surroundings. The horse has stopped to drink at a ford. Joey catches his breath, smiling widely. He hides behind a tree and observes the beast. The horse's heart beats fast and in tune with Joey's. As Joey's breathing regulates, so does the beating of the hearts. Joey makes small steps towards the horse. As Joey comes face to face with the animal, a dark cloaked figure emerges from the other side.

EZEKIEL

The present. A nice place to visit but I wouldn't want to live there. You know, great men built this world. Unfortunately, they're all dead. As you and I know, the dead have as much to do with building this world as the living. Don't they?

JOEY

Do I know you?

EZEKIEL

Yes, oh yes you know me. You know me better than you know yourself.

JOEY

Yeah, how'd you work that out?

EZEKIEL

Let me put it this way, who do you think Attila knows better, you or himself? You're a major influence on his life.

JOEY

Who are you?

EZEKIEL

When I lived as a man they called me Ezekiel.

JOEY

When you lived as a man?

EZEKIEL

Yes, when I was a man. Many lifetimes ago, all of them borrowed. One of them was yours. Joseph Antonio Ciccolini, a little boy that played with toy cars and dreamed of driving them.

JOEY

That's real cute, got any more fairy tales?

EZEKIEL

Whether you believe me or not has no bearing on the reason I'm standing here talking to you.

JOEY

Well if you got something to say you better get to the punch line buddy, I got limited time here, understand?

EZEKIEL

I come here not to entertain you but to inform you that powers greater than yourself watch your every move. You don't please them.

Joey walks away. EZEKIEL calls out.

EZEKIEL (CONT'D)

In the meantime, entertain this young joseph: There are many things between heaven and hell, and time is a slave to all of them. When you hear the name Ezekiel, you should have mended your ways and found your reason. If you haven't, you and I shall meet again.

INT. BARGE. NIGHT

Attila is awoken by Agnes.

AGNES

Come on, get up. Lets go to bed.

ATTILA

What time is it?

AGNES

It's late. Come on, lets go.

ATTILA

Come here, let me look in your eyes one last time.

Agnes smiles sweetly and kneels down in front of Attila. He gently grabs her shoulders and takes a deep breath before focusing his thoughts into her eyes.

AGNES
Anything there?

ATTILA
No, they're all gone.

AGNES
Come on, bedtime.

Agnes and Attila go to bed hand in hand. All the ghosts sit in the room.

EXT. OFFICE BUILDING. DAY

Attila stands outside Agnes' place of work saying goodbye to her.

AGNES
I think I like this new you. You never bring me to work.

ATTILA
Well, don't get used to it.

AGNES
Will you be in when I get home?

ATTILA
Yeah, of course I will. Maybe I'll make dinner.

AGNES
I'd like that.

They embrace and kiss.

EXT. MARKETPLACE. DAY

Attila shops around for cheese at the market. He picks up a large slab of Gouda.

CHEESE MAN
10 Euros 50, special price.

ATTILA
10 for cash.

The CHEESE MAN thinks for a second, and then regretfully accepts.

CHEESE MAN

Cheesus crust you're breaking my balls,
gimme the money.

He pays the man and walks off holding the paper.

INT. TELEFON BOX. DAY

Attila sweats nervously as he grips on to the phone number and begins to dial. He makes a mistake on the number and puts down the receiver.

ATTILA

Shit.

Attila licks the sweat from the top of his lip and focuses on the keypad. He presses buttons slowly but definitely, concentrating on the moment. The phone clicks and then rings. As it connects, someone on the other end answers.

ASSISTANT

Coco's Tacos, Rico speaking, can I take your order?

ATTILA

Um, I think I got the wrong number.

ASSISTANT

Well, what number are you after?

ATTILA

Um, is Mick there?

ASSISTANT

Mick is it? No, no Mick here mate. Your names's not Attila is it?

ATTILA

Uh, yeah. That's me.

ASSISTANT

Attila, what are you doing tomorrow night?

ATTILA

Nothing special.

ASSISTANT

Well mr. Nothing, you've got something to do now.

(MORE)

ASSISTANT (CONT'D)

Get down to Schipol airport, there's a first class ticket waiting for you. Someone will pick you up from the airport when you land.

ATTILA

When?

ASSISTANT

Tomorrow, at 10 a.m. It's the London flight. Be there or be square.

