

PRESS GANG

Series 5 Episode 5

WINDFALL

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Episode 42

Episode 5 "WINDFALL"

CHARACTER LIST

Principals

Lynda
Spike
Julie
Colin
Waitress
Ed
TV Reporter (Sc 539)
TV Policeman (Sc 539)
First Biker (Sc 544)
Second Biker (Sc 544)

Background

News Team
Polly (Sc 527)
Angela (Sc 529)
Bikers (Sc 544)

SET LIST

INT. JUNIOR GAZETTE NEWSROOM
INT. JULIE'S FLAT
INT. LANDING & LIFT (JULIE'S FLAT)
EXT. JAKE'S CAFE
INT. JAKE'S CAFE
INT. JAKE'S CAFE - CORRIDOR & BACK ROOM
EXT. TALWINNING ALLEY
EXT. HIGH RISE FLATS
EXT. PHONE BOXES
EXT. STREETS (Sc 506)
TV NEWS REPORT (Sc 539)

BEFORE THE TITLE SEQUENCE:

FLASHBACK:

501 INT. ANGELO'S RESTAURANT. NIGHT.

501

Julie and Colin from the preceding week's episode "Food, Love And Insecurity" ...

We fade in during Julie's speech.

JULIE

You ever considered it's maybe the way you act puts people off? Don't take this wrong, but you behave like a real jerk.

COLIN

(Stares at her)

There's a right way to take that??

JULIE

In the whole time I've known you this is the first time I've heard you talking normally.

Colin looks at her for a moment.

COLIN

Ever considered how hard it is to act normal when no one expects you to?

Julie digests this for a moment.

Colin looks uncertainly at Julie.

COLIN

Julie would you do me a favour?

JULIE

Well, ah - what exactly?

COLIN

Go out with me one night.

(Before she can protest)

That's all, nothing else. And the deal is, I've got to act normal. You've got to teach me how to act normal.

He is looking at her with such naked appeal that Julie finds herself caught
(more)

(CONTINUED)

501 CONTINUED:

between revulsion at the idea and genuine sympathy for him.

JULIE
Oh, Colin ... !

We hold on Julie's troubled face for a moment and the title music comes crashing in.

THE TITLE SEQUENCE

502 EXT. TALWINNING ALLEY. NIGHT.

502

Black screen. A slow, steady beeping ...

We fade in very close on some red printed lettering ... "The Bank of England promise the bearer on demand ... "

As the strange, insistent beeping continues we start to spiral up and out from this to reveal ...

"... the sum of one hundred pounds."

Further out. The hundred pound note is revealed stuffed among some litter scattered across the greasy tarmac. We hold on this a moment - then we start panning across, keeping close to the scattered debris, until we come to a discarded newspaper. A faint red light is flashing under the newsprint in time with the beeping ... The paper flutters slightly in a gust of wind - threatens almost to lift it and reveal its secret. It flops back into place. Whatever lies beneath remains concealed.

Another gust of wind. We pan quickly back to the hundred pound note. It slithers from its resting place, dances away across the tarmac. Following it, we have now panned up to see that we are in a sleazy, narrow back alley.

We cut closer on the note, now lying half in a puddle. Another, stronger gust of wind plucks it up again, whips it into the air.

A shot of it fluttering off down the street, other random scraps of paper tossing alongside it. We pan down again to the pulsing red light beeping away below the discarded newspaper.

We close slowly in on it.

We fade up the episode title:

"Windfall".

On this we dissolve to:

503 EXT. HIGH RISE FLATS. NIGHT.

503

A shot looking up at a towering block of flats. On this we dissolve to:

The changing numerals flashing red on a display - "5 6 7 8" - as we realise we are in:

504 INT. A LIFT. NIGHT.

504

Shot of the floor-number display. We pan round to Colin. He is alone in the lift, looking distinctly apprehensive. We hear the lift chime.

505 INT. LANDING. NIGHT.

505

Shot of the doors as they roll apart to reveal Colin. He swallows nervously, seems to brace himself, and heads determinedly out of the lift. We pan with him part of the way, holding on a large window as he passes it.

We are high up, looking out over Norbridge in the early evening. We track in on the window, looking down into the street below.

506 EXT. STREETS. NIGHT.

506

Several people are hurrying along the streets. They are bending into what is quite evidently a strong wind. Old newspapers and scraps of litter fly along the pavement. We crane up to a close shot of the lantern section of a streetlamp. The hundred pound note suddenly slaps against the glass, sticking there for a moment in a blast of wind. A moment later it is flicked away.

We pan, following it's flight. At the far end of the street are the high-rise flats where we just saw Colin.

JULIE

I've been worrying myself to death about this, I
can hardly sleep.

507 INT. JULIE'S FLAT. NIGHT.

507

We start on a shot through the window of the night sky, pulling back to see a goldfish bowl sitting on a small table just in front of the window. Julie is absently feeding her goldfish as she talks on the phone.

JULIE

I just keep weighing it all up. Where he gets to for days on end, all the dumb excuses, all the rumours I keep hearing ...

She turns despairingly from the bowl heading into the main part of the room.

JULIE

But I'm just being stupid and paranoid, aren't I?

508 INT. JUNIOR GAZETTE NEWSROOM. NIGHT.

508

Lynda is slumped back in her chair, phone at her ear, listening rather boredly while leafing through some typescript.

LYNDA

(Boredly)

Nope, he's cheating on you. Got to go, Julie.

She makes to hang up.

509 INT. JULIE'S FLAT. NIGHT.

509

Intercut as required.

Julie is flabbergasted.

JULIE
Hey, wait! What are you saying??

LYNDA
You wanted my opinion.

JULIE
I didn't want that one.

LYNDA
Julie, trust me - he cheats. He can't stop himself. He chats up anything with a face!

JULIE
You don't know that.

LYNDA
Don't I? He asked me out!

JULIE
(Floored)
Oh!

The doorbell rings. Julie glances irritably at the door, ignores it.

LYNDA
While you were in the same room.

JULIE
I can't believe it!

LYNDA
You weren't ten feet away. Truly.

JULIE
(Despairingly)
Why are you telling me this??

LYNDA
Because I'm your friend - and I think you ought to know what kind of guy you're involved with. Which is the kind of guy,
(more)

(CONTINUED)

509 CONTINUED:

LYNDA (cont'd)

Julie, who asks out your best friend.

JULIE

(She absorbs this miserably)

Right, yes. I appreciate you telling me, Lynda. I do.

LYNDA

If it's any comfort - we had a lousy time.

It takes a moment for the implications of this to sink in.

JULIE

What??

