

24 Lines

By

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The Astburys

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1. INT. DAY/NIGHT - END OF LOVERS SCENE

He and She are lying close, but apart, on a bed, looking at each other.

SHE

Where did you come from?

He does not answer.

She smiles.

He smiles.

He rolls over onto his back and looks to the ceiling. She turns to look away from him, smiling.

He turns to look at her.

2. INT. DAY - HE IS ALONE

A grainy photograph of a club in Soho.

Obscured to the far right of the picture is a figure leaving the frame. A Blonde, lithe figure.

Slowly, hands, then arms are revealed, then a bare back, a neck, hair, tattoos including the small wings at the back of his neck, all belonging to He, who is looking intently at the photograph.

He is alone.

He leaves the frame.

We hear sounds.

He puts on a vest/t shirt. He buckles his belt.

He leaves the frame.

We hear a door slam.

We see a pair of boots. The door opens. bare feet slip into the boots, the door slams once again.

Black.

3. INT. DAY SHE ARRIVES

We slowly look at She, from feet upwards. She is wearing a vest and knickers, which she examines a little, and seems quite pleased about.

She is on the bed.

She has just arrived/awoken up.

She moves her hips a little.

She wiggles her toes.

She stretches her vest out.

She looks.

She hears the door open and looks. (He has returned).

4. INT. DAY - HE TAKES PHOTOS

We hear a camera clicking.

We see He sitting on a sofa. He is restless.

He is flicking through his camera, looking at the viewfinder, taking a shot every so often.

His Face.

His Hands.

It is slowly revealed that She is on the floor lying at his feet in shot of the camera he is holding. She flirts like a cat, posing for the camera.

She continues.

He and his camera.

She slowly slips between He and the camera - She looks straight at him.

He look straight down her eyes.

She smiles. He moves, maybe to kiss her, maybe to scoop her up in his arms. We'll never know.

5. INT. DAY/NIGHT - NEXT TO END OF LOVERS SCENE

He is carrying her to bed (possibly)

CUT TO:

She is lying on her stomach on the bed. He leans in to the frame and moves across her back, nuzzling her skin, slowly.

He reaches her neck.

HE (WHISPERING IN HER EAR)
My sins have no edges and my dreams
have finally caught up with me.

She looks straight at us.

He moves to kiss her neck, or maybe just look at it. We'll never know.

6. INT. DAY HE LAYS OUT PICTURES

He has photographs in his hand. He carefully lays out the photographs.

Each photograph is black except for a single vertical or horizontal line of pixels.

He looks at the photographs he has laid out.

Eventually he looks to the ceiling.

It is revealed that she is watching him from the doorway(?)

SHE
Did you get my message?

He continues, then leaves the frame.

We hear the sound of a cigarette being lit.

7. INT. DAY SHE SITS ALONE

She sits with her knees to her chin.

She has just been asked a question, and is thoughtful. Off screen someone is smoking.

A hand and forearm (Gabriel) enters the frame and holds out an open pack of cigarettes. She looks to the person off screen. Eventually.

(CONTINUED)

SHE

I don't know how you could miss it.
I wrote it on the roof.

Eventually she take the whole pack of cigarettes out of the extended hand. She takes one cigarette out and holds it, as if she has never been shown how to, yet is not overly fascinated by it either.

We watch her.

8. EXT. DAY SOHO

He stands opposite a bar, referenced in the grainy photo we saw earlier. He is holding this in his hand.

CUT TO:

He sits in a booth. He looks around. nobody seems to be in the bar.

Eventually.

GABRIEL (IN SPANISH, O/S)

I[U+02BC]ve no idea how she found her way in mate, I[U+02BC]ve asked around but it[U+02BC]s a mystery to be honest... I found her on a proper cold night, I was drunk , yeah! She was burning up, do you know what i mean? Hot as anything, so I knew she wasn[U+02BC]t used to these parts and that it was my Christian duty to help, you know what I[U+02BC]m saying? Yeah... I examined her fully of course, oh yeah...She had lacerations to her back, stomach and thighs, A scar on the back of her neck much older so nothing to worry about, but a bit...you know what I mean? And her feet were like, weeping, really slowly, as if they were catching a rest without anyone noticing before they had to carry on....anyway so wherever she had come from, however the hell she had got in, she had come a long way...definitely, yeah...that[U+02BC]s how she smelt to me.. anyway, you know what I mean yeah? You know what I[U+02BC]m on about don[U+02BC]t you? All

(MORE)

(CONTINUED)

GABRIEL (IN SPANISH, O/S) (cont'd)
I[U+02BC]ll say is...she[U+02BC]s
extraordinary... But I tell you -
She[U+02BC]ll rip you apart from the
inside out, until your insides are
on view, On view for all to see
mate...you won[U+02BC]t even know
it[U+02BC]s happened and when it
does, she[U+02BC]ll start with your
eyes...you won[U+02BC]t see a thing
after that, but you[U+02BC]ll feel
it, oh yes...you[U+02BC]ll feel
everything after that...all the
while she[U+02BC]ll be singing and
biting her nails. And yours, he he!
You know what I[U+02BC]m talking
about, don[U+02BC]t you?

He listens.

He turns to try and see who is speaking, but they have gone.
There is a piece of paper on the table.

He takes it.

9. INT. DAY SHE POSES FOR PHOTOS

We hear the sound of a camera.