The ASSISTANT hangs up the phone on the last word.

ATTILA

But .. Hello? Hello?

Attila slowly puts down the receiver. He exits the phone box.

INT. DANDY - LION. DAY.

From outside we watch Attila talking to Ellis. He is looking sorry as he apologizes and hands over a wad of cash. Ellis refuses the money and gives Attila a hug.\

EXT. CASINO. NIGHT

Attila walks past the casino. He stops for a moment in reflection, before moving on.

INT. BARGE. NIGHT

Attila works over the stove, stirring a sauce for the pasta he has prepared. Agnes walks in and Attila excitedly goes to greet her, grabbing a small bunch of flowers from the side and hiding them behind his back.

ATTILA

Hi babe, hope you're hungry.

AGNES

Oh Yeah, something smells good!

ATTILA

Arrabiata, your favorite.

AGNES

You're a star babe. I'm going to take a shower first. Have I got time?

ATTILA

Of course you have.

Attila places the flowers back on the counter. Agnes heads into the bathroom. Outside a duck swims in the reflection of the full moon. Attila and Agnes sit at the table finishing their meal. In the centre of the table sit the flowers.

ATTILA (CONT'D)

Did you enjoy it?

AGNES

It was the best pasta I've ever eaten. And flowers as well. I'm the luckiest girl in the world. I've been thinking. Maybe the reason you started gambling and stealing was because you don't have any real direction.

ATTILA

Go on.

AGNES

As I said, I've been thinking. I make enough money to support us. I want you to think about what you want to do with your life. You've done so much to help me achieve my ambitions.

ATTILA

I'm speechless.

AGNES

I just want you to know you're not in this alone.

ATTILA

Aggie, to have you, I'm the luckiest guy in the world.

AGNES

Think about what you'd like to do. We're going to make it happen. I was thinking, maybe you should start writing again. You used to have such a flair for it.

ATTILA

No, I haven't got talents like that.

AGNES

Don't sell yourself short.

A few beats go by as Attila and Agnes sit smiling at each other.

ATTILA

Oh, I nearly forgot, I called up that band today.

AGNES

Where did you get the number?

ATTILA

They left it with me.

AGNES

Wow, so what happened?

ATTILA

Well, I didn't speak to them, but some guy knew who I was and told me he wanted me to come to London tomorrow and that they were going to pay for everything.

AGNES

That's unbelievable, why would they do that?

ATTILA

I really don't know, but I want to find out.

INT. SCHIPOL AIRPORT. DAY

Attila is waiting at passport control. There is a long queue. Jenkins stands at the side of Attila speaking to Joey.

JOEY

So you're trying to tell me that my job here with Attila is to guide him to his goals?

JENKINS

Well, I suppose you could put it that way, but it's not so much your job. The way I see it, it's your only hope for salvation boyo.

JOEY

Get the fuck out of here.

JENKINS

No, i'm afraid that's the way it is.

A middle aged woman dressed in designer clothes hustles her way past the two spirits. She makes her way to the diplomatic queue. In her hand she carries a small bag containing an even smaller dog. She stands in line and bends down to pay the dog some attention. At the same time, she catches Joey's attention.

JOEY

Not bad for a Grandma. I'd do her, and let the dog watch.

JENKINS

That's my point see. Now look at our boy.

Attila is eyeing up the woman.

JOEY

What? It's a fucking crime in heaven to like the opposite sex?

JENKINS

No, of course not, but you aren't in heaven are you. You've just taken that boy's mind off of what he should be doing, for nothing more than your own pleasure. Don't you understand that, when your on duty so to speak, he reacts to everything you say and do. You know that you've used him for your own pleasure his whole bloody life haven't you?

JOEY

Are you accusing me? What, am I fucking guilty? Going to hell? You fucking clueless prick. If you're so clever, what are you doing here? As far as I can see, you're as deep in it as I am.

JENKINS

Dream on my friend.

Jenkins walks away towards Wolfgang who is playing his harpsichord. Joey sees Attila walking through the passport control. As Attila shows his passport in silence, Joey takes a close look at his master. Attila innocently smiles at the passport control officer as he passes him his papers. He walks through to the departure area. Joey follows closely, taking a deeper interest in Attila. In the duty free shop, Attila heads straight for the Cognac section. He picks up a bottle of booze and examines the price. Putting the bottle down, he checks his finances.