We hear the doorbell ring again and on this cut to:

510 INT. LANDING. NIGHT.

510

Colin is standing at the door, finger on the bell. He glances worriedly at his watch. A sudden gust of wind rattles the window behind him and he glances round at it. There is now a smatter of rain too.

We cut closer on the window as he looks away from it. For a brief moment we see the hundred pound note, caught in an eddy, whirl past.

511 INT. JUNIOR GAZETTE NEWSROOM. NIGHT.

511

Intercut as required

LYNDA

I had a gap in my schedule. Was I supposed to say no?

JULIE

(Utterly outraged)

Did you think about me at all??

LYNDA

Well, as I explained, you were ten feet away.

JULIE

And what about Spike?

LYNDA

Oh, he was perfectly happy. I wouldn't have done it otherwise.

JULIE

(Disbelievingly)

Happy??

LYNDA

Absolutely. Never suspected a thing.

Lynda glances at someone out of shot, winks.

A shot of Spike slumped on a chair at the side of Lynda's desk. He is watching her with an amused smile.

512 INT. JULIE'S FLAT. NIGHT.

512

Intercut as required.

JULIE

I can't believe you've done this to me! Lynda, we're supposed to be friends!

LYNDA

We are.

JULIE

Then how could you have done this - knowing how I'd feel?

LYNDA

Well I was planning to lie obviously.

Julie is seething. She can hardly contain herself.

JULIE

You really are completely amoral, aren't you?

LYNDA

Is that bad?

The doorbell rings yet again. In a moment of frustration Julie savagely clicks off the phone. She sits back on the sofa, giddy with anger. The doorbell rings again.

JULIE

Oh, shut up!

She looks round at her birdcage where a bird is observing her. She gets up, goes to the cage, opens it. She lifts the bird out on her finger.

JULIE

(To budgie)

Know what? Men are scum.

513 INT. JUNIOR GAZETTE NEWSROOM. NIGHT.

513

Lynda has returned to her work. Spike is leaning curiously over her.

SPIKE

So. Any particular reason you were lying through your teeth?

LYNDA

(Gathering papers together on her desk)

I don't like her boyfriend. No brain, lots of neck muscles.

She gets up, starts to head off.

SPIKE

(Laughing)

Right.

LYNDA

And he's a lousy date.

She goes. Spike stares worriedly after her. He follows.

SPIKE

Joke, right?

LYNDA

The main point is, Julie is now emotionally vulnerable and close to being romantically unattached. Colin's at least in with a shot.

SPIKE

Right, but that thing about her boyfriend being a lousy date - ...

LYNDA

(Wearily)

Was a joke, yes.

SPIKE

Some joke!

LYNDA

(Wearily)

I apologise. I was playing on your insecurity for my own cruel amusement and I promise
(more)

(CONTINUED)

513 CONTINUED:

LYNDA (cont'd)
never to do it again. Okay?

SPIKE
So why suddenly do you want to help out
Colin?

LYNDA
He's very tender and loving.

She heads off, leaving him.

SPIKE
(Calling after her)
Hey, you don't have to tell me.

514 INT. LANDING. NIGHT.

514

Colin is worriedly checking his watch again. He reaches hesitantly for the doorbell one more time -

JULIE
(From inside flat)
Coming!

There is a flicker of alarm on Colin's face. He braces himself for the coming challenge.

COLIN
Okay. Act normal. Say nothing dumb! Don't make her uncomfortable.

A shot inside the front door as Julie is about to pull it open. She realises she is still in her robe.

JULIE
(Calling through door)
Colin?

COLIN
Yeh.

JULIE
Sorry. I'm not dressed.

COLIN
(Anxious to reassure)
No problem, neither am I.

She looks suitably shocked.

Colin closes his eyes in despair at his clumsiness.

COLIN
I mean, no, sorry, - I definitely am dressed, got confused.
(A beat, plaintively)
So is that the date over now?

On the other side of the door, Julie smiles in spite of herself. She looks down at her robe - it's decent enough. She tightens the belt and pulls open the door.

Colin is already trudging disconsolately back to the lift.

(CONTINUED)

514 CONTINUED:

JULIE
I've just got to have a shower. Want to come
in?

COLIN
(Brightening)
Great, yeh!

She heads back into the flat.

515 INT. JULIE'S FLAT. NIGHT.

515

COLIN

(Following her)

Though actually I'm pretty clean already.

She freezes. She turns, looks at him coolly.

JULIE

I wasn't inviting you into the shower, Colin.

Colin's face falls as he realises he's done it again. Miserably, he turns and starts to trudge out of the flat again.

JULIE

Wait, hang on!

Colin turns, trying his best to look appealing.

JULIE

Let's just get the rules straight, okay?

She goes to the front door, closes it.

JULIE

(As she does this)

I do not find you particularly attractive. In fact, I find you particularly unattractive. In fact, Colin, of all the people I find particularly unattractive you are my least favourite. And you're not looking your best tonight. Am I making myself clear?

Colin has taken all this like a man. He nods soberly.

JULIE

Physical contact of any description is completely forbidden. I will be carrying a police whistle.

COLIN

Right, yes.

JULIE

If you attempt any form of come-on this evening - or make any sort of suggestive remark - I will end your life in the most disgusting manner possible over a period of
(more)

(CONTINUED)

515 CONTINUED:

JULIE (cont'd)
several hours. You will beg for death. Do you understand what I'm saying to you?

COLIN
Ahhh ...

JULIE
I just want us to be friends.

COLIN
(Absorbs this soberly)
Friends ...

JULIE
Don't make me kill you.
(Starts heading away)
I'll be quick as I can. Have a seat.

COLIN
Right, yeh, I'll - ...

He breaks off, giving a yelp of fright as something shoots past his feet.

JULIE
No you don't!

Julie is scooping a dog off the floor.

JULIE
Bad girl!
(To Colin)
She's after the bird.

She heads over to the spare room, carrying the dog, talking as she goes. We hold on Colin. Something has caught his eye. He stares.

JULIE
Just don't let her back in here while the bird's out, okay? Most homicidal dog I've ever owned.

She tosses the dog into the spare room.

JULIE
Stay Lynda!

A shot from Colin's POV of what he is now staring at. Something is sticking to the outside of one of the windows looking out across Norbridge. A small scrap of paper ...

(CONTINUED)

515 CONTINUED:(2)

He frowns. It can't be!

JULIE

(Glancing at the clock)

We're behind already, I better skip the shower.
Back in a moment, okay?

COLIN

(Absently)

Sure, yeh.

