

DEATH OF A STUNTMAN

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INT. FILM SHOOT, SOUND STAGE - DAY

Johnny Steele (28), flesh and blood version of a comicbook hero, wears a 'STUNT TEAM' T-shirt. He charms the voluptuous blonde film star, SCARLET BLACK (25).

Watching from a few feet away is STAN (42), same 'STUNT TEAM', but his is not stretched to its limits by a chiseled-from-stone body.

JOHNNY

I've doubled for all the stars,
the A-listers, the household
names; Whalberg, Statham, Diesel
- but to me he's just Vin.

SCARLET

Really?

JOHNNY

Hard to believe, isn't it?

SCARLET

No, I believe it.

JOHNNY

Good for you.

SCARLET

But I thought Statham did his own
stunts?

JOHNNY

Own stunts. Don't make me laugh.
When an overpaid, under-worked
actor decides he's gonna bump his
knee, stub his toe or cause a
minor abrasion somewhere delicate
so he can claim he does his "own
stunts" and make himself look
good, all he's doing is making
himself look a fool in front of
guys like me.

SCARLET

I think he's great.

JOHNNY

Just stick to reading words off a
page, sweetheart.

Stan finally gets a word in.

STAN

Hey, you're Scarlet Black, right?

Scarlet smiles a friendly but rehearsed smile.

(CONTINUED)

SCARLET

I get that a lot

STAN

Of course, that's your name. I'm Stan, Stan Stunt.

SCARLET

Stan Stunt? You serious?

JOHNNY

Unfortunately, yes.

STAN

Had it legally changed when I was eighteen. Always wanted to be a stuntman, ever since I was a kid.

JOHNNY

And yet the sad truth is that you've already hit the ceiling on your career potential.

STAN

Hey man, I double, just like you.

JOHNNY

No, not like me. You're butt double.

SCARLET

Butt double?

JOHNNY

You got an actor who won't show his butt? Stan will do it for him. Or her, in some cases. You doubled for Kathy Bates once, right?

STAN

What I do is a legitimate, respectable thing.

JOHNNY

Legitimate, yes. Respectable, no.

STAN

I'm a stuntman, and I'm proud of it.

An A.D whips into view.

A.D

Stan, you're needed. One of the actors can't open the set door.

Stan follows the A.D.

JOHNNY

Right, I better go get ready. I'm doing a high fall later. Maybe we can have intercourse after.

Stan is halfway across the sound stage when Johnny's booming voice draws his attention.

JOHNNY

Coffee Boy, bring me my beverage.
Johnny Steele runs on
testosterone, steroids and
caffeine.

A PRODUCTION ASSISTANT hurries by Stan with a cup marked 'Johnny'. Stan stops the PA.

STAN

I'll take it to him.

Stan heads for the toilets.

INT. SOUND STAGE - DAY

Stan watches from the floor while, 35 feet up, Johnny perches on the facade of a red brick building. All lights, eyes and cameras are on him.

But something is wrong.

He sweats, eyes rolling, ghostly pale. A smitten Scarlet looks up, concerned, while Stan smiles, anticipating.

DIRECTOR

Aaaaaand....ACTION!

Johnny folds like a wet noodle. He plummets and lands beside the stack of boxes there to break his fall.

DIRECTOR

Someone bring me that other
Stuntman, the shit one.

Stan proudly steps forward.

FADE TO BLACK:

CARD: 7 YEARS LATER.

FADE IN:

EXT. HIGH STREET - DAY

An older, heavier, hairier Stan - still wearing a now very faded 'STUNT TEAM' shirt beneath an overcoat - steps from the curb and into the path of a speeding car.

He goes over the hood and cracks the windshield where he remains sprawled.

STAN

My back, my back.

DRIVER

(Getting out)

Oh my god, are you ok?

STAN

My back, my spine. Everything hurts.

DRIVER

I'll call an ambulance.

STAN

Better call your lawyer.

DRIVER

What?

Stan appears to make a sudden and miraculous recovery.

STAN

Or if you'd prefer we could settle this now. For cash?

INT. STAN'S HOUSE, KITCHEN - DAY

LAURA (24), bookish, pretty, dressed in dungarees chops carrots as Stan limps into the kitchen. He dumps a wad of bills and coins into a jar marked 'LAURA'S CAR'.

STAN

Hi sweetie.

LAURA

You did it again, didn't you?

STAN

It's just to keep things ticking over until I get my career back on track.

Laura is silent, sad.

(CONTINUED)

STAN

Besides, you want your own car,
right?

LAURA

I want a dad.

She backs away from the table in her wheelchair.

LAURA

Besides, I've already got a fancy
set of wheels.

STAN

Aren't you always saying you want
your independence?

LAURA

And aren't you always telling me
I need to go out and meet a nice
boy?

STAN

Man.

LAURA

Exactly. But you're the only man
I need in my life. You're no good
to anybody dead.

Stan gives her a fatherly hug and a kiss.

INT. HUTTON SAGE COPYWRITERS, OFFICE - DAY

GEMMA (30), a well-dressed business professional. Talks on the phone whilst rifling through her mail.

GEMMA

Oh, hi John Paul I'm glad I got
your machine and not you. Last
night was fun, but I just can't
continue to go out with someone
who spells gorgeous G-A-W-J-U-S.
I could tolerate it in a text or
email maybe, but spelling it that
way when putting pen to paper was
more than I could stand. And also
double-barreled names annoy me, I
can't use that many syllables
every time I'm addressing you.
Ok, bye.

She hangs up the phone and re-dials.

EXT. CINEMA - DAY

ALFIE (30), short and stocky. Alfie wears an anorak over a faded and much-too-small T shirt.

He's in line, a poster boasting the new Johnny Steele movie over his shoulder. He answers his phone.