JOEY

What you going to do with that? You don't need it.

Attila puts the money back in his pocket and smiles as he walks away. At the check in desk, Attila hands across his boarding pass and takes a seat in the waiting area. He is soon joined by an elderly woman, YOLANDA.

YOLANDA

Is this seat taken?

ATTILA

No, help yourself.

YOLANDA

Thank you. Are you travelling on business or pleasure?

ATTILA

That's a good question. A bit of both I think.

YOLANDA

You look very happy with yourself. You must be in love.

ATTILA

I am. Do you want to see a picture?

Attila reaches in his pocket and takes out three Polaroid photos.

YOLANDA

She's beautiful, what's her name?

ATTILA

Agnes, we've been together for 8 years.

YOLANDA

So you're married?

ATTILA

No, not yet.

YOLANDA

Yet? So at least you're considering it?

ATTILA

Definitely. She's my rock.

YOLANDA

Well I thought i found my rock once, but he let me down.

ATTILA

I'm sorry to hear that.

YOLANDA

Don't be sorry. He's still around but he killed our love.

ATTILA

How?

YOLANDA

I'll give you one guess.

ATTILA

He cheated on you?

YOLANDA

You betcha kiddo.

ATTILA

Did you leave him?

YOLANDA

No, are you kidding me. No, it wasn't the fact that he cheated on me that hurt. It was the fact that the coward couldn't keep it to himself. As they say, ignorance is bliss. So take my advice, if you love your lady, number one, don't cheat on her. Number two, if you do, keep it to yourself and she won't pay for your mistakes.

ATTILA

Wise words. I didn't get your name.

YOLANDA

Yolanda.

INT. AIRPLANE. DAY

Attila sits in first class sipping on champagne and eating strawberries. Next to him sits Joey. Next to Joey sits Africa, who is checking out the stewardess'.

AFRICA

Yo dogg, what's the matter with you? You see the badonkadank on that?

JOEY

No man, I'm just trying something out.

AFRICA

You do whatever you need to player.

Africa clinks champagne glasses with Joey. Joey turns his attention to Attila who is listening to music on the headphones provided. Joey looks around at his surroundings to gain inspiration. He spots the in-flight magazine in the back of the chair in front of him.

JOEY

Pick up that magazine.

Attila picks up the magazine and flicks through the pages. At one point he passes an article about Monte Carlo.

JOEY (CONT'D)

What was that?

Attila flicks back the pages and stops on the article about Monte Carlo.

JOEY (CONT'D)

Yeah, just there.

Joey licks his lips as he begins to realize the power he holds over Attila. Jenkins arrives at Joey's side.

JENKINS

See, funny that, isn't it.

JOEY

Yeah, funny. Very funny.

JENKINS

The beauty is that you can turn it all around in a six-pence, starting right now. Life's like a game of chess, it's all in the head until you make a move. Actions my friend, and you're in control of them today.

JOEY

What can I do Jenkins?

JENKINS

Do your best, that's all, and be aware that it's a pleasure to give.

JOEY

I've been doing a lot of taking, haven't I?

JENKINS

Yesterday's news man, no good to anybody.
Look forward.

INT. HEATHROW AIRPORT. DAY

Attila enters the arrivals area after clearing customs. In front of him are many different people holding name cards. A GENTLEMAN holds a sign with "Ezekiel" written on it.

GENTLEMAN

Ezekiel?

Attila ignores the man, however, Joey looks at the gentleman in amazement. Attila scans the hall but cannot see anyone who is looking for him. He's obviously disappointed with himself and heads to the nearest pay phone. Attila rifles for change but doesn't have any. Attila changes cash at the money exchange desk. Back at the phone Attila dials the number, the phone rings and rings, there is no answer. Attila stands in line at the ticket counter in the underground. On the subway Attila reads the adverts and heads into town. Attila emerges in the centre of London. In a phone box, Attila listens on the receiver. An answering machine switches to Mick's voice.

MICK

Hello?

ATTILA

Hello? Mick?

MICK

Hello mate, how are you?

ATTILA

Oh great you know, except, I got lost and I don't know where you guys are.

MICK

Only fucking around mate, I'm not in, this is an answering machine. And if that's Attila, then come around to the house. It's 11 Maidstone villas.