516 INT. JULIE'S FLAT. NIGHT.

516

Julie heads off into her bedroom, leaving Colin alone in the living room. He moves closer to the window, hardly able to believe what he thinks he sees.

Closer shot on the window. A hundred pound note is stuck and fluttering on the rain-damp glass of the window ...

He stares at it in astonishment. A wilder gust of wind rattles at the window. The pound flutters, slips ... !

COLIN

No!

He puts an involuntary hand to the glass as if to grab the note - which, of course, he can't!

He looks round, checking that Julie hasn't reappeared.

He pulls at the window, attempting to open it. It won't. Pulls again. Stuck fast!

He looks in plaintive horror at the note as it flutters again.

COLIN

Please, no! Stay!

A stronger blast of wind.

COLIN

(Wail of despair)
Don't jump!

He rattles at the window again, to no avail. He looks over at the other window, just a foot across from it on the same wall, judging the distance.

A wild and dangerous thought occurs to him. He goes quickly to the other window, pulls at it. The window opens without difficulty. He glances nervously down.

A sheer drop!

Summoning all his courage, he leans out, stretching across to the other window. The distance isn't too great so he can do so in reasonable safety. The wind whips at him as his fingers grope only inches from the stuck and fluttering note.

(CONTINUED)

516 CONTINUED:

A shot from outside of Colin's fingers straining towards his goal. From this angle we can see what he cannot - that something is scrawled on the note:

"Talwinning Street, 6 o'clock".

There is a sudden blast of wind through the open window. It flutters some papers in the flat - and the door to Julie's spare room flies open.

In an instant the dog comes bounding into the room, heading straight for the bird.

Colin, leaning precariously out of the window, sees this happen, sees disaster looming. He lunges back into the room.

COLIN
(Lunging towards the cat)
No!!

The bird takes fright, flies once round the room, the dog in frantic pursuit.

The bird flies right out of the window.

The dog leaps right out of the window after it.

Colin throws himself after the dog in a futile attempt to catch it. He crashes into the table with the goldfish bowl on it, sending the bowl flying out of the window.

Lunging after the bowl, Colin - now half out of the window - manages to catch it and pull it back inside. Empty. He looks dolefully into it. Tentatively he pokes his head out of the window and takes a worried look down. He winces, ducks back inside.

He glances over at the hundred pound note - just in time to see the wind whisk it away.

He watches it whirl off into the distance, despairing. He has just eliminated all three of Julie's pets ... and for nothing!

He stands there for a moment, desolate and troubled. He looks into the empty goldfish bowl still in his hands. He looks nervously round, aware that any moment Julie is going to re-appear. He rights the table and puts the bowl back on it. He closes the window.

He goes quickly over to the sofa and sits, knees together, hands clasped in his lap, a picture of haunted guilt.

We hold on him for a moment - off-screen we hear a door open as Julie re-enters.

517 INT. JULIE'S FLAT. NIGHT.

517

JULIE (Off)

Colin, I'm sorry.

This is the very last thing Colin expected to hear. He looks at Julie in some surprise. Julie has re-entered, now fully clothed.

JULIE

I'm giving you a very hard time and you don't deserve it.

Colin digests this thought.

COLIN

Ahhh ...

JULIE

Today's been lousy. Not your fault.

Colin stares at her miserably. Julie has slumped into one of the other chairs.

JULIE

Guy trouble.

She stares morosely at the floor. Colin watches her, agonised.

JULIE

(Bitterly)

Or me trouble. I seem to be completely unable to form a healthy relationship with another human being.

(Reflects for a moment)

I suppose that's why I need my pets.

Close on Colin's face as he registers this comment.

Julie has glanced over to the birdcage. She now notices the bird is no longer sitting on top of it. She frowns.

JULIE

Where's the bird?

Colin looks fantastically guilty. Julie looks at him, starting to get worried.

COLIN

Look, I'm really sorry, okay.

(CONTINUED)

517 CONTINUED:

JULIE

Sorry?

Colin swallows nervously.

COLIN

I just sort of opened the window for a moment
... and it flew out.

She stares at him for a moment, stricken.

JULIE

Oh no!

She hurries to the window, stops short as she sees the now empty goldfish bowl sitting in front of it. She stares, uncomprehending.

Colin nervously approaches.

COLIN

Also your goldfish.

She looks at him, really rocked now, hardly knowing what to believe.

JULIE

My goldfish?

COLIN

Yes.

As she stares numbly at him he struggles for something to say.

COLIN

It escaped.

Julie considers this for a moment.

JULIE

Escaped??

COLIN

(Indicating bowl)
You left the lid off.

JULIE

(Voice rising in anger)
How could it escape, Colin, it's a fish!

COLIN

Exactly. It must've been out of its mind!

(CONTINUED)

517 CONTINUED:(2)

JULIE

(Roaring now)

Colin, we are talking about a goldfish!!
Goldfish don't escape! You don't see them
flopping along pavements dragging their
bowls off in search of the ocean - It doesn't
happen! And another point, Colin, and trust
me on this - they can't fly!!

Close on Colin as he absorbs all this for a long moment, massively uncomfortable. He has another matter to broach as tactfully as possible.

COLIN

Incidentally - neither can cats.

JULIE

We're not talking about cats, we're - ...

She breaks off as the import of this sinks in. She stares at Colin. She looks over at the spare room door.

It is standing open. Slowly she looks round to the window.

In shock and disbelief she looks back to Colin. Colin is looking fearfully back at her.

COLIN

You see, the bird flew out the window, right,
and the dog sort of ... followed it.

She stares at him in dazed silence.

COLIN

And the goldfish got such a fright it leapt up - ...

JULIE

(Roaring)

Colin!!

COLIN

(Hurriedly)

I was trying to catch the dog, I knocked the
table over.

Julie is shaking her head, stunned.

JULIE

I can't believe this, I can't take this in. I leave
you alone for one minute ...

(CONTINUED)

517 CONTINUED:(3)

COLIN
(Miserably)
I know, I'm sorry.

JULIE
I mean, three pets. In one minute.

COLIN
(Nods dolefully)
It's not the best way to start the evening.

JULIE
Tell it to my cat!

COLIN
How do you think I feel? I'm trying to be all nice and normal - and suddenly everything's dead. It's like that school zoo trip all over again.

Julie is staring at Colin, the facts of the situation starting to impact on her. Colin looks worriedly over at her.

COLIN
Well I can see you're upset. Want me to come back tomorrow night?

She looks at him in stark horror.

JULIE
Colin, please, no!! I'm babysitting.

COLIN
Oh, right.

