

day will fall

By

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EXT DAY

A view of Canary Wharf, London.

INT. NIGHT

A man is being filmed at a desk.
(on screen text)
These memories.

The same man comes eventually comes into frame. He is bleeding.

CUT TO:

The same man lying on the floor, bleeding.
(on screen text)
These are all my earliest memories

The sound of a gun shot.
(on screen text)
These are all my earliest memories
(fragments)

CUT TO:

16mm and super8 footage of cleaning weapons, alleyways, deserted landscapes, unknown figures. A female dances round a pole.

INT. NIGHT

A room with red curtains.

MR. LUCKY
Allow me to introduce myself.

INT. NIGHT

The man we saw bleeding is now on a sofa watching a topless model on a TV.
(text on screen)
My earliest memories

More super8 footage intercuts, an image of a female, a young man looking through windows. We see another figure approach the man with a baseball bat. The man disappears from the sofa.

EXT DAY

GABRIEL (OVER BLACK SCREEN)

Murray!

Gabriel is knocking on a door. We see the internal POV as well as his.

GABRIEL

Murray? Murray. You about bruv?*

Open the fuckin' door!

Gabriel walk away from the door.

GABRIEL

For Fucks sake! Fuckin' Murray!

Fuck him.

CUT TO:

EXT DUSK

Gabriel walks towards the Thames River.

GABRIEL

Fuck him. Cunt.

(ON SCREEN TEXT)

John Murray Jones.

(ON SCREEN TEXT)

Cunt.

Dogs bark at Gabriel.

EXT DAY

Gabriel walks along a railway track.

(ON SCREEN TEXT)

I'm not

GABRIEL (V/O)

[laughs] yeah...because like...like you...well I do anyway. Like I plan in my head...how the situation's going to pan out. A plan in my head.It's like I know in advance what they're going to say and what their action's going to be...and...how they're going to

(MORE)

(CONTINUED)

GABRIEL (V/O) (cont'd)
behave. So I know in advance what
my strategy is. And I know that the
only way I can get the result I
want to get is by being calm. So I
have to be...like really calm all
the time, you know? [laughs]

CUT TO:

Gabriel pointing a gun.

CUT TO:

Gabriel being filmed at a desk.

CUT TO:

Gabriel running down a staircase with red walls.

INT. NIGHT

A room with red curtains.

MR. LUCKY
Now. That we're a little more
comfortable. Allow me to introduce
myself. I'm Mr. Lucky.

INT. DAY

Gabriel wakes up on his bed. He gets up, puts on his jacket
and notices a stain on the bedsheets. He leaves the room.

(ON SCREEN TEXT)
It's like I plan in my head.

Gabriel takes a bag out of a cupboard.

(ON SCREEN TEXT)
It's like I know
It's like I know what they're going
to say

Gabriel goes into the kitchen with his bag.

(ON SCREEN TEXT)
Allow me to introduce myself.

Gabriel fills his bag with bags, tape, screwdrivers.

(CONTINUED)

CONTINUED:

4.

(ON SCREEN TEXT)
I'm Mr. Lucky.

Gabriel leaves the flat.

CUT TO:

EXT DAY

Gabriel walking along the street, across a bridge, through a tunnel.

(ON SCREEN TEXT)
And you
And you are

CUT TO:

Super8 footage of a young man walking past Canary Wharf.

CUT TO:

Gabriel with his head in his hands.

INT. DAY

Gabriel wakes up on his bed. He gets up and leaves the flat.

EXT DAY

Gabriel walks through a tunnel, across a railway line.

(ON SCREEN TEXT)
And like
And like I know
what their actions are going to be
and how the situation is going to
pan out.

Gabriel walks across a bridge and stops.

(ON SCREEN TEXT)
and I know that the only way I'm
going to get
what I want to get out of the
situation

(CONTINUED)

CUT TO:

Gabriel on a street.

(ON SCREEN TEXT)
is by being calm.

EXT DAY

Gabriel knocks on a door. We see the POV from inside as well as his.

GABRIEL
Murray I can see you, you little
cunt open the fucking door. Open
the fucking door!

Gabriel moves away from the door onto the street.