WE CUT BACK FORTH:

GEMMA

Alfie, you coming to this school reunion tomorrow night? I just got the invitation.

ALFIE

What school reunion?

GEMMA

Tide Head Secondary, fifteen year reunion, didn't you get an invitation?

ALFIE

No, I didn't.

GEMMA

I wouldn't take it personally, it probably just got lost in the post.

ALFIE

I doubt it.

GEMMA

Me too, but I thought it might be what you wanted to hear.

ALFIE

Why wouldn't they send me an invitation?

GEMMA

You mean besides the obvious?

ALFIE

Why invite you and not me?

GEMMA

They liked me. They didn't like you.

ALFIE

Who are they anyway?

(CONTINUED)

GEMMA

They're popular, you're not.

ALFIE

Am I not good enough for their
little party?

GEMMA

Actually its a pretty big party.

ALFIE

Let them try and stop me from
coming.

GEMMA

That's the spirit.

ALFIE

I'm gonna go, with or without an
invitation.

GEMMA

Good for you.

ALFIE

I've got my pride.

GEMMA

Well...

ALFIE

Pick me up at six?

GEMMA

No lets arrive separately about
fifteen minutes apart.

Gemma and Alfie both hang up. Alfie pays for his ticket
and steps inside.

INT. STAN'S HOUSE, BATHROOM - DAY

Stan showers. After soaping himself he screams and shouts
and dances his way out from under the spray.

INT. STAN'S HOUSE, BEDROOM - DAY

Stan is dripping wet, towel around his waist and phone to
his ear.

The walls are adorned with ACTION MOVIE POSTERS, each one
featuring his name and face above the titles; 'Bullet
Wounds', 'Excessive Force', 'None More Dead'...

STAN

...er yeah, I can't get any more
hot water...overdue?...how
much?...and if I can't pay?...by
when?

INT. HUTTON SAGE COPYWRITERS, OFFICE - DAY

Gemma taps at her keyboard. She could do this with her eyes closed. Would prefer to. DAWSON knocks and enters.

DAWSON

Gemma, you finished with the copy
yet for the Cobra Seven-Hundred?

GEMMA

Working on it as we speak.

DAWSON

Well maybe you can take the time
to show one of our new interns
how we do things around here.

A BLONDE GUY (20), slim and athletic, appears over Dawson's shoulder.

DAWSON

This is mister Barrow, he'll be
shadowing you for the next week
or so. Mister Barrow, meet miss
DeVola.

Dawson excuses himself and leaves the intern standing, nervous, in the doorway.

Gemma is less than subtle concerning her immediate attraction to the young intern.

BARROW

Hi miss DeVola.

GEMMA

Please, call me Gemma.

BARROW

Ok. You can call me Tommy Lee.

INT. CINEMA, THEATRE - DAY

Alfie's annoyance mounts as his chair is kicked from behind. He turns in his seat.

ALFIE

Alright puss sacks, you're either
too moronic to notice you keep

(MORE)

(CONTINUED)

ALFIE (cont'd)
kicking my chair, or arsehole
enough to do it on purpose.

Two GIRLS (14), nonchalant, chew gum. One girl slurps the remains of her slushy.

EXT. ALFIE'S PARENT'S, GARDEN - DAY

CHRISSY, Alfie's mum, tends to his bleeding nose and black eye. His Dad, MIKE, looks down at his son.

MIKE

You really don't have much to brag about, do you Son?

CHRISSY

They have girl gangs these days, you know, I read about it.

MIKE

Chrissy, why couldn't you have got that abortion we talked about?

CHRISSY

We were going to but there was something good on TV that day.

INT. STAN'S HOUSE, KITCHEN - DAY

Stan paces, talks on the phone.

Call A.

STAN

Bright Stars Agency...I'm looking for representation...Stan Stunt...Hello?

Call B.

STAN

Any feature film work?...Student films?...How about any soaps?

Call C.

STAN

Yeah is that the circus?...No, I've never been whipped?...Yes, I suppose I'd be willing to wear a collar and leash.

The line goes dead. After a moment a recorded message plays in his ear.

(CONTINUED)

OPERATOR (OVER PHONE)

This line has been temporarily suspended. Please contact your line provider. This line has been temporarily suspended. Please contact your line provider.

INT. HUTTON SAGE COPYWRITERS- DAY

Gemma leads Tommy Lee through the office, passing cubicles, staff rooms, water coolers. She lets a door close on Tommy Lee.

GEMMA

You exceeded the amount of time it became acceptable for me to hold that door for you.

TOMMY LEE

So what's it like working in advertising?

GEMMA

The pay is great, the work is ok and I get to steal stationery. If you have no scruples, no morals and no real ethics to speak of, you'll do just fine. But if manipulating decent, hard working people into parting with money they don't have to buy shit that doesn't work doesn't sit well with you, then maybe consider something more noble. But I do get to sleep with the interns from time to time.

INT. PHOTOCOPY ROOM - DAY

Gemma is up on the photocopier, legs wrapped around Tommy Lee as he pumps away.

GEMMA

So you want to come to a school reunion I'm going to tomorrow?

TOMMY LEE

But I just finished school.

INT. STAN'S HOUSE, LIVING ROOM - DAY

Stan is watching his younger self on TV, fists flying in a barroom brawl until The film is interrupted by a commercial break; a trailer for...KANSAS CITY COP...

TRAILER VOICE (TV)

Starring Johnny
Steele...aaaaand...Scarlet
Black...

Stan leans in to the TV, baring his teeth, tightening the grip on his bottle of beer. Suddenly the TV dies and the lights go out.

LAURA (O.S)

Dad, electricity is out.