JULIE
(Starting to tremble with anger)
I think you should just go actually. I think you should just get out!!

COLIN
Look, I - ...

JULIE
Just go, okay? Please!

She picks up the goldfish bowl, brandishing it like a weapon.

JULIE
I mean it!

(CONTINUED)

517 CONTINUED:(4)

COLIN

(Pleading)

Listen, I didn't do it on purpose! What do you think I am? I had a reason for opening that window, a good one - if you'll just listen!!

Despite herself Julie is somewhat quieted at this.

JULIE

Okay, tell me! Tell me your good reason! What did you kill my pets for?

COLIN

A hundred pounds.

She hurls the bowl.

COLIN

No, hang on, listen! There was a hundred pound note sticking to your window ...

She is backing him to the door.

JULIE

What??

COLIN

A hundred pound note, Julie! Right there!

JULIE

You expect me to believe that??

COLIN

I was just trying to get it inside!

JULIE

Out!!

She is now virtually bundling him through the front door.

518 INT. LANDING. NIGHT.

518

Colin is bundled out onto the landing.

COLIN

Wait, listen!

The door is slammed in his face.

COLIN

Julie!

Despairing he glances round - and his eye fastens on something.

A shot from Colin's POV of the window. Julie's bird is standing outside on a ledge running round the outside of the building ... with something in its beak.

Colin stares.

Closer on the bird. Clasped in its beak is the hundred pound note.

519 INT. JULIE'S FLAT. NIGHT.

519

Julie is leaning against the inside of the front door, her arms tightly folded, her face thunderous.

There is a banging on the door behind her.

COLIN (Off)

Julie! Quickly, out here!

JULIE

Go away, Colin!

COLIN

No, come on. Look at this!

Such is the excitement in Colin's voice that Julie's curiosity is aroused.

JULIE

(Surly)

What?

COLIN

Come and see!

Almost in spite of herself Julie opens the door ...

520 INT. LANDING. NIGHT.

520

Julie reluctantly emerges from her flat to see Colin pointing excitedly at the window.

She looks to see her bird complete with a beak full of money.

COLIN

(Almost beside himself with glee)
See! It's safe! Isn't it amazing? Thank God,
huh?

He starts tapping on the glass and making cooing noises.

COLIN

Just you relax out there, okay? We're doing
everything we can!

Julie has joined him at the window.

COLIN

And we'll get you out of that nasty bird's beak
before you know.

Julie gives him a look and is about to make a tart reply when she notices something.

JULIE

Look! There's something written on the
money.

COLIN

Yeh, right.

JULIE

Why would anyone do that?

COLIN

Some people are just sick!

JULIE

(Reading off)
"Talwinning Street, 6 o'clock."

As she says this the bird starts to hop along the ledge.

COLIN

Hey, no, where are you going?

(CONTINUED)

520 CONTINUED:

JULIE
You're scaring it.

COLIN
(Shouting after it)
Thief!!

The bird has now hopped along the ledge out of sight.

JULIE
Terrific!

A beat later Julie's dog comes prowling the ledge, slinking after the bird with sinister intent.

JULIE
Lynda!

The dog doesn't spare her a glance - just slinks on out of sight after the bird.

JULIE
Lynda, no!

COLIN
(Shouting after it)
Don't eat the money!!

She looks at him with utter disgust.

JULIE
You're sick!

Colin nods soberly and puts a comradely arm round her shoulders.

COLIN
I guess we're both upset.

Before she can think of a rejoinder the dog comes slinking back into view again - the hundred pound note hanging from its mouth.

JULIE
Oh no!

The dog slinks away out of sight. Julie is devastated. She looks away, obviously genuinely quite sickened.

JULIE
Oh, that's horrible.

(CONTINUED)

520 CONTINUED:(2)

Colin looks concernedly at his stricken companion.

COLIN

Hey, come on, we don't know she's eaten it.

Julie looks at him, hopefully.

COLIN

Probably too full of your bird.

At that moment the bird swoops once past the window. Julie leaps straight into action, opening the window. She looks thunderously at Colin.

JULIE

Get out there and find my budgie!

COLIN

(Incredulous)

Julie, I can't fly!

JULIE

Prove it!

COLIN

Okay, listen, here's the deal.

JULIE

No deals. Flap your arms!

COLIN

Okay, we go out and look for it - with you that far. But would you consider the lift?

She stares at him beligerently for a moment, reluctantly concedes.

JULIE

(Heading to her flat)

I'll get my coat.

COLIN

(Trying to sound concerned)

And you could maybe leave your window open - you know, just so your dog can get back in.

She looks sourly at him.

JULIE

She'll have eaten your hundred pounds by
(more)

(CONTINUED)

520 CONTINUED:(3)

JULIE (cont'd)

now, Colin.

(Heading into flat)

But I'll be happy to mail you the contents of
her litter tray.

COLIN

(Calling aggrieved after her)

Oh, so it's you that does that!

On his own on the landing, Colin goes to the window, looks thoughtfully
down into the streets below.

COLIN

(Murmuring thoughtfully to himself)

Talwinning Street!

521 INT. JULIE'S FLAT. NIGHT.

521

Julie bad temperedly pulls open the window again. She then glances over at the door as if concerned that Colin might observe what she's about to do. She crosses to her bookshelf, plucks down a book - an A-Z of Norbridge. She flicks quickly through to the index.

JULIE
(Murmuring thoughtfully to herself)
Talwinning Street.

COLIN
(Off; as he enters)
Listen, ah - ...

Julie snaps the book shut, conceals it behind her.

Colin has breezed into the room with a cheery smile, trying to look his most ingenuous.

COLIN
Just thinking. We ought to split up to look,
yeh?

This suits Julie fine. She returns his cheery smile.

JULIE
Yeh, good idea.

COLIN
(Grins smugly; she fell for it!)
Right!

JULIE
(Grins smugly back: he's played right
into her hands.)
Great!

522 EXT. TALWINNING ALLEY. NIGHT.

522

Close on the old newspaper. The red light still pulses, the beeping continues ...

We pan up from this to the battered old street sign. "Talwinning Street".

523 INT. JUNIOR GAZETTE NEWSROOM. NIGHT.

523

Close on Lynda's phone as it rings. We pan up as Lynda absently snatches up the receiver.

LYNDA
(Absorbed in her work)
Get to the point.

524 EXT. A PHONE BOX. NIGHT.

524

Julie is on the line.

JULIE

Lynda, I think I'm on to something big. If I
need a photographer later is Kevin around?

525 INT. JUNIOR GAZETTE NEWSROOM. NIGHT.

525

Intercut as required.