GABRIEL
For fucks sake.

(ON SCREEN TEXT)
It's the small details I remember.

EXT DAY

Gabriel smokes a cigarette under a motorway flyover bridge.

GABRIEL (V/O)
A favourite tool of mine has always
been a small metal baseball bat
because...you can scare people
quite easily with it...it can hurt
a lot...against bone. It looks
nice...and [coughs] the feels of it
when you hit somebody with a bat,
the feeling it sends up your
arm...it's...it's almost electric,
you know?

INT. DAY

Gabriel enters a block of flats.

(ON SCREEN TEXT)
I feel electric.

Gabriel takes the elevator to the sixth floor.

(CONTINUED)

(ELEVATOR VOICE)
Doors closing.

Doors opening. Sixth Floor.

Doors closing.

Gabriel knocks on the door of flat 33.

(VOICE FROM WITHIN)
Who is it?

SAMANTHA opens the door.

GABRIEL
Where's Jonesy?

SAMANTHA
Hello? Sorry?

GABRIEL
Jonesy. Where's Jonesy?

SAMANTHA
Oh, I think you've got the wrong
flat mate.

SAMANTHA tries to close the door.

GABRIEL
Jonesy!

SAMANTHA
Can you get your foot out of my
door please?

GABRIEL
Jonesy!

SAMANTHA
Look, can you just go please?

GABRIEL
Jonesy.

Gabriel walks past SAMANTHA into her flat, walking a young
girl, SCARLET.

SAMANTHA
What do you think you're doing?

GABRIEL

Where is he?

SAMANTHA

Excuse me...excuse me can you go please? Scarlet, go over there.

GABRIEL

Where is he?

SAMANTHA

Who?

GABRIEL

Jonesy. Where's Jonesy?

SAMANTHA

There's noone here called Jonesy. Just over there.

GABRIEL

Jonesy!

SAMANTHA

Can you...right...can you leave...excuse me, excuse me, can you just go?

GABRIEL

Can you tell him to come out? Jonesy?

SAMANTHA

There's noone called...look...have a look there's noone called Jonesy here. Have a look!

GABRIEL

Where is he?

SAMANTHA

There's noone called Jonesy here. What do you think you're doing?

GABRIEL looks at a row of photographs.

SAMANTHA

Look I'll have to call the police if you don't go.

GABRIEL picks up one of the photoframes.

SAMANTHA (CONT)

Can you just go please? Look, I've got a little girl.

GABRIEL

Is that Jonesy's girl?

SAMANTHA

No it isn't! I don't even know who Jonesy is. I'm going to have to call the police. Can you please? Put that down. Can you put that down? I'll have to call the police, the just put it down -

SAMANTHA grabs SCARLET and makes for the door.

SAMANTHA (OFF SCREEN)

Run!

GABRIEL follows and beats them to the door.

CUT TO:

Gabriel screwing shut a door handle.

GABRIEL (V/O)

Like people, people hide from me all the time.

CUT TO:

Gabriel standing on a balcony.

GABRIEL (V/O) (CONT)

People always try to get out of paying their debts. So you have to look at it as a business.[coughs] And you have to work out if collecting the money becaomes feasible, and then obviously you have to weigh up depending on how much money is owed.

CUT TO:

Gabriel is back in the elevator.

GABRIEL (V/O) (CONT)

You have to weigh up the consequences for that person if they don't pay you. So, there's been a few situations where people

(MORE)

(CONTINUED)

GABRIEL (V/O) (CONT) (cont'd)
have got really hurt because they
haven't been able to come up with
the money.

CUT TO:

Gabriel has his head in his hands.

CUT TO:

Gabriel asleep in bed.

GABRIEL (V/O) (CONT)
And the last thing you can do is,
is let them go because...then I
suppose everyone would do it, you
know?

Gabriel is awake on the bed.

Gabriel sits up in bed.

INT. DAY

A man in a suit comes through a flat door with several bags.
He takes off his jacket, closes the door and goes into a
room.

INT. NIGHT

The same man is seen taking off his shirt through a window.

CUT TO:

Super 8 footage of a mask, a gun following a man, a room
playing experimental film on the TV.