EXT. NEWSAGENT. DAY

Attila thumbs through an A-Z London street map.

Behind the counter the NEWSAGENT has had enough of this freeloading.

NEWSAGENT

This isn't a library mate, you wanna buy that?

JOEY

Yes.

ATTILA

Sorry, how much?

NEWSAGENT

Six Ninety Nine.

EXT. STREET. NIGHT

The day is coming to an end as Attila treks down a street looking tired. Edmund walks with Carlton, Jenkins makes Africa smile. Joey and Attila walk side by side. In front, Donald is filming.

DONALD

I've seen a different you today.

Joey smiles

JOEY

We want to take the next left.

Attila turns left at the corner. He walks down one street after another. Soon he finds himself at the side of a canal. Attila stops to look at where he is and hangs his head down low. He is in the same place as in his dream with the horse. His memory flashes back to the horse running towards him. He looks afraid and lost. He begins to cry. Joey is holding back a tear too.

JOEY (CONT'D)

What's a matter kid? Don't cry. C'mon, you're a champ.

ATTILA

This is all bollocks.

JOEY

No, we're nearly there.

ATTILA

It's bullshit, everything is bullshit.

JOEY

Come on man, you're stronger than that.

Attila sniffs and takes a breath. He stands up straight and composes himself.

EXT. VILLA. NIGHT

A large black door has a number "11" on it. Attila rings the bell and takes a step back. The door is answered by a little old lady, DOROTHY.

DOROTHY

Yes, can I help you?

ATTILA

Hi. I'm here. Attila?

DOROTHY

Who are ya?

ATTILA

I'm Attila

DOROTHY

And what do you want Attila?

ATTILA

I'm, I'm here. I'm looking for the twins?

DOROTHY

Mick and Jerry?

ATTILA

Yeah, that's right.

DOROTHY

Oh them fucking buggers! They're always playing games. Look, they live across the road. And tell them to fuck off, from me.

Dorothy slams the door.

ATTILA

Sorry

As Attila approaches the house across the way, the first thing he notices is the loud music coming from the building. He goes in the gate and walks up to the door. Before he can ring the bell, the door is opened and out steps Mick.

MICK

Fuck me! I thought you'd never make it.

INT. MICK & JERRY'S HOUSE. DAY

Attila is sitting in an armchair in the living room of this typical rock star crib. Next to him is Mick sitting with a leggy blonde on his lap. Another girl comes and sits right in between them. RACHEL is a groupie who has been hanging out with the twins for years.

RACHEL

So, Mick tells me you're Hungarian. I've heard that Hungarian men make great lovers.

Rachel puts her hand between Attila's legs. Attila moves her hand on to his knee.

ATTILA

I don't know, I've never slept with one.

RACHEL

Got a real live one here Mick.

MICK

Rachel darling, why don't you go and fetch us some drinks.

Rachel gets up and leaves the room. Mick moves the blonde off his knee and pats her backside as she leaves.

MICK (CONT'D)

I admire that. Not my style, but a novel thing to witness these days all the same.

ATTILA

Yeah, I'm in love, it makes it a lot easier. Do you mind if I use your phone? I should call agnes and let her know I'm okay.

MICK

Don't have to ask.

Attila picks up the phone and dials Agnes. There is no answer.

ATTILA

That's really strange, she always answers her mobile.

MICK

Don't worry about it, I'm sure she's fine. I'm gonna go find me brother. Will you be alright on your own?

ATTILA

Yeah.

Attila sits down in a chair looking thoughtful. He glances at the cuckoo clock hanging from the wall. It is about to strike midnight. As the second hand hits the hour, the cuckoo pops out through the doors in the clock. Joey moves aside and Donald comes to take over. Jenkins steps in and announces:

JENKINS

It's my turn.

DONALD

No, I'm after Joey.

JENKINS

Oh no, it's all turned around now, see, joey is a changed man. And with his change, well, everything changes. I'll show you what I mean.

Jenkins looks over to the music selection.

JENKINS (CONT'D)

I love a bit of music, food for the soul.

Attila gets up and looks through the CD selection

JENKINS (CONT'D)

Is that enough for you?

DONALD

Hey man, no sweat. You know it's a 24/7 job for me, so to speak.

Attila's serenity is disturbed by the entrance of Mick.

MICK

Sorry mate, it's non stop around here.