LYNDA

Probably. I thought you and Colin were on a date.

A quick cutaway to Spike turning as he hears Lynda say this.

526 EXT. A PHONE BOX. NIGHT.

526

JULIE

Get real, he killed my goldfish. Talk to you
later.

She hangs up. We cut to a wider shot of the phone box revealing Colin
watching from round the corner. He has his portable phone.

COLIN

Hi. Is Lynda there?

527 INT. JUNIOR GAZETTE NEWSROOM. NIGHT.

527

POLLY
(Calling across to Lynda, phone at her
ear)
Colin, line two.

Lynda - still bemused by Julie's last remark - punches up line two.

LYNDA
Yeh, what?

528 EXT. STREET. NIGHT.

528

Intercut as required.

COLIN

You know that slight finance situation we were talking about. I think I may know where to find the cash.

LYNDA

I thought you had a date with Julie.

Shot of Spike listening curiously.

COLIN

Yeh, well her goldfish went into, uh ... liquidation.

LYNDA

(Grimly)

And how exactly did it do that, Colin?

COLIN

(Uncomfortably)

Well, you know. Those things aren't safe in a tower block. See you!

He clicks off. He looks round to see that Julie has, of course, gone. He heads on his way. We cut to a shot from the POV of the phone box as he goes. We crane up to see the bird sitting on top.

529 INT. JUNIOR GAZETTE NEWSROOM. NIGHT.

529

Lynda is hanging up - just as Spike appears abruptly beside her.

SPIKE

Boss, I've got to know! How come you care
what happens to Colin on this date?

Lynda goes back to her work, answering absently.

LYNDA

I like him.

SPIKE

No, I meant the truth, Lynda.

Lynda ignores him, getting up and heading into the newsroom.

LYNDA

(Calling as she goes)
Angela ... !

Spike watches her go, bemused.

530 EXT. TALWINNING ALLEY. NIGHT.

530

Close on Julie as she walks into shot, looking cautiously round. Faintly - carried to her on the breeze - she hears beeping. She looks round, trying to detect its source.

She hesitates forward in the direction of the beeping.

531 **SCENE DELETED** (3/3/93)

531

532 EXT. TALWINNING ALLEY. NIGHT.

532

Close on the newspaper fluttering in the wind. The beeping and flashing continue.

Reverse angle on Julie, frowning at this.

She reaches out a cautious hand to lift the paper. Before she can do so ...

COLIN

Julie?

She glances up. Colin is a few feet away regarding her curiously. She nods at the newspaper.

JULIE

What do you think?

Colin looks at the street sign in badly feigned surprise.

COLIN

Julie, look! This must be the street that was mentioned on that hundred pound note!

Julie looks at him, grimly ironic.

JULIE

Yes, Colin. And that's why we both came here. We can stop playing dumb now!

COLIN

Speak for yourself!

JULIE

Look!

She points again to the newspaper. Colin takes a look - and Julie again reaches out to lift the paper. He grabs her wrist.

COLIN

What if it's a bomb or something?

JULIE

Don't be stupid!

Nonetheless this time as she reaches for the newspaper she is distinctly more nervous. She pulls the paper clear ...

(CONTINUED)

532 CONTINUED:

What is revealed is a perfectly ordinary pager. The light on top is flashing and words are scrolling along the display.

Colin registers what it is and acts immediately - he throws himself on top of the pager.

COLIN

Run, Julie, save yourself!!

JULIE

(Wearily)

Colin, I saw it. It's a pager. It doesn't explode, it receives messages.

Rather embarrassedly Colin gets to his feet again.

COLIN

Well, sure, right. I was just worried there might be some bad language.

Ignoring him, Julie snatches the pager, examines it.

Close on the pager as words scroll across the message display.

JULIE

(Reading aloud)

Jake's cafe, eight o'clock. You will be met.

They look at one another.

Dissolve to:

533 EXT. JAKE'S CAFE. NIGHT.

533

Establishing shot of Jake's. It is a sleazy, run-down joint up another back street.

Reverse angle on Julie and Colin looking across at it.

JULIE

You sure this is such a good idea?

COLIN

Trust me. I know the underworld of this city like the back of my head.

JULIE

Hand.

COLIN

Huh?

JULIE

You know the underworld of this city like the back of your hand.

COLIN

(Considers, looks at his hand)

That'd be a bit tough, wouldn't it?

JULIE

You're filling me with confidence.

COLIN

Let's go!

He starts heading for the door.

JULIE

(Hanging back)

Colin, listen, I - ...

COLIN

You want the story?

JULIE

You want the money!

COLIN

Come on!

(CONTINUED)

533 CONTINUED:

He starts to push open the door.

JULIE
(Plucking at his sleeve)
What do we say?

COLIN
We just tell them we found the pager and see
what happens. No big deal.

He leads the way in.

534 INT. JAKE'S CAFE. NIGHT.

534

The cafe is dark and grubby and almost empty. Colin and Julie look around. A suitably grubby waitress approaches them.

WAITRESS

Table for two?

COLIN

Uh, yeh. Sure.

As the waitress turns to lead them to their table she notices the pager in Colin's hand - although Colin does not see that she has.

WAITRESS

Are you the guy?

COLIN

(Taken aback)

Yeh, and she's the girl. I'm rather hurt you had to ask actually.

WAITRESS

(Impatiently; pointing at pager)

Are you the guy?

JULIE

Oh, no, we - ...

COLIN

(Cutting across her)

Yes.

Julie looks at him in shock.

JULIE

No!

COLIN

I am, she's not. We weren't sure who you were talking to - work on that eye contact thing.

The waitress is looking hard at Colin. She turns, takes a photograph from inside a book on the counter. She looks at it.

WAITRESS

You don't look much like the photo you sent.

(CONTINUED)

534 CONTINUED:

She shows him the photograph. It is a rather blurry picture of a big man with a beard. Colin quails slightly, unsure how to handle this.

WAITRESS

This is your picture?

COLIN

Uh, yup, that's mine all right.

She stares at him.

COLIN

It's of my Uncle Ralph, it's my most recent photograph.

(Mock moment of realisation)

Oh now I see what you meant.

The waitress looks at him dubiously - then turns and starts leading them to a table.

WAITRESS

Wait over here, okay?

COLIN

Right, sure.

He and Julie take their seats.

JULIE

(As the waitress goes)

Are you out of your mind?? We don't know what we're getting into!

COLIN

How else are we going to find out?

JULIE

And what if the guy who was supposed to be here turns up? He could've got the message before he lost the pager, have you considered that?

COLIN

I haven't, no.