She is posing, straight down the lens, responding to an
unseen figure off screen.

She is awkward at first but improves quickly, and starts to
enjoy it, laughing a little.

She continues.

The shoot seems to come to an end. She puts on a dress over
her underwear, and is walking out of frame.

SHE
(in Swedish)
Thanks for the coffee and -

We don't hear the end of this line.

+10. INT. DAY GABRIEL

Gabriel is sitting on the sofa.

He is watching something in front of him, maybe the TV.

He snorts a line of coke.

We watch him.

Eventually, we see that he is not watching the TV.

Her foot comes into the frame, she is lying on the floor.

11. INT DAY NIGHT LOVERS SCENE

He lowers her onto the bed. They look at each other.

She turns onto her stomach.

His face poised over her skin.

She is looking at him.

Eventually, he moves to take off her vest. We don't know if he succeeds.

The screen cuts to black but the breathing continues.

12. INT. DAY TRANSLATION

He sits on the sofa wearing earphones.

He is listening to the Spanish he heard in the bar play back, becoming more agitated as the playback continues.

GABRIEL (IN SPANISH, VOICE ONLY)
I examined her fully of course...oh
yes...

He takes off the earphones.

eventually, he puts them back on.

GABRIEL (IN SPANISH, VOICE ONLY)
...at least that's how she smelt to
me...

He takes them off again.

He looks to the heavens.

13. INT. DAY SOHO

He is waiting for an answer from Lucky, the barman.

Lucky has the piece of paper He took from the bar the last time he was here in his hand, studying it.

Eventually.

LUCKY

Well well, look at this...yes I remember who wrote this, yes...she was extraordinary - and this is Swedish you understand, you can tell by the accents, a blunt language if there ever was one...always to the point mind...but you probably shouldn't concern yourself with this anymore, it seems that one got what she was looking for...

Lucky holds up the note.

"Thanks for the coffee and the fuck." (In Swedish, subtitle on screen).

He leaves.

We stay with the Barman, who is smiling unexpectedly.

14. INT. DAY NIGHT THE MOMENT BEFORE

He & She are standing looking at each other.

She goes towards him as if to kiss.

He appears to reject her.

The stare at each other with increasing tension for the rest of the scene.

He moves.

15. INT. DAY - HE TAKES PHOTOS AGAIN

He is taking pictures all around the house.

The sound of objects being thrown in another room.

(CONTINUED)

SHE

I went to Hell and back for you!

He sits down on the sofa and closes his eyes.

The smashing continues.

Eventually he opens his eyes and leaves the frame.

616. INT. DAY - HE CUTS OFF HIS WINGS

He is in the bathroom.

He looks in the mirror at himself - we can see his angel wing tattoos.

He takes a knife in his hand.

We watch his face as he cuts out the tattoo (off screen).

Eventually, the knife drops into the sink, bloodied.

We hear a faint voice, singing. It is She. He turns, hearing it.

17. INT DAY NIGHT SHE LAYS IN PAIN

We see the same reveal as scene 3, slowly working up She's figure, except that this time, she is shaking, sweating, contorted as if in pain.

She sings to herself softly.

18. INT/EXT DAY HIDE AND SEEK PART 1

He is furiously looking all over the house.

A door will not open.

He look behind things, on top of things.

Everywhere.

Finally he leaves the house onto the street and eventually leaves the frame.

We return into the house, and look behind a door to see her with her knees to her chin.

She looks at us.

19. INT. DAY SHE PRAYS

She puts the headphones on that He was listening through earlier. We hear the same story, this time in English, read by Lucky.

LUCKY
I examined her fully of course...oh
yes...

She is distraught.

From above, we see She kneeling to pray. She gets up, leaves the frame and returns wearing the dress from scene 9.

We see her hands, her lips. She prays.

SHE
(in Swedish)
My dreams have no edges and my sins
have finally caught up with me.

She repeats this three times as a prayer, with increasing urgency. She pauses, leaves the frame and then returns with a note, which she leaves behind before leaving the frame.

20. INT. DAY HE FINDS THE NOTE SHE LEFT BEHIND

From above, we see He looking for She. He finds the note she has left behind. We see the note. It written in English.

"My sins have no edges and my dreams have finally caught up with me."

He turns over the note.

"My dreams have no edges and my sins have finally caught up with me."

He hears the faint singing again, and leaves quickly.

21. HIDE AND SEEK PART 2

We return to her sitting behind the door with her knees to her chest.

She is now wearing the dress.

She gets up and goes out of the door, at first startled by the light.

We watch her go.

22. EXT KINGSWAY

He walks towards the camera.

We can see her behind him.

He walks away from the camera.

We can see her in front of him.

This continues.

He reaches Waterloo Bridge.

He stops.

He looks down to the water.

She is standing next to him.

He moves away and continues to walk.

She is not pleased.

She follows, trying to get his attention. When this fails after several attempts of jostling him, she speaks.

SHE

Can you even see me?

He stops, and looks at her.

HE

I can see you.

We watch him walk away. She is left, alone.

CREDITS

23. THE QUIET MOMENT BEFORE IT BEGAN.

He looks at her.

HE

Where did you come from?

She looks at him.

Black.

24. 24 LINES

24 horizontal and vertical lines are placed on the screen in succession, eventually forming a fractured photograph of She.

EPILOGUE

A shot of the House from a distance, with 'I'm Here' painted on the roof.

END