Jerry comes in the room.

JERRY

You alright there Attila?

ATTILA

Yeah, great, thanks.

JERRY

Heard you had a hard day, couldn't find us or something?

ATTILA

It's alright now. I'm just happy to be here. Mind if I use the phone again?

JERRY

You don't have to ask.

Attila dials the phone again.

ATTILA

Hello babe, I've been trying to call you. Where you been? (pause) What do you mean bad news? (long pause) Oh my God, when? Oh no (choking up) Don't worry, I'm alright. No, I'll give you a call tomorrow.

Attila looks stunned as he replaces the receiver back on the phone. Mick and Jerry look on with concern.

ATTILA (CONT'D)

My dad's dead.

MICK

Fucking hell, I'm sorry mate. Can I get you anything?

ATTILA

Yeah, a glass of water. I don't feel well.

Attila holds his head before falling to the ground. Attila opens his eyes to see the twins looking over him.

MICK

Are you alright there Attila, you've had a bit of a shock mate.

JERRY

Come on, let's get him up in a chair.

Mick and Jerry help Attila up and put him on the sofa. Mick passes Attila a glass of water.

MICK

Drink this.

ATTILA

I'm sorry, I didn't mean to make a scene.

MICK

Don't worry about it, there's nothing to be sorry for, we love you.

ATTILA

What are you talking about?

MICK

What am I talking about? Take a closer look at me. Don't I know you from somewhere mate? Yeah, I do know you, don't I?

ATTILA

What?

JERRY

Come on, you know what.

ATTILA

From my dreams?

MICK

From our dreams.

The other ghosts watch this scene unravel in silence. From out of nowhere, Maria's voice can be heard.

MARIA

Can I have your attention?

The ghosts all turn around to see that Peter and Maria are standing behind them. Peter and Maria are holding hands and look in their prime.

PETER

As you probably worked out, I'm no longer with the living.

MARIA

No, he's back with me.

JENKINS

I'm afraid we haven't been introduced.

MARIA

Ah, you must be Frank Jenkins, I'm Attila's mother.

JENKINS

Well, it's a pleasure to meet you.

MARIA

You too. So, I suppose we should explain all this. We've only just found out ourselves. Our lives and yours are pre-made plans, as is Attila's. You choose everything that exists in your life before you ever lived. All of you met your deaths prematurely before you reached the goals you had set out for yourselves.

CARLTON

With all due respect, who are you to know what goals I did or didn't reach in my life?

PETER

Carlton knew how to run the world but couldn't keep my son out of brothels and gambling dens.

CARLTON

It wasn't me that encouraged him into those places, quite the opposite.

PETER

Yeah, but you didn't stop him did you.

CARLTON

This is ridiculous. Are you trying to accuse me of misguiding your son? The whole thing's absurd.

MARIA

Oh, it's not up to us to accuse you of anything. We are just coming over to take over the care of our child and relieve you of your post so to speak.

CARLTON

What are you talking about?

MARIA

Today is judgement day. For some it may be your salvation. For others, the end to everything you know. We're just the messengers who have been sent to let you know.

The lights go down in the room. A spotlight shines directly on Peter. He is like a game show host and announces as a large sign is lowered. The sign reads "JUDGEMENT DAY" and a set with 3 doors is wheeled in.

PETER

Yes, that's right folks, it's judgement day, the game where everybody gets to play, whether you like it or not. Our first contestant is you Carlton Hume. The rules are simple, you have three doors and only one choice. Choose a door. Behind one of these three doors is your fate. Nobody's gonna know but you what happens when you enter. But let's face it, nobody's going to care. (canned laughter) Come on, it's time to choose. What number door will it be, 1, 2 or 3?

Spotlight shines on Carlton. He tentatively steps up towards the doors. He chooses number 1, opens the door and steps inside. The door violently slams behind him. On the other side of the door, Carlton's life flashes before his eyes. He suddenly wakes up in his bed in the White House. In his office he looks a little dazed after his sleep. An INTERN comes in to the room and announces:

INTERN

The CEO of AmOil is waiting for you in teh lobby, are you ready for him?

CARLTON

Send him in.

A gentleman comes in wearing a stiff looking suit. BENJAMIN HARPER walks in confidently and shakes hands with the president.

BEN

Mr. President, how are you, been a long time.