JULIE

Right, exactly. You're not up to this, Colin.

Colin looks at her coldly.

(CONTINUED)

534 CONTINUED:(2)

COLIN

Why are you so convinced I'm stupid?

Julie is taken aback at the question.

COLIN

Has it occurred to you that if he'd already got the message the pager wouldn't still have been beeping?

Julie realizes he is right and is momentarily rocked by this.

JULIE

Oh, right, yeh.

Colin looks grimly at her. Julie, embarrassed, feels compelled to say something.

JULIE

I don't think you're stupid.

COLIN

Yes, you do.

JULIE

I truly don't, Colin. I just, you know - ... I just...

She flounders, desperately looking for a tactful way out of this.

COLIN

You just don't like me.

JULIE

(With relief)

Exactly!

(Realises)

I mean, no!

He looks at her witheringly. Julie gives up on this line, abruptly changing tack.

JULIE

Okay. Has it occurred to you why there was an address written on that hundred pound note?

Colin is taken aback at this turn in the conversation. He frowns.

COLIN

Why?

(CONTINUED)

534 CONTINUED:(3)

JULIE

I'm just guessing. But suppose one guy is paying another guy a pile of cash for some reason. Suppose he just scribbles the address of the hand-over place on the top note in the bundle?

Colin considers this dubiously, not really convinced.

JULIE

And I never said I didn't like you.

COLIN

What about the pager?

JULIE

(Shrugs)

Well presumably the guy is being paid to do something.

(Hazards a guess)

He gets his first payment and waits for instructions?

COLIN

So where is he now?

JULIE

And how come he lost his pager? Kind of the big question, isn't it?

COLIN

If you like me how come you have to carry a police whistle when I'm within three feet? Don't you think I get sick of women doing that?

Julie sighs despairingly.

JULIE

Look, I only said I didn't find you attractive - that's no reflection on you. I've got high standards.

Colin bristles somewhat at this.

COLIN

(Bitterly)

Yeh, I can imagine your high standards. About six foot eight, all muscles and teeth, neck like a tree stump, great bone structure - especially in
(more)

(CONTINUED)

534 CONTINUED:(4)

COLIN (cont'd)
his head - and probably a manual labourer!

Julie considers for a moment.

JULIE
(Leaning forward, intrigued)
Chest hair?

COLIN
I'm only making him up, Julie!

JULIE
(Impressed)
You're good!

COLIN
So what chance has someone like me?

JULIE
Who knows.
(Enthused)
Make up another one, Colin!

COLIN
This is sick!

WAITRESS
Excuse me ...

They glance up to see that the waitress has appeared by them.

WAITRESS
He's through the back.

Colin and Julie exchange a look.

COLIN
(Getting up)
Right, yeh ...

She is leading the way to where a bead curtain hangs across the entrance.
Beyond seems distinctly murky.

Julie and Colin look dubiously across at this. They exchange a glance.

COLIN
(Under his breath)
They've got a roundabout way of doing
business.

(CONTINUED)

534 CONTINUED:(5)

JULIE
(Under her breath)
So whatever we're sticking our nose in is
trouble.

They hesitate forward. The waitress - turning at the bead curtain - looks
sourly at Julie.

WAITRESS
Just him. That was the deal.

Colin looks anxiously at Julie, not at all pleased that he is going in alone.

JULIE
(Visibly relieved)
Fine, right.

COLIN
No, wait, I - ...

JULIE
I've got a call I want to make anyway.

She looks enquiringly at the waitress who jerks her head at a payphone by
the door.

JULIE
(Heading over to the phone)
Thanks.

Colin looks puzzled after Julie, wondering who she is intending to phone.
The waitress looks impatiently at Colin.

WAITRESS
Come on then.

She leads the way through the bead curtain.

535 INT. JAKE'S CAFE - CORRIDOR & BACK ROOM. NIGHT.

535

A row of doors, one at the end partly open. From this there is the flickering gray light of a TV set.

The waitress heads briskly down the corridor, expecting Colin to follow. Colin hesitates behind her. He glances over to where Julie is at the phone and ferreting in her handbag for change.

WAITRESS

You coming or what?

He looks round. The waitress is calling through the open door of the room at the far end.

COLIN

Right, sure.

He heads quickly down the corridor, into the room.

COLIN

Right, so, ah - what now?

WAITRESS

Here he is.

She nods her head at a silent, slumped figure on the sofa. He is a big, muscled man and quite good looking with it. He is seemingly unconscious. This is Ed. A TV set is on the table in front of him. The sound is turned down and a local news programme is playing.

Colin looks confusedly at him. The waitress is regarding him critically.

WAITRESS

You sure you're up to this? You seem a bit small.

COLIN

Well, uh ...

WAITRESS

I know - not my problem.

She goes to the unconscious man, lifts one of his limp wrists. A pair of handcuffs is hanging from it. The chain between the cuffs is reasonably long - in order to make what happens later possible.

Colin watches confusedly as she opens the free cuff and looks impatiently
(more)

(CONTINUED)

535 CONTINUED:

at him.

WAITRESS

Well come on!

536 INT. JUNIOR GAZETTE NEWSROOM. NIGHT.

536

Lynda is on the phone - and she is somewhat taken aback.

LYNDA

You want what?

537 INT. JAKE'S CAFE. NIGHT.

537

Julie on the phone. We intercut as required.

JULIE

Just the name of our contact at the police station. What's the big deal?

Lynda absorbs this thought, worriedly.

LYNDA

Okay. Exactly what has Colin done?

Shot of Spike watching this conversation from his desk, frowning puzzled. He looks away.

A shot from Spike's POV of the doors. Someone is just coming through them - and as they do so a bird comes flying through and straight up into the ceiling.

Spike looks up, not sure of what he saw, trying to see it again.

SPIKE

(Hauntedly)

Not again!

538 INT. JAKE'S CAFE - BACK ROOM. NIGHT.

538

Close on Colin's wrist as the cuff is snapped shut round it. We pan up to his bewildered face.

WAITRESS

Right, he's all yours. He'll come around shortly - we slipped him something a couple of hours ago. Leave by the back door. Okay?

COLIN

Ah, listen, actually - ...

WAITRESS

Good luck!

She is gone. Colin stares in stupefaction at the man to whom he is now chained. Experimentally he tries to pull his hand free from the cuff. Nope. He tries to undo the bracelet. Nope.

Ed stirs, mumbles something. Colin looks frantically around the room, looking for a way out of this. His eye fastens on something.