INT. NIGHT

Gabriel is asleep, fully clothed, on his bed. He wakes up
and gets up. The sound of a door knocking.

CUT TO:

GABRIEL
Did you hear that?

(CONTINUED)

MR. LUCKY (O/S)

Yes. It's times like these when I remember my own journey. Do you have the list?

Gabriel passes a piece of paper to Mr. Lucky.

MR. LUCKY (CONT)

All these debts, collected.

GABRIEL

I killed them...and then...

MR. LUCKY

Yes?

GABRIEL

Look, when will I get my money? I'm running short on time.

MR. LUCKY

Yes, well. There is still one name on the list.

GABRIEL

Murray.

MR. LUCKY

Correct. And as you say, time is very much, of the essence.

EXT. DAY

The same London street as before. Gabriel walks across the street. The sound of knocking. We see the internal POV as well as his, as before.

GABRIEL

Murray I can see you, you little cunt open the fucking door. Open the fucking door!

Gabriel steps away from the door onto the street.

INT. DAY

A man in a suit comes through a flat door with several bags.

(ON SCREEN TEXT)

John Murray Jones.

(CONTINUED)

He takes off his jacket, closes the door and goes into a room. In the room there is a letter that says 'To John'.

(ON SCREEN TEXT)

Jonesy.

INT. NIGHT

John Murray Jones is in a darkened bedroom. He takes off his jacket.

The same man is seen taking off his shirt through a window.

INT. NIGHT

Gabriel running down a staircase with red walls.

A room with red curtains.

MR. LUCKY

Allow me to introduce myself. I'm
Mr. Lucky. And you -

INT. DAY

Gabriel looks out of a window. There is a girl, FAITH, in the room with him, listening to music on headphones.

GABRIEL (V/O)

So I'd just had breakfast. And I went...I was standing in the bedroom, and I heard a noise outside that, I just...I could hear a horse outside my house. So, I looked out of the window and, I could see a horse, I could focus on it, it was there, plain as the day to be honest. It was only when I closed the curtain and I went outside that I realised that it...it couldn't be there. And...there was nothing there. Just people, going about their day like normal.

CUT TO:

Super 8 footage of a young man walking down a street.

(CONTINUED)

GABRIEL (V/O) (CONT)
And there was nothing there.

The young man goes to a telephone box.

Gabriel looks out of the window.

INT. DAY

Gabriel stands in his bedroom.

(ON SCREEN TEXT)
I was standing in the bedroom.
and I heard a noise.

Gabriel leaves the bedroom into the hall.

(ON SCREEN TEXT)
That was
That was I could hear a horse
outside my house.

Gabriel takes a bag out of a cupboard.

(ON SCREEN TEXT)
It was plain as the day to be
honest.

Gabriel goes into the kitchen with his bag.

Gabriel fills his bag with bags, tape, screwdrivers.

(ON SCREEN TEXT)
It was only when I went outside

Gabriel leaves the flat.

Gabriel walking along the street

(ON SCREEN TEXT)
That I realised it couldn't be
there.

Gabriel walks across a bridge, through a tunnel.

CUT TO:

Super8 footage of a young man walking past Canary Wharf.

CUT TO:

(CONTINUED)

Gabriel being recorded on video. He is sweating and breathing heavily.

A piece of paper is slammed on the desk with a pen. Gabriel appears to sign something.

GABRIEL (V/O)
They reckon stress is a killer.

EXT. DAY

Gabriel is smoking on a bridge.

GABRIEL (V/O) (CONT)
I should relax more. At least that's what my doctor says. He says I should give up smoking, but smoking relaxes me.

CUT TO:

Super 8 footage of Canary Wharf being constructed.

CUT TO:

Gabriel putting out his cigarette on the bridge. He flicks it away.

INT. NIGHT

GABRIEL (OVER BLACK SCREEN)
Murray!

A man opens his eyes in a bed.

He gets out of bed. He is naked.

The hallway at night.

The door is pushed open into a room.

CUT TO:

A man with sitting in a chair with a bag over his head cocking a gun. He points to the gun to his own chest.

The sound of a gun firing.

CUT TO:

The same man as earlier getting out of bed. He is fully clothed.