CARLTON

Ben, I've been thinking about your proposal. You know, I really appreciate everything you guys have done to get me here. You're support has been well noted but I can't do this anymore.

BEN

Slow down Carlton, you may be waking up in a Whitehouse bed but I think you forget who made it. You're a fucking nobody without us.

CARLTON

That may well be but I'm going to take the chance of doing the right thing.

(MORE)

CARLTON (CONT'D)

I had a pretty strange dream last night, kind of got me thinking why I got into this business in the first place. It was to help people Ben, it wasn't about the power, or money. Now get out of here before I call security and have you removed.

Ben storms out of the room slamming the door behind him. The door opens again and the intern walks in.

INTERN

Everything okay sir?

CARLTON

Yes, fine. Have those returned to where they came from.

Carlton is pointing at a new set of golf clubs sitting in an "AmOil" golf bag in the corner. The intern takes the bag of clubs out the door and closes it behind her. As the door closes, we are back in the room with Peter and the rest of the ghosts.

PETER

One down, six to go. Who's going to be our lucky next contestant? Do we have a volunteer? No takers? Then I guess we have to go alphabetically. A is for Africa, step on up, your future awaits you, or will it be your past?

AFRICA

Lets do this.

Africa takes a drink from a cognac glass and a last puff on a blunt, then heads for door number 2. The door closes and Africa's life flashes before his eyes. We are now in a classroom with Africa or Andrew Jackson as he is called at this age. He is standing with his TEACHER who is giving him some grief.

TEACHER

Now Andrew, You're going to have to keep your grades up. At this pace you'll be repeating the 3rd grade next year, and believe me, that's something you don't want to do.

AFRICA

I don't see no sense in Math. I can hire a damn accountant. Fuck you

Africa leaves the classroom and walks down the hallway with a friend who is B-Boxing. As he walks, he is rapping a tune.

AFRICA (CONT'D)

I don't need this shit, fuck the 3rd grade, I finna roll like a gangsta and we all gettin' paid, grab my 'k and a Uzi too, drop a cap on that bitch and the rest of her crew.

A male teacher who is standing in the doorway of his classroom overhears the talented duo. MALCOM TAYLOR, music teacher at the school, calls Africa over.

MALCOLM

Andrew Jackson, come over here boy.

AFRICA

Man what the hell you want?

MALCOLM

You've got a bit of talent there, ever thought about signing up for my after school music class?

AFRICA

After school? Man, that's the last thing I wanna do.

MALCOLM

You ever thought of recording something, or learning to play an instrument?

AFRICA

Man I ain't got that type of loot.

MALCOLM

Come to the class, and I'll help you cut a demo. There's one condition: No guns and no swearing.

AFRICA

What about booty?

Back at the house, Maria takes over the show.

MARIA

Wonder where they went? Nobody knows.

WOLFGANG

I've had enough of this, let me go.

Wolfgang hurriedly walks through door number 3. The door slams and Wolfgang's life passes before his eyes. He is in a dark, silent space. In front of him is a curtain. He hears some nervous coughing from the other side. He pulls the curtain aside to reveal that he is in a large opera house. As the curtain opens, the audience gives a standing ovation. Wolfgang steps out. He is a young man again and heads straight for the podium. He looks around at the orchestra assembled for him and then he looks up to his right. Sitting in the royal box is the Emperor. He smiles down approvingly at Wolfgang. Wolfgang bows down before tapping the wand on the stand and begins the music. Back in the house Maria is smiling widely.

MARIA

Who's next? What about you, the Alchemist?

EDMUND

Well I never pictured my judgement to be like this, but here goes I suppose. Goodbye everybody, it's been nice knowing you.

Edmund enters door number 1. His life flashes before his eyes. We are back in Edmund's laboratory. Edmund readies himself to wash up but before he can touch the water the water bubbles up in front of his eyes. Edmund staggers back at the shock from seeing this. As the bubbles settle down, Edmund catches his reflection in the water. He is startled by a reflection of himself that is distorted. The reflections show what Edmund would look like if he had the plague. He sits at his desk and writes on parchment with a quill. As he writes the words are written in the French language.

EDMUND (CONT'D)

My experiments are complete. Today I begin a journey which I can only hope will end in the defeat of this dreadful plague. Dear Lord, I hope that through your guidance I have gained enough wisdom in order to fulfill my obligation to you. I place my trust in you. To my wife and children, I thank you for your patience...