INT. PHOTOCOPY ROOM - DAY

Tommy Lee sits against the photocopier, clothes disheveled. Gemma gets to her feet, dresses. All business.

TOMMY LEE

That's it, no cuddle, no hug?

GEMMA

You want a hug?

TOMMY LEE

Yeah, I like to hug after sex.

GEMMA

I like to shower after sex. You want a hug, get a bear.

INT. SCHOOL SPORTS HALL - NIGHT

A disco ball turns and pop songs of yesteryear pour from the speakers.

Gemma stands, drink in hand, stoic look on her face. Alfie (wearing a name badge with 'SIMON' on it) stuffs his face on sliced apple.

ALFIE

No sausage rolls? You throw an event, you serve enough sausage rolls to go around. Now I'm forced to eat fruit? They should ration food parties, that way everybody gets the same and nobody is left without.

(CONTINUED)

GEMMA

Ration cards at a party? Sounds like a jolly ol' time.

ALFIE

And a better society. A fair society. Imagine a world where everybody was truly born equal; same wealth, same class, same level of attractiveness, intelligence.

GEMMA

But with no poor people, cripples or ugly people, who would we make fun of?

The pair watch Tommy Lee drunkenly punish the dance floor.

ALFIE

So how's it going with the blonde bombshell?

GEMMA

I dunno. He's too positive, too optimistic.

ALFIE

I don't mind optimists, they'll always see the best in me before they see the worst.

Tommy Lee comes over, joins them, full of smiles.

TOMMY LEE

You coming to join me for a dance?

GEMMA

That was dancing?

TOMMY LEE

Don't you want to be happy?

GEMMA

I never said I wasn't happy.

TOMMY LEE

You never said you were happy neither. You don't seem to like your job much -

GEMMA

Nobody likes their jobs.

TOMMY LEE
So why do it?

GEMMA
It bares the faintest resemblance
to what I once wanted to do.

TOMMY LEE
Which was what?

GEMMA
Listen Tommy, I -

TOMMY LEE
It's Tommy Lee.

GEMMA
I prefer Tommy. You're young,
full of hopes, aspirations and
ambitions, I get it. It's
admirable, but not necessarily
virtuous.

TOMMY LEE
But don't you have any dreams?

GEMMA
Dreams are a waste of sleep.

Tommy Lee shakes his head and leads a nearby couple away
from their table and onto the dance floor...leaving behind
plates of half-eaten food. Alfie dives in.

GEMMA
You're eating food off of someone
else's plate?

ALFIE
Give me one good reason why not?

GEMMA
Do you buy second hand clothes?

ALFIE
Of course.

GEMMA
Second hand underwear?

ALFIE
If its reasonably priced.

INT. STAN'S HOUSE, LIVING ROOM - NIGHT

Stan and Laura sit eating dinner by candlelight.

STAN

This is good. What is it?

LAURA

Carrot soup.

STAN

Anything for mains?

LAURA

Steamed carrot.

STAN

Dessert?

LAURA

Carrot cake.

STAN

Missus Steinbrenner give us
another bag of home-grown carrots
again?

INT. SCHOOL SPORTS HALL - NIGHT

MARTINA (O.C)

Gemma? Its me, Martina Jameson.
Wow, its been so long.

Alfie and Gemma are soon joined by a bubbly woman, drink
in hand.

GEMMA

Not long enough.

MARTINA

(Looking at Alfie)

Is this your boyfriend?

GEMMA

No, this is my friend -

ALFIE

(Pointing to a name badge)

Simon.

GEMMA

But that blonde guy over there is
a guy I'm fucking.

(CONTINUED)

MARTINA

Ok, 'cause I thought for a moment you looked like this awful guy that Gemma used to hang out with all the time. God, I hated him. Hated him. Little weasel. Alfie Woods was his name. Hung on you like a leach.

GEMMA

Parasite.

MARTINA

I remember the two of you were always together. You dressed the same, looked the same. Smelled the same. God you've changed so much.

GEMMA

And you're just the same as I remember you.

MARTINA

Ah, thanks. Why'd you allow yourself to be seen with him?

GEMMA

I don't like people and he seemed somehow less than human.

(Pause)

You never had the same friend since you were real young?

MARTINA

No I change friends every couple of years or so.

ALFIE

So what do you do now?

MARTINA

I'm an interior decorator.

He gets varied responses when he asks the same question of his former classmates...

QUICK CUTS:

GRADUATE 1

I made my first million when I was twenty six.

Another GRADUATE shows Alfie a picture in his wallet.

(CONTINUED)

ALFIE

Wow, she's pretty.

GRADUATE 2

She's a lingerie model.

GRADUATE 3

How'd you get that black eye?

ALFIE

Karate tournament.

GRADUATE 3

I heard you were beaten up by two
teenage girls.

GEMMA AND ALFIE

ALFIE

Its so unfair. Does everybody our
age have cars, homes of their
own, careers, money and sexual
partners?

GEMMA

Everybody but you.

ALFIE

Am I doing something wrong?

GEMMA

More so than something right.

INT. ALFIE'S ROOM - NIGHT

Alfie and Gemma sit propped up on the bed eating a bowl of popcorn and watching a DVD; a musclebound hero, who we recognise as Stan, soars through a ball of fire.

Chrissy knocks on the door before entering. She hands Gemma and Alfie a mug of tea each.

CHRISSY

Hi Gemma, how's David these days?

GEMMA

I had to drop David. He had a stalker who kept out-performing me. She'd write him letters, meet him from work. I couldn't compete with that. She went to lengths I wasn't willing to go to to sustain the relationship.

(CONTINUED)

CHRISSY

If the well ever runs dry,
there's always Alfie.

GEMMA

That well would have to be
really, really dry.

Chrissy leaves.

ALFIE

Am I that undesirable?