539 INT. JAKE'S CAFE - BACK ROOM - TV NEWS REPORT.

539

A shot from Colin's POV of the television. Filling the screen is a shot of the man slumped next to him - a mugshot in fact, moody and violent looking. He looks between the screen and Ed - it's definitely him.

Colin frowns, worriedly. He sinks down on to the sofa, staring concernedly at the television. The picture cuts to a scene of devastation in a pub somewhere. Tables upturned, chairs scattered everywhere. We pan to a reporter with mike talking seriously into camera. Still talking silently away he walks over to where a hole has evidently been punched straight through a thick wooden door. The reporter is miming the action with his own fist as he talks.

Colin looks timidly round at the man. One of his fists is torn and bleeding. He looks - horrified - back to the screen.

The reporter is now interviewing a huge man - he has to reach up with the microphone - who is sporting a spectacular black eye, dishevelled clothing and a thoroughly aggrieved air. As he describes what happened to him his hands move in graphic mime.

The reporter moves over to another man - even bigger. This one has his arm in a sling. He too begins an anguished tale.

Colin - now stricken with fear - sights the remote control lying on the coffee table. With a glance at the sleeping Ed he reaches tentatively over for it, eases up the volume.

A senior policeman is now talking to the reporter.

POLICEMAN ON TV

(As the volume comes up)

... he is extremely dangerous. I can't stress enough, if a member of the public should see him they must stay well away. This is a man with tremendous physical strength and an explosive temper. On no account should he be approached.

Listening to this, Colin is starting to try and free himself from the cuff again. He grips the cuff in his other hand and pulls like mad, trying to wrench his wrist free of the bracelet by brute force.

REPORTER ON TV

Do you have any idea what might have motivated these attacks?

(CONTINUED)

539 CONTINUED:

POLICEMAN ON TV

None. It just seemed to be anyone who annoyed him.

540 INT. JAKE'S CAFE - BACK ROOM. NIGHT.

540

At this moment Colin - still straining to free his arm - loses his grip on the cuff. His elbow rams straight into Ed's ribs.

He stares in terror at Ed who now stirs and mutters in discomfort, seemingly about to wake. Colin starts frantically rubbing Ed's ribcage better.

COLIN

(Cooing softly)

There, there. All better. Good boy!

REPORTER ON TV

(Heard only)

And now back to the studio.

STUDIO NEWSREADER

(Heard only)

And now the main points again ...

Ed is still stirring and muttering. Quickly Colin snatches up the remote and kills the television. He look anxiously at Ed who is coming into wakefulness.

In desperation Colin leans in closer to him and coos into the man's ear.

COLIN

Shhhh ...

Ed seems to respond to this, half smiling and making an almost baby-like gurgle of pleasure. Seeing his success Colin does it again, this time with a noticeably more maternal inflection.

COLIN

Shhhhhh ...

Ed makes the little gurgling sound again and seems to settle. He starts, instinctively snuggling in against a horrified Colin.

541 INT. JAKE'S CAFE. NIGHT.

541

Julie on the phone.

JULIE

Great, thanks. Just what I needed to know!
See you!

She hangs up, looks around. No sign of Colin re-appearing - and the waitress is over the other side of the cafe taking an order from a customer.

Julie glances over at the bead-curtained entrance to the back area. No one's looking - why not?

With a last glance at the waitress she slips into the back corridor.

542 INT. JAKE'S CAFE - CORRIDOR & BACK ROOM. NIGHT.

542

Julie looks cautiously down the corridor - and then she hears it. Someone singing softly. Colin, in fact.

Close on her face as she reacts.

COLIN

"Rock a bye baby on a tree top
When the wind blows the cradle will rock
When the bough breaks the cradle will fall
Down will come cradle, baby, and all."

During above she heads, baffled, forward.

543 INT. JAKE'S CAFE - BACK ROOM. NIGHT.

543

Close on Julie's face as she pokes her head round the door.

A shot from her POV of Colin now with Ed's head in his lap. Stricken-faced with terror he is self-consciously stroking Ed's hair.

Julie just stares in astonishment and disbelief.

Colin slowly becomes aware that he is being observed. He looks up to see Julie incredulously staring at him.

COLIN

(Loud whisper; Pointing at Ed)
This guy just beat up most of Norbridge.

Julie absorbs this situation for a moment.

JULIE

And I thought I was hung up on bad guys!

COLIN

Shh! You'll wake him.

JULIE

I've never seen you this caring.

COLIN

No, listen! She brought me back here and just cuffed me to him! And he's wanted by the police for assault!

He holds up his cuffed wrist by way of proof. Ed stirs and mutters.

COLIN

(Patting him soothingly)
Good boy, good boy ...

Julie comes closer looking curiously at the sleeping man.

JULIE

He's kind of cute actually.

COLIN

Well we're not keeping him!

(CONTINUED)

543 CONTINUED:

JULIE
(Observing Colin's agitation)
Okay, let's stay calm and think. Let's be logical.

COLIN
Julie, a psychopath is about to wake up and find his head in my lap. I don't want logic, I want a half brick!!

JULIE
I just found out what happened to our guy with the pager.

He looks at her in surprise.

JULIE
There was a mugging in Talwinning street tonight. He's in hospital.

At that moment Ed suddenly startles awake with a cry, his eyes snapping open. He remains lying curled where he is, his head still in Colin's lap. He looks wildly around, his eyes fasten on Julie. He stares at her in bewilderment, seemingly as yet unaware that his head is resting in someone's lap. Colin looks down at him in terror.

ED
(To Julie)
Who are you?

JULIE
Ahhh ...
(Glances nervously up at Colin)
I'm Julie. Who are you?

ED
Ed.

Julie looks at him for a moment, considering. She decides she's favourably impressed. She smiles, a little coyly.

JULIE
Hi, Ed.

ED
(Smiles back)
Hi, Julie.

Colin stares at her in disbelief - this is hardly the time! Julie takes the point.

(CONTINUED)

543 CONTINUED:(2)

JULIE

So, Ed, I hear you've been, uh - causing quite a stir.

WAITRESS (Off)

He certainly has.

The waitress is standing in the doorway.

ED

Those guys had it coming.

JULIE

What guys?

The waitress looks at her grimly.

WAITRESS

You'd know if you were who you're supposed to be. You're not, are you?

Julie considers for a moment, unsure how to handle this. In the end she simply repeats the question.

JULIE

What guys?

WAITRESS

You don't know what you've let yourself in for!

JULIE

Tell me.

The waitress looks sourly at the still prone Ed.

WAITRESS

Tell her.

Ed gives a surly look, closes his eyes again. Colin is still looking, terrified, down at him.

ED

Some guys gave me some trouble a few days back.