Edmund stands up from his writing and goes back to the water where he had earlier seen the vision. Again, the water bubbles up, and again, he sees the distorted vision of himself. He goes back to his writing and hesitates before ripping out the page and throwing it into the fireplace. Edmund is packed and is ready to leave to go back to his family.

Behind him he leaves in his room the mitre and apron he wore earlier. He walks out the door. Back in the room we see Donald preparing himself. Peter announces:

PETER

I don't have to tell you who's next.
Donald, this is the moment you've been waiting for.

DONALD

I've enjoyed every moment of this.

Donald heads toward door number 1, camera still in hand. He waves to Joey and Jenkins before he leaves. He walks through the door and his life flashes before his eyes. Donald is in bed, he is younger. It is a sunny morning in his modest L.A. home. The telephone rings and Donald answers it.

DONALD (CONT'D)

Hello

MERL

Hi Donald it's Merl

DONALD

Yeah Merl how you doing?

MERL

Kid, I've got a sweet deal for you, they want you for the lead in the Swashbuckler! 7 million up front plus points on the back end. We need you at the studio tomorrow at 2pm to sign the contracts.

DONALD

Merl, I've been thinking about this, you know I don't like the project, it just doesn't feel right. I'm going to pass. My hearts just not into it.

MERL

Hey kid, I can't tell you how to live your life, but take my advice, and don't be a schmuck, this could be your big break.

DONALD

Money isn't the only thing that matters Merl. I'm writing my own story.

MERL

Like I said kid, I can't tell you how to live your life. These are the choices you have to make by yourself.

Donald puts down the phone. On the table next to the telephone is a computer. Donald takes a drink of orange juice and continues to type. The sun shines.

PETER

Come on Joey, I know you've been dying to take your turn.

JENKINS

Good luck, I hope it all works out for you.

JOEY

Don't I get any last requests?

MARIA

This isn't the end Joey.

Joey walks straight into door number 3 without hesitation and doesn't look back. He finds himself in a room with nothing in it other than the door he has just walked through and a single light bulb hanging from the ceiling. The light flickers on and off before becoming very bright and exploding. The wire that holds the light bulb moves around of it's own free will. It attacks Joey as if it were a snake and attaches itself to his stomach. Joey's body seems to fill up with air and he balloons in size. The room is fast filling with water and Joey has no control over this madness. Suddenly the doors fly open and light streams in. Joey has been reborn as a baby. The baby is screaming and a voice can be heard.

FATHER

It's a boy! (pause) Joey.

MOTHER

Joseph.

EZEKIEL

Joseph certainly has a better ring to it.

As the doctor hands the baby over to his mother, Ezekiel morphs into the child. Back at the house Jenkins is the last one left. Maria and Peter approach him together.

MARIA

You're the last one, then we get to spend some time with our son and his new family.

PETER

Good luck, and if you don't need it, then happy travels.

JENKINS

Pleasure's been mine. All good things come in 3's as they say.

Jenkins walks into door number 3. As he does, his life flashes before him. He finds himself in a bright white void. There is a mist in the air that slowly clears to reveal a green meadow where a stream runs through. In the stream angelic women bath naked. Jenkins smiles happily at the scene. A young man who looks quite similar to Jenkins approaches him.

GRANDFATHER

What did I tell you?

JENKINS

Grandad?

GRANDFATHER

Yep, it's me! Can you believe our luck?

JENKINS

From what I can see, we made it old boy.

Grandfather puts his arm around Jenkins and they walk off into the field. Back at the house Attila, Mick, and Jerry are still talking.

JERRY

Are you starting to see now? To us you are the most unique person in the world.

MICK

We're the only people in the crazy world that know each other from another place and actually remember it.

ATTILA

I'm speechless

JERRY

Unique, totally unique. We're going to be seeing a lot of you.

MICK

We got years to catch up on.

Attila and the twins sit together on the sofa. Peter and Maria sit watching over them like guardian angels.

INT. FAMILY APARTMENT. DAY

Attila is back home in Budapest. Agnes is with him. The house is re-decorated to a more modern style with new furniture and fittings. Attila looks happy as he holds hands with Agnes. Around the dinner table Attila sits with the twins, Adam, Agnes and Tereza in a perfectly happy moment.