GEMMA

You're more like the brother I
wish I never had. But I'm sure to
some women you're highly
desirable.

ALFIE

You think?

GEMMA

It plausible.

They watch the film in silence for a couple of beats.

ALFIE

I should do something big, make
people envy me for a change.

GEMMA

You finally gonna better
yourself?

ALFIE

No, that's too much work. But I
could make people think I'm
better than them.

GEMMA

You're not that good a liar.

ALFIE

I'm gonna make a film. And you're
gonna help me.

GEMMA

You're serious?

ALFIE

Don't tell me you're content with
you're life, 'cause I know you're
not.

GEMMA

Now you mention it, I often think
I need a new best friend.

ALFIE

Sure you've got all the things I
want for myself; money, career,
sexual encounters with actual
human beings. But I remember a
time when you wanted something
more for yourself. You wanted to
be a writer.

GEMMA

I am a writer.

ALFIE

A few ad slogans and instruction
manuals? You're a cog in a
machine, a writer for hire.
Millions read what you write but
nobody knows your name. You're
anonymous. You want praise.

GEMMA

I get praise at the end of every
month; it goes direct into my
account and its the most praise
I've ever gotten.

ALFIE

You wanted accolades. But you
settled for the next best thing.

GEMMA

I'm content with my discontent,
ok?

INT. GEMMA'S APARTMENT - NIGHT

Gemma enters and drops her shoes on the floor.

BEDROOM

Accompanied by the 'THUMP THUMP THUMP' and muffled voices
from a neighbour's party, Gemma goes to a closet and takes
out a small box.

She blows away a layer of dust revealing a label that
reads 'GEMMA'S WRITING STUFF...SHORT STORIES AND OTHER
CRAP'.

LATER.

Gemma is on the phone.

(CONTINUED)

GEMMA

So I write the script?

WE CUT BACK AND FORTH.

ALFIE

And I direct.

GEMMA

But I get to write something dramatic?

ALFIE

Something with good-looking women in it. Really good looking.

GEMMA

Something that moves people, something that I'll be remembered for?

ALFIE

Although if they're too good looking they might be out of my league. You know how attractive women always seem to think they're better than everyone else.

Gemma has already hung up on him.

INT. VIDEO STORE - DAY

Alfie and Gemma browse the isles, picking up the odd title here and there and flipping over to read the back cover.

ALFIE

Porn?

GEMMA

Not exactly the dizzying heights of artistic expression I was hoping for.

ALIFE

How about the porn version of a well known block buster? Something like 'Thrush Hour'?

GEMMA

Who's gonna watch a porno about a fungal infection?

ALFIE

People want to see something a bit racy these days.

INT. BURGER BAR - DAY

Gemma and Alfie swap ideas in between mouthfuls of food.

GEMMA

You know it costs money to make
films?

ALFIE

Sure, I assumed you were gonna
chip in.

GEMMA

Chip in? And in the interest of
fairness, this means you'll chip
in too?

ALFIE

Would if I could. No point in
even asking my mum or dad. My
Gran has money but she won't lend
me any. Says I have to wait for
it as my inheritance. How can she
be so selfish? I mowed her lawn
for twelve summers, that's got to
amount to something.

Alfie watches a couple leave from the neighbouring table.

ALFIE

You think they're done with their
fries?

GEMMA

God, I need a drinking problem.

INT. SUPERMARKET - DAY

Gemma loads items into a basket. Alfie follows, picking
things from shelves as he goes. He dents a can of drink.

ALFIE

Sci Fi?

GEMMA

Too big-budget.

ALFIE

Romance?

GEMMA

Too uplifting.

Alfie grabs a tin of beans from the shelf and drops it.
The can dents and he picks it up.

(CONTINUED)

Alfie selects a pack of biscuits and bites into the packaging with his teeth, tearing an opening.

Alfie cuts in front at the checkout.

ALFIE

The packaging on these are
damaged. Do I get a discount?

EXT. PARK - DAY

Gemma and Alfie talk as they walk around a large duck pond.

GEMMA

Horror?

ALFIE

Nah, I scare easy.

GEMMA

Animation, a musical, art-house,
family-friendly?

Alfie, casual as can be, grabs a loaf of bread from beside a LITTLE GIRL who was using it to feed the ducks. He begins snacking.

ALFIE

I dunno.

GEMMA

This was your idea.

ALFIE

I'm just not feeling inspired.

INT. GEMMA'S OFFICE - DAY

Gemma multi-tasks; typing at a hundred miles an hour whilst eating Tommy Lee's face.

Her phone rings, machine picks up. Gemma doesn't care.

DAWSON (OVER PHONE)

Gemma? Gemma? I hope this means
you're busy working on that copy
for the cobra Seven-Hundred I
asked you for. Its now overdue.

INT. CHARITY SHOP - DAY

Alfie holds a pair of second-hand briefs against himself, nods approval. Outside, the street is busy with traffic.

INT. CAR (MOVING) - DAY

THROUGH THE WINDSCREEN; Stan launches himself from the pavement, through the air, and onto the glass.

CHARITY SHOP

Alfie looks outside, his attention drawn by the sound of breaking glass and screeching tyres.

STREET

The incredulous and pissed off driver gets out the car.

DRIVER

Look what you've done to my
windscreen.

STAN

You wanna see what you've done to
my arse.

DRIVER

You stepped out right in front of
me.

STAN

No man, you swerved at me. You
got a thing against the
afflicted?

DRIVER

What affliction?

STAN

Baldness.

DRIVER

You think I care that you're
bald?

STAN

Care enough to hit me with your
car.

DRIVER

What the fuck are you doing?

(CONTINUED)

STAN

Me? You're the one driving whilst using a phone.

DRIVER

No I wasn't.