A knife lays on the bed.

INT. NIGHT

Gabriel sits in an armchair.

GABRIEL
Hello?

Gabriel looks up. MR. LUCKY appears to be floating above him.

MR. LUCKY
Things have changed.

CUT TO:

The door being opened to the room, in darkness. An empty chair.

CUT TO:

MR. LUCKY (CONT)
Haven't they?

GABRIEL
Yeah.

MR. LUCKY
We are sorry about that.

GABRIEL
How do you know?

MR. LUCKY is now very close to GABRIEL.

MR. LUCKY
We don't have time for this. As I understood it, we agreed to work together.

CUT TO:

The room in darkness, empty.

CUT TO:

GABRIEL
She's -

(CONTINUED)

MR. LUCKY
- Yes?

CUT TO:

GABRIEL hugging FAITH.

CUT TO:

GABRIEL (OVER BLACK SCREEN)
I don't care anymore.

MR. LUCKY
You care. You wouldn't be here
otherwise.

CUT TO:

The room in darkness, empty.

EXT. DAY

GABRIEL
Murray!

GABRIEL is at the flat door. We see the internal POV as well
as his, as before.

GABRIEL
Murray...

GABRIEL is knocking on the door.

GABRIEL (CONT)
Murray I can see you you little
cunt open the fucking door!

GABRIEL rests his head on the door.

INT. NIGHT

GABRIEL runs down a staircase with red walls.

INT. NIGHT

A nightclub with the sign 'Private Dancing' in neon.
FAITH is slowly dancing around a pole on a stage.

INT. NIGHT

A brunette female is spraying on deodorant in her dressing room. GABRIEL can be seen in the mirror.

(ON SCREEN TEXT)

Where is she?

The female points down. GABRIEL leaves. The female leans into the mirror and reveals MR. LUCKY standing next to her.

INT. NIGHT

The nightclub. FAITH continues to dance.

CUT TO:

GABRIEL runs down stairs with red walls.

CUT TO:

FAITH continuing to dance. Eventually we see GABRIEL seated watching the dance.

FAITH leans in to GABRIEL and whispers something inaudibly in his ear. Eventually it is revealed that MR. LUCKY is also watching the dance on the other side of the club, briefly. Then he is not there.

FAITH looks across the club. MR. LUCKY has re-appeared.

GABRIEL also notices MR. LUCKY.

FAITH removes her dress, but GABRIEL is now longer watching her. He is watching MR LUCKY.

FAITH continues to dance as MR. LUCKY gets up and leaves the club. GABRIEL follows, leaving FAITH alone on stage.

CUT TO:

A CCTV camera view of a private dancing booth somewhere in the club, empty. FAITH enters the booth and dances in the mirror. FAITH leaves the booth. GABRIEL briefly enters it, then leaves.

4 split screens of CCTV views are shown. GABRIEL and FAITH are shown walking around in different parts of the dancing booths.

(CONTINUED)

FAITH returns to a booth and acnes in the mirror. MR. LUCKY appears in the booth, seated, as if having a private dance, then disappears. FAITH leaves the booth. GABRIEL briefly enters it.

CUT TO:

GABRIEL alone in the dancing booth, surrounded by mirrors. MR. LUCKY appears behind him, smiling. GABRIEL turns around.

INT. DAY

GABRIEL wakes up on his bed.

CUT TO:

Super8 footage of a young man walking past Canary Wharf. He is smiling.

INT. NIGHT

GABRIEL runs down stairs with red walls.

He runs into a toilet and closes the door.

GABRIEL

Fuck. Oh fuck. What the fuck's going on? Sort it out son, sort it out.

GABRIEL takes out a cigarette, puts it in his mouht ans searches for his lighter.

The cigarette is taken out of his mouth.

GABRIEL

What the fuck?

MR. LUCKY pushes GABRIEL against the wall, holding a gun to his face.

MR. LUCKY

Shut the fuck up. Come on.

MR. LUCKY marches GABRIEL out of the toilet.

INT. NIGHT

MR. LUCKY marches GABRIEL into a room through red curtains.