WAITRESS

A whole gang of bikers.

(CONTINUED)

543 CONTINUED:(3)

ED

So I gave them some trouble back.

WAITRESS

He went round them all one by one and beat hell out of them.

ED

Now they're a bit upset.

WAITRESS

Now they're in a pack hunting him down. They'll kill him.

ED

I can handle it.

Colin gives an audible whimper of dismay. Ed's eyes flicker momentarily open.

ED

What was that?

JULIE

So somebody was hired to get Ed out of town against his will, right?

Ed gives a snort of derision at the very idea.

WAITRESS

(Nods grimly)

He's got a rich dad. So who the hell are you??

ED

I'd like to see the guy who could get me out of town!

As he says this he is attempting to settle his head more comfortably on his "pillow" - and slowly becoming aware that his pillow is a pair of legs. He looks at them in astonishment. Slowly he raises himself up to have a look at Colin.

He stares at him, uncomprehending. Colin stares back in naked terror. He does, however, attempt the feeblest of smiles.

COLIN

Hello.

Ed recoils away from Colin - only to discover they are handcuffed together. He looks at the cuffs in bewilderment - then looks accusingly at Colin.

(CONTINUED)

543 CONTINUED:(4)

ED
Police?

COLIN
Yes, please!

From outside there is the roar of motorbike engines.

WAITRESS
They're here!
(To Ed)
You've got to go!

ED
No way! I can deal with this.

Shot of Julie. She is plainly impressed by the man's bravery.

COLIN
Right, yeh, I'll bet you can! Listen, I don't want to be any kind of a burden here so why don't we get uncuffed and I'll leave you to it?

WAITRESS
I just put the key in the post.

COLIN
Huh??

WAITRESS
To Edinburgh. It's where he was supposed to be taken.

Colin stares at her in horror, the implications of this slowly sinking in. He struggles to control his terror.

COLIN
Right, okay.
(To Ed)
Let me stick an idea in your interface and see if the dog salutes it. Why don't we run away?

ED
(Grimly)
Because we can't!

(CONTINUED)

543 CONTINUED:(5)

COLIN

What are you talking about?? We've got four legs!!

From off we hear the cafe door slam and then rough voices. People are arriving. Ed gets grimly to his feet.

ED

Okay, let's do this!!

COLIN

Could you just give me a moment to hack my hand off at the wrist?

Ed strides massively for the door, the reluctant Colin being dragged in his wake.

Julie is watching this, now quite entranced.

WAITRESS

Ed, they'll cut you to pieces!

COLIN

You hear that, Ed? Pieces, huh?

Colin grabs hold of the door jamb as Ed strides out.

COLIN

Listen, can I go to the toilet first? I don't want to cramp your style by having to leave in the middle.

Ed - now out of sight - yanks Colin after him.

COLIN

(Out of sight)

Julie ... !

544 INT. JAKE'S CAFE. NIGHT.

544

The cafe is now crammed with an improbable bunch of enormous bikers. Ed comes striding into the room, Colin in tow.

Ed stands looking defiantly round them all. The waitress and Julie come nervously into the room, watching worriedly.

There is a long, dangerous silence.

FIRST BIKER

(Cheerily)

Hello Colin!

SECOND BIKER

All right, Col?

These comments give way to a whole chorus of greetings from the assembled hoodlums. Colin, rather self-consciously is nodding in reply to this sudden outbreak of bonhomie.

Julie is staring in utter disbelief.

JULIE

You know these guys??

COLIN

Uh, well, we may have done a little business some time or other, it's hard to keep track.

FIRST BIKER

You remember that warehouse fire?

COLIN

(Testily)

Yes, thank you, that'll be all!

Julie has come over to Colin, incredulous.

JULIE

These people are your friends??

COLIN

Well in a very remote sort of a way. Barely passing acquaintances really.

(CONTINUED)

544 CONTINUED:

FIRST BIKER
(To Colin: indicating Ed)
This guy a friend of yours?

COLIN
Well, sort of.

FIRST BIKER
That's it, we can't touch him. Come on lads!

Amid a general murmur of agreement all the bikers start heading for the door.

FIRST BIKER
Sorry, Ed. You should just have mentioned Colin - there'd have been no trouble.

SECOND BIKER
Right! Anyone cuffed to Colin's a friend of ours. Bye Ed!

With various protestations of new found friendship all the bikers take their leave.

Julie and the waitress watch them go with expressions of complete disbelief. Colin simply looks rather sheepish.

Ed smiles foolishly.

ED
See? Told you I could handle it!

Julie looks at him solemnly.

JULIE
Actually, you were really brave. You were ready to tackle all those guys on your own.

Ed shrugs bashfully.

ED
Well, you know.

JULIE
I was impressed.

Ed looks at her, sizing up his chances.

ED
Listen, you want to go for a drink some time?

(CONTINUED)

544 CONTINUED:(2)

JULIE
(Smiles)
I'm free right now.

ED
Great!

Colin coughs rather loudly.

JULIE
Oh, Colin, you don't mind, do you?

He looks plaintively at her.

COLIN
Well it's not just that.

He holds up his still manacled hand.

JULIE
(Face falls)
Oh, right. Well I suppose you can come too.
(Brighter; to Ed)
Know somewhere good?

ED
Just on the corner.

JULIE
Great!

They are already heading for the door, Colin reluctantly in tow. During this we dissolve to:

545 INT. JUNIOR GAZETTE NEWSROOM. NIGHT.

545

Close on the now crudely severed chain that formely joined the cuffs. Colin is toying idly with it as we pull slowly out to reveal him sitting in Julie's chair across the desks from a sympathetic Lynda. The newsroom is otherwise dark and deserted.

COLIN

(Miserably)

The really bad part was when they were saying goodnight. They made me stand looking the other way for three quarters of an hour.

LYNDA

Till Julie remembered she had a hacksaw.

COLIN

You should've seen her go at it. Like a woman possessed!

LYNDA

Sorry, Colin. I actually thought it might work out.

COLIN

(Shrugs)

Yeh, well.

LYNDA

Don't let it get to you. She has weird taste in men.

COLIN

Just not weird enough, huh?

Lynda smiles.

COLIN

This is undoubtedly, unquestionably, the most dumped on it is possible for a human being to feel!

There is a cheep from somewhere above and abruptly a record-breaking load of bird shit splats on to Colin's head. Disbelievingly Lynda looks up.

Colin just sits there with the foul stuff running down his hair and face. After a long moment he looks grimly upward.

(CONTINUED)

545 CONTINUED:

Freeze frame.

END CREDITS