STAN

Eating?

DRIVER

Get off my car.

STAN

Drinking?

DRIVER

Look, you're starting to annoy me. I never swerved at you.

STAN

Tell it to the judge, amigo.

DRIVER

Judge?

STAN

Judge, jury, the press, your boss, your wife, your kids - do the little ones know Daddy's a fetishist for vehicular homicide?

DRIVER

You're fucking crazy.

STAN

Let's start over again. I could go down the lawsuit route, or I could be the nice guy I am and let you settle this one quietly.

(Pause)

How much cash you got on ya?

DRIVER

You got five seconds to get off my car.

STAN

Hit and run, hit and run!

ALFIE (O.C)

That's right, I saw the whole thing.

STAN

What?

DRIVER

What?

ALFIE

Yeah. I saw it all.

DRIVER

Fuck you both, I know when I'm being hustled.

(To Alfie)

You, get lost.

(To Stan)

And you, you owe me for a new windscreens.

Alfie takes out his phone, puts it to his ear.

ALFIE

I'd like to report a hit and run.

DRIVER

Ok, ok, hang up the phone.

(Takes out his wallet)

Fucking crooks, the pair of ya.

The Driver stuffs a few bills into Stan's hand. Stan immediately jogs away. Alfie pursues.

Alfie rounds a corner, sees Stan climb into a van, a dilapidated hunk of junk with the phone number for a 'PERFORMANCE ARTIST/DRAIN UN-BLOCKER' on the side.

Exhaust fumes spill from the back before the shit box pulls away.

INT. ALFIE'S ROOM - NIGHT

Alfie hits pause on movie. Gemma scrutinizes a blurry image of Stan diving through the air firing a machine gun.

GEMMA

You say you met this guy today?

ALFIE

That's what I'm telling you.

GEMMA

Outside Help the Aged?

ALFIE

There's more.

Alfie leads Gemma to his computer.

(CONTINUED)

ALFIE
Found this on youtube.

ON THE MONITOR:

Stan comes into frame and stands by a large window.

STAN
Hey there Stunt fans. Today's
Teach Yourself Stunt lesson is
'how to punch through glass'.
Traditionally Stunt guys use what
is called sugar glass. But I
can't afford sugar glass and I
wouldn't know where to get it
even if I could, so I'm just
gonna go ahead and use this
regular glass type glass.

He punches it and it remains intact. Stan backs out of frame before taking a run at the glass and slamming his fist into it.

The glass shatters and Stan's momentum takes his whole upper body through the window. Shards of glass rain down on him.

ALFIE
What a pane.

GEMMA
So you're thinking we make an action movie?

ALFIE
And have this guy as our stuntman. A good ol' fashioned action movie. Thin on plot, thick on good stuff.

GEMMA
Well that certainly gives me opportunity to tell that compelling story I've dreamed of telling.

ALFIE
Ok, so weave some pathos in there. Write in some dead puppies, or an old dude with a terminal illness.

EXT. CAFE - DAY

Gemma sips coffee, Alfie sucks orange juice through a straw.

GEMMA

So how's it going with the facebook girl?

ALFIE

I don't want to talk about it.

GEMMA

You answer with 'don't want to talk about it' and you're practically obliged to talk about it. If I went to the doctor with a 'woman's problem' would you ask what it was?

ALFIE

I'd beg. Failing that, I'd raid your bins.

GEMMA

So talk.

ALFIE

Ok. Well, we went out -

GEMMA

Dinner?

ALFIE

Fishing.

GEMMA

You took a girl fishing for a date?

ALFIE

If we catch something it's a free meal. If we don't, I get to feign humility and it makes me look good. Anyway, just as I was picturing her naked I suddenly remember her.

GEMMA

And?

ALFIE

She's my cousin.

FURTHER DOWN THE STREET.

Stan pulls up in his van, parking over in a 'no parking' zone. He takes a can of spray paint and paints a white box around the vehicle, creating his own parking space.

BACK AT THE CAFE.

GEMMA

So you're not gonna try and have sex with your cousin then?

ALFIE

God no.

(Pause)

Why, do you think I should?

STAN

You Alfie and Gemma? You were there on the street the other day, why'd you help me out like that?

ALFIE

I do good deeds when and where I can.

GEMMA

And if conning an innocent commuter isn't humanitarian aid, I don't know what is.

ALFIE

So how come a talented individual like yourself isn't still in the business?

STAN

I don't want to talk about it.

Gemma and Alfie exchange looks.

ALFIE

I mean, with some of the films you made you should be as famous as Johnny Steele.

STAN

Johnny Steele. Don't talk to me about Johnny Steele. Johnny Steele's the reason I got blacklisted years ago.

GEMMA

You were blacklisted?

ALFIE

What's blacklisted?

STAN

It was right around the time I was shooting 'Bullet Wounds 2: Full Penetration' when some studio hot-shot decided he wanted to include a behind the scenes featurette for Excessive Force, a film I did some time before -

ALFIE

The film that got you your big break?

STAN

That's right. Anyway, they're going through the footage and that's when they find it.

GEMMA

Find what?

STAN

A tape of me urinating into Johnny Steele's coffee. Turns out I wasn't as secretive about it as I thought.

ALFIE

And that's what caused his famous fall?

STAN

That's right.

GEMMA

I read it was because he's so well endowed that when he looked down and saw Scarlet Black, his arousal sent a rush of blood from his head to his penis and made him faint.

STAN

That's the spin the media put on it - at his insistence, I might add.

ALFIE

So what happened when they found the footage?

STAN

I was shooting Bullet Wounds 2 and I'm supposed to flip this

(MORE)

(CONTINUED)

STAN (cont'd)
car, but the police come to set
to arrest me instead.

GEMMA

No way.