MR. LUCKY (OVER BLACK SCREEN)
Now...that we're a little more comfortable, allow me to introduce myself. I'm Mr. Lucky. And you are Gabriel. Cat got your tongue?

MR. LUCKY walks across to where GABRIEL is sitting and slap him across the face.

MR. LUCKY
Pay attention.

MR. LUCKY puts a cigarette in GABRIEL's mouht, lights it for him and sits back down, lighting a cigarette of his own.

MR. LUCKY (CONT)
Enough of this. We should be friends. I think we could be mutually beneficial to each other. Besides, you don't want your beautiful totty with someone else - someone with more - more than you have? As I understand it, some people haven't been paying up recently. In fact, you could so with a substantial cashflow injection. I'm saying, everybody owes someone something. In the end, all debts need to be collected. I want you to work for me.

MR. LUCKY hands GABRIEL an envelope.

MR. LUCKY (CONT)
Read it in a more private time.
You'll see me. In a couple of days.

MR LUCKY. Leaves the room through the red curtains.

INT. NIGHT

FAITH appears going down the stairs with red walls. She knocks on a door and goes through it. She sees GABRIEL reading the list MR. LUCKY has given to him and rushes to him. They hug.

INT. NIGHT

Gabriel is sweating and holding his head in his hands. He is being recorded on video.

CUT TO:

Split Screen 16mm footage of two people walking.

GABRIEL (V/O)
I went through a stage where, like,
I could be walking down the street,
and something is...

CUT TO:

Super 8 footage of a mask.

GABRIEL (V/O) (CONT)
...it's almost like a voice but
it's not a voice...

CUT TO:

Super 8 footage a young man walking through Canary Wharf.

GABRIEL (V/O) (CONT)
...it's more like a feeling,
telling me to...just to do crazy
things like...just random people
could be walking towards me and I'd
get...told in my head...to...

CUT TO:

GABRIEL boxing, punching a training bag.

GABRIEL (V/O) (CONT)
...like, punch people or just to
hurt people. And...

CUT TO:

16mm footage of a city street.

GABRIEL (V/O) (CONT)
...I went through a stage where I
used to walk down the street and
just people coming towards me I
just used to hit for no reason...

CUT TO:

Super 8 footage of a policeman on a city street.

(CONTINUED)

GABRIEL (V/O) (CONT)
...and then the weird would be that
be that I would try to blame them.

CUT TO:

Super 8 footage of Canary Wharf.

GABRIEL (V/O) (CONT)
...For hitting them and then I'd
make up things like...

A young man walks past Canary Wharf.

GABRIEL (V/O) (CONT)
...I heard what you said, so that's
whay I've hit you, and I would try
to justify in my head that it's
their fault that I've hit them. But
the feeling that I've always
associated with it is...I mean
there's no other way to describe it
but sexual.

CUT TO:

GABRIEL training lifting heavy weights.

GABRIEL (V/O) (CONT)
It's really pleasurable to...it's
not only just hitting somebody,
it's the whole action of hitting
them and watching the confusion in
their eyes and seeing people hit
the floor.

INT.

The young man from Canary Wharf is listing weights.

EXT. DAY

The same young man practicing Nunchuks in a field.

EXT. DAY

The young man is standing on a London street.

He notices another man down an alleyway.

(CONTINUED)

CONTINUED:

21.

CUT TO:

GABRIEL throwing something near a bridge.

CUT TO:

The man walks away down the alleyway. The young man follows.

The young man appears in a tighter alleyway with nunchuks.
The man is also there - he has a metal rod.

They fight.

The young man knocks the other down with a kick. The man
lies on the floor, the young man delivers final blow.

INT. NIGHT

A man opens his eyes in a bed.

He gets out of bed. He is naked.

The hallway at night.

The door is pushed open into a room.

CUT TO:

A man with a bag over his head sitting on a chair.

CUT TO:

John Murray Jones is in a darkened bedroom. He takes off his
jacket and undoes his tie.

CUT TO:

A man with a plastic bag on his head sitting in a chair with
another figure next to him with a knife.

CUT TO:

John Murray Jones takes off his tie and his shirt.

CUT TO:

The figure with the knife grabs the head of the man with a
bag on his head. He stabs the man in the back.