STAN

Way.

ALFIE

So what'd you do?

STAN

The only thing I could think to
do. I made a run for it.

FLASHBACK;

EXT. STUDIO BACK LOT - DAY

Stan takes off in a muscle car, leaving a perplexed film
CREW and POLICE OFFICERS in his wake.

STAN (V.O)

Only problem was, I got lost and
couldn't find the exit.

The muscle car takes a corner and comes up against a dead
end. Stan backs the car up.

STAN (V.O)

Ended up driving round in circles
looking for a way out.

The car returns to the scene of the attempted arrest
before backing out again.

STAN (V.O)

Even had to stop and ask for
directions at one point.

Stan pulls up to a guy, asks for directions. The guy
scratches his head before pointing back the way Stan came.

STAN (V.O)

And the other problem was, with
any stunt car, they don't put
much petrol in the tank. They
don't want you exploding, plus
you're only gonna be driving for
about fifteen seconds.

EXT. CAFE - DAY

GEMMA

So you ran out of petrol whilst
trying to get away from the
police?

EXT. STUDIO CAR PARK - DAY

The muscle car sputters and rolls to a stop in the car park. Stan climbs out and starts running.

STAN (V.O)

I tried making it on foot but I
was too conspicuous in the crash
helmet and flame retardant suit.

POLICE and SECURITY GUARDS close in on Stan from all directions.

STAN (V.O)

Plus it was pretty heavy so I
couldn't run all that fast.

They tackle him to the ground.

EXT. CAFE - DAY

AFLIE

And Johnny Steele?

STAN

Awoke from his coma in time to
testify against me.

GEMMA

And got the girl.

STAN

That's right. Scarlet Black took
pity on him, what with him being
seriously injured, and ended up
marrying the prick.

GEMMA

How come we never heard about any
of this?

STAN

The studio heads swept the whole
thing under the rug. Didn't want
any bad press. And I got thrown
out like yesterday's trash.

(CONTINUED)

ALFIE

Well your luck is changing my friend.

GEMMA

Of course luck is a relative thing.

ALFIE

We're shooting a flick and we want you to be our leading man.

STAN

And what sort of money can I expect to earn from this.

ALFIE

A fair amount.

GEMMA

Of course fair is a relative term.

STAN

Guys, I've got a daughter in a wheelchair and debts no honest man can pay.

Alfie scribbles on a napkin, slides it across the table.

ALFIE

Here's what we'll be paying you.

GEMMA

Here's what we'll be paying?

ALFIE

You wanna get into semantics?

GEMMA

That's not semantics, that's specifics.

STAN

Don't get me wrong, I want the job and I need the money but its gonna take more than that.

GEMMA

How about doing it for spite?

STAN

What?

GEMMA

What better way to get back at Johnny Steele than to star in your own film?

STAN

Spite.

ALFIE

Hey, that's the driving force
behind most things I do.

GEMMA

Who needs pride when you can have
spite?

STAN

I could gloat.

GEMMA

Gloating's underrated.

ALFIE

Does that mean you'll do it?

Stan's grin says it all. The three shake on it as the waitress returns.

WAITRESS

Are you guys ready to order some
food?

ALFIE

You're attractive, I'm desperate.
What are the chances of us
sleeping together?

EXT. GEMMA'S GARDEN - DAY

THROUGH A CAMCORDER VIEWFINDER:

The frame wobbles before settling on Stan and coming into focus. Stan sits in the middle of the lawn. Alfie wanders into shot.

ALFIE

What's this?

Gemma is evidently the person behind the camera.

GEMMA (O.C)

The making of...I wanna capture
everything. Now I've finished the
script what else am I gonna do,
nothing?

ALFIE

Ok, whatever.

GEMMA (O.C)

Why don't you explain what you're doing?

ALFIE

Right now we're about to fix a wig to Stan's head.

STAN

Apparently balding isn't a good look.

Alfie empties a tube of SUPER GLUE onto the underside of a thick black wig.

Done with the tube of glue, Alfie dumps it on a nearby table. CU on the 'WARNING - FLAMMABLE' sign. Alfie presses the wig down onto Stan's head.

STAN

So tell me more about the script.

GEMMA (O.C)

It takes place in a post apocalyptic future and you play one of only a handful of people left alive on Earth. But -

ALFIE

You think he needs to bulk out the beard a bit more? I'm picturing a hermit-like beard.

STAN

Like a Bin Laden?

GEMMA (O.C)

We blew our costume budget on the wig.

EXT. ALLEY - DAY

A STRAY DOG sits obediently, tongue hanging out, while Alfie shaves matted fur from its flanks.

GEMMA

Won't the dog need the hair to stay warm?

ALFIE

Nah, we're doing the dog a favour. Hot nights, simmering summer days. He'll stay nice and cool this way. See, I've always felt a kinship with animals like these.

(CONTINUED)

GEMMA

Smelly, filthy, no capacity for pride or shame and dependent on handouts from others. Yeah, I can see that.

EXT. GEMMA'S GARDEN - DAY

Gemma videotapes Alfie glue the dog hair to Stan's face.

STAN

This thing really itches.

ALFIE

That won't last forever.

GEMMA

You an expert on wigs all of sudden?

ALFIE

No but I'm an expert on discomfort.

STAN

So I've survived the apocalypse?

Stan takes out a cigarette and puts it in his mouth.

GEMMA

That's right -

ALFIE

And you have to fight your way through gangs of bikers, cannibals, psychos and nymphos.

Stan lights the cigarette and his head and face burst into flames. He drops, rolls and puts out the fire and lays in the grass, scalp smoldering.

GEMMA

Does it still itch?

EXT. BURNS UNIT - DAY

Gemma and Alfie wait outside, Gemma with her back to the doors, Alfie with his face pressed to the glass.

ALFIE

Oh my god, Gemma, you gotta see this one.

GEMMA

It's rude to stare, Alfie. Just take a picture and show it to me later.

Alfie is taking out his phone when Stan steps outside with his head and face in bandages.

STAN

Well, just gotta put some Aloe Vera on it three times a day.

LAURA (O.C)

Dad.

STAN

Laura?

ALFIE

You have a daughter?

GEMMA

How could you tell that was him, you can hardly see his face?

ALFIE

Hi, I'm Alfie.

LAURA

I know who you are. You're the bastard exploiting my Dad.

ALFIE

We're not exploiting him, he wants to do it. If an underprivileged Filipino kid wants to be a slave, is it exploitation if you let him shine your shoes once in a while?

STAN

Laura, this is it. This is my chance to finally get my career back. And get back at Johnny Steele.

ALFIE

He's doing this for spite.

LAURA

Who's talking to you?

ALFIE

You are. And I may not be the best looking, most interesting, or most sexually experienced man here. But right now I'm the only one talking to you.

LAURA

Dad, who the hell are these people?

STAN

They're my last chance.

INT. PUB - DAY

A poster; 'OPEN MIC NIGHT' is torn from the wall and 'ACTION MOVIE CASTING SESSIONS UPSTAIRS' put in its place.

UPSTAIRS

Hopeful A

ALFIE

So what experience do you have?

A MAN with his head in an iron brace, screws fixed to his skull, does his best to answer with a mouthful of broken teeth.

Hopeful B

GEMMA

What do you feel qualifies you for this part?

HEAVY-LIDDED MAN

I've punched a lot of people...punched my sister...

Hopeful C

A PIMP-LOOKING DUDE, shinier than any human being should be, greased hair, shirt open at the collar.

STUNT COCK

I'm a stunt cock.

GEMMA

Is that what it sounds like it is?

STUNT COCK

(Winks)

That and more.

Hopeful B

HEAVY-LIDDED MAN

...punched my mum...my wife...

Hopeful D

ALFIE

So will this be his first time
smoking cigarettes?

Alfie waits half a beat. Gets a response. Writes.

ALFIE

How is he with needles?..Has he
any experience with aggressive
dogs?..Does he have a problem
with eighteen, nineteen hour work
days?

A MOTHER sits with her Nine year old SON, ADAM.

ALFIE

When was his last tetanus
shot?..Is he allergic to
penicillin?..What's his alcohol
tolerance like?..How is he with
small blades, razors, things like
that?

Hopeful E

Gemma re-enters the casting room, drying her hands on a
paper towel.

ALFIE

Gemma, this is Rhonda, she's
gonna be playing Vixen. I gave
her the part.

RHONDA turns in her seat and treats Gemma to a view of her
spectacular cleavage.

Hopeful F

Tommy Lee enters.

GEMMA

What are you doing here?

TOMMY LEE

Gemma?

GEMMA

You're here to audition?

ALFIE

Tommy.

TOMMY LEE

Its Tommy Lee.

ALFIE

We'll see. You're reading for the part of?

TOMMY LEE

Cypher the Psycho.

GEMMA

This is your dream, to be an actor?

TOMMY LEE

What, you think I wanna sell my soul and write crappy, un-credited ad slogans for the rest of my life?

Hopeful D

Adam and his Mum.

ALFIE

So providing little Adam doesn't have an issue working with asbestos, the part of the feral kid is his.

INT. PUB, BAR - DAY

A mountain-sized BIKER, 'CAPTAIN SCUM' neck tattoo, enjoys a beer when an OBNOXIOUS YUPPIE makes him spill the drink into his beard instead of his mouth.

Captain Scum lets out a war cry and smashes his glass against his own head.

UPSTAIRS

Done with his audition Tommy Lee looks expectantly back and forth between Alfie and Gemma.

ALFIE

Sure, why not, blonde guy's always make convincing weirdos.

GEMMA

That just leaves the part of the Biker Gang Leader, Wooki.

Captain Scum bursts snarling into the room, blood pouring from his head.

ALFIE AND GEMMA

You've got the part.

EXT. QUARRY - DAY

THROUGH CAMCORDER; Rhonda, dressed in full Vixen costume, sits in a garden lounger. Behind her, Alfie gives Stan his direction while The rest of the cast observe.

GEMMA (O.C)

So Rhonda, we're about to shoot
the first big stunt, how do you
think it's gonna go?

RHONDA

Erm.

ALFIE

I'm feeling confident.

STAN

Very confident.

ADAM

I want my mum.

CAPTAIN SCUM

He's fucked.

EXT. QUARRY, JUMP SITE - DAY

Cast and crew are stand around a so-called MOTORCYCLE. Where it isn't rusting, it's held together by duct tape.

GEMMA

Jesus Christ. What's this?

ALFIE

You like it?

GEMMA

Sense the tone.

ALFIE

I put it together myself.

RHONDA

From garbage?

ALFIE

Not all of it.

CAPTAIN SCUM

This isn't gonna work.

GEMMA

Work is a relative term.

LATER:

STAN.

He's on the bike, positioned at the head of a long track ending in a ramp and a 20 foot drop into water.

Stan fires the engine. Black exhaust bursts from the exhaust pipe and he gives the thumbs up.

ALFIE AND GEMMA

Alfie and Gemma stand side by side, their cast of talent at their backs.

Gemma holds the camcorder to her eye while Alfie shoots on something a little more pro.

ALFIE

ACTION!

STAN

He throttles it. The rear wheel spins, finds traction. The thing speeds away, carrying Stan towards the ramp. The collapses, implodes, and throws Stan into the ramp.

LATER STILL:

Alfie is puts the finishing touches to his latest creation; a bicycle dressed to look like a motorcycle.

GEMMA

Don't we actually need a motorbike, handmade or otherwise, for the jump scene?

ALFIE

Exactly, which is why we're making it look like one.

GEMMA

That's not what I meant. Without an engine Stan's not going to make it.

STAN

(Approaching)

Say's who?

GEMMA

Gravity. Velocity. Speed. Those kind of things.

STAN

It's my job to defy gravity.

EXT. QUARRY, JUMP SITE - DAY

Stan pedals and the bike sluggishly moves forward.

Alfie and Gemma roll their respective cameras while Tommy Lee stands at Gemma's side.

Captain Scum and Adam are both captivated by Rhonda's breasts from their respective vantage points.

Stan wheezes, sweats, and pedals. The bike seems to have hit its top speed.

The bike hits the ramp, ascends and takes off. It immediately takes a swan dive and hits the water, which is evidently, very shallow.

The front wheel sticks in the river bed and Stan is thrown over the handlebars.

ALFIE

It's ok. We can get another bike.

EXT. HOSPITAL - DAY

Adam watches in awe and admiration as Captain Scum tosses lit cigarettes into his mouth and swallows them. He grunts, forcing smoke from his nostrils.

INT. HOSPITAL, A+E - DAY

Rhonda, Alfie, Tommy Lee and Gemma sit in the waiting room.

Alfie sucks on a carton of orange juice, admiring Laura across from him. Laura, glares back.

GEMMA

Are we sure about this?

ALFIE

Sure about what?

GEMMA

Alfie, the man is useless. Can he even rightly be called a stuntman?

ALFIE

He's a man. He performs stunts. I'd say he qualifies.

GEMMA

Perform? That's a generous use of the word. Stunts, in general, are

(MORE)

(CONTINUED)

GEMMA (cont'd)
meant to impress. So far, I'm not
all that impressed.

TOMMY LEE
I'm stunned.

RHONDA
I'm flabbergasted.

GEMMA
But not impressed. If he was a
Rabbi, you'd say 'no thanks' and
perform your own circumcision. He
is the world's worst stuntman.

ALFIE
Yeah but he's cheap.

GEMMA
Alfie, he's going to die.

ALFIE
Yeah. But he's cheap.

EXT. HAY FIELD - DAY

Gemma and Stan carry the camera, tripod, and sound gear
through the field while Alfie trails behind, struggling to
carry a urine-stained mattress on his back.

The three of them stop at the foot of a tall chain link
fence. They find themselves looking up at a towering
PYLON.

INT. STUNT CAR (MOVING), QUARRY - DAY

Stan is at the wheel. Asleep. Adam, dressed as 'The Feral
Kid' is in the back seat as the car barrels through the
quarry.

Tears stream down Adam's face, he is petrified, screaming
for his life. Screaming for Stan to wake up.

EXT. PYLON - DAY

Stan is 60 feet up, clinging to a cross beam. A mobile
phone is fastened to his head with sticky tape.

STAN
Ok, I'm ready now.

ALFIE AND GEMMA

Down on the ground the camera is set up. Alfie and Gemma (camcorder in hand) damn near break their necks to look up to Stan's position. Alfie speaks into his phone.

ALFIE

So you want to land on the mattresses on the left.

STAN

My left or your left?

ALFIE

What do you mean, my left or your left? Wherever the mattresses are, that's where you need to land.

EXT. QUARRY, FOREMAN'S SHACK - DAY

The whole cast and crew are present. Alfie points the camera at the dusty, but rather large shack.

ALFIE

Action!

Soon enough Stan can be seen through the window. He leaps at the glass, breaks it. But that's where his journey ends. He gets wedged in the window frame and comes to an abrupt and painful stop.

INT. GEMMA'S APARTMENT - NIGHT

Gemma connects the camcorder to her computer. With a move of the mouse and a click of the finger she hits 'UPLOAD'.

EXT. CONVENTION CENTRE - DAY

A huge canvas sign tells us that today's event is the 'ANNUAL ACTION, SCI-FI, AND HORROR CONVENTION. MEET THE STARS'.

INT. CONVENTION CENTRE - DAY

Stan makes his way through the various Aliens, Robots and Warrior Princesses.

JOHNNY STEELE'S TABLE

A WIDE EYED KID (8), steps up to the table where Johnny Steele is signing pictures of himself. A BODYGUARD, dark suit, dark glasses, stops the Kid.

BODYGUARD

Hold it. Watchya got there kid.

KID

Picture.

The Bodyguard lets the kid pass and he slides his glossy 8x10 under the nose of the real life Johnny.

JOHNNY

How's it going, Young'un?

KID

Good, yeah. Great. Thanks....er,
I really like your films.

JOHNNY

Who doesn't? Who am I making this
out too?

KID

Huh?

JOHNNY

Your name little dude?

KID

Oh, er, Harry.

JOHNNY

(As he writes)

H-A-R-R-Y.

Johnny slides the picture back to Harry.

JOHNNY

Stay safe kid. That's ten pounds.

Next.

HARRY

But....I don't have ten pounds.

JOHNNY

(Snatching back the picture)

Then you don't have a signed
picture of Johnny Steele
neither.

HARRY

But that's not fair.

(CONTINUED)

JOHNNY

Life's not fair. Life's tough.
Best way to get by is to be even
tougher, like me.

Stan steps in and hands the Kid the money.

STAN

Here kid, spend it as you see
fit, but I recommend getting
yourself a new hero.

HARRY

Thanks, mister.

Harry is about to hand over the money but instead wraps his fingers around the note and walks away, leaving his autographed picture.

Johnny watches Stan approach. A barely perceptible twitch starts to take control of one eye.

Stan slides a photo onto the table. Johnny takes