CUT TO:

John Murray Jones takes off his trousers.

INT. DAY

GABRIEL is in a room with FAITH.

INT. NIGHT

A flat, not one that has been seen before. We float through it, the kitchen, the bathroom.

A flicker of FAITH's face.

The living room of this flat.

A flicker of GABRIEL behind FAITH.

The bedroom in this flat.

A flicker of GABRIEL touching FAITH. She smokes.

A flicker of a figure in this flat.

EXT. DAY

Knocking.

GABRIEL (OVER BLACK SCREEN)
MURRAY!

GABRIEL wakes up in bed.

EXT. DAY

GABRIEL walks through a tunnel, across a railway and a bridge. He stops on the bridge.

GABRIEL (V/O)
I'm not sure anymore. It's like my
memory's erasing itself. Maybe it's
stress. I'm trying to figure out
where the fuck I am, and my phone's
always -

GABRIEL's phone rings.

GABRIEL
Who's this? What?

GABRIEL (V/O) (CONT)
They probably owe me money. But
then I'll remember other things
like...that Murray.

(CONTINUED)

CUT TO:

Super 8 footage of Canary Wharf being constructed.

INT. DAY

(ON SCREEN TEXT)

There she was.

FAITH is in a kitchen. GABRIEL is behind her.

(ON SCREEN TEXT)

Where was I?

CUT TO:

A young man walks up a staircase with yellow walls.

INT. NIGHT

Gabriel is asleep, fully clothed, on his bed. He wakes up and gets up, goes through the hallway into a room

MR. LUCKY

Good evening, Gabriel. This is so much more civilised, don't you think? Please, take a seat. You've been surprisingly hungry for this arrangement we have. And that's good.

GABRIEL

Did you hear that?

MR. LUCKY

Yes. It's times like these when I remember my own journey. Do you have the list, Gabriel?

Gabriel passes a piece of paper to Mr. Lucky.

MR. LUCKY (CONT)

All these debts, collected.

GABRIEL

I killed them...and then...

MR. LUCKY

Yes?

CUT TO:

(CONTINUED)

GABRIEL in a kitchen with FAITH. He picks up a knife.

CUT TO:

SAMANTHA in a bathroom, gagged. GABRIEL has a screwdriver. He walks into a bedroom where SCARLET is standing, and closes the door.

CUT TO:

GABRIEL pushing John Murray Jones through the flat door, dragging him through the hallway.

GABRIEL uses a screwdriver.

Blood seeps into a sink.

CUT TO:

GABRIEL being recorded on video. He does not sign the paper in front of him, instead he stabs the figure next to him with the pen.

CUT TO:

MR. LUCKY (CONT)
All these debts, collected.

GABRIEL
I killed them...and then...

MR. LUCKY
Yes?

GABRIEL
Look, when will I get my money? I'm running short on time.

MR. LUCKY
Yes, well. There is still one name on the list.

GABRIEL
Murray.

MR. LUCKY
Correct. And as you say, time is very much, of the essence.

MR LUCKY. appears behind GABRIEL.

MR. LUCKY (CONT)

But now...we have preparations to
make.

INT. NIGHT

GABRIEL is on a sofa watching television.

We see another figure approach the man with a baseball bat.
The sound of the bat hitting GABRIEL'S head. GABRIEL is no
longer on the sofa.

GABRIEL comes eventually comes into frame. He is bleeding.

GABRIEL

I'm gonna fuck you up... You're a
fucking dead man... I'm gonna fuck
you up...you think this is bad?
You're a fucking dead man.

GABRIEL staggers out fo the room into the hallway. He falls.

CUT TO:

GABRIEL lying on the floor, bleeding.

(ON SCREEN TEXT)

(fragments)

The sound of a gun shot.

(on screen text)

These are all (fragments)

EXT. DAY

GABRIEL is lying on grass. He opens his eyes. He is lying in
front of a church. He sits up and holds his head. He stands.

He looks at the church, a statue of Jesus.

MR. LUCKY (V/O)

When the sun rises today, when you
go out into the world, look at the
sky. See the rooftops. Take in the
green grass. Remember the day,
Gabriel. Remember the day.

GABRIEL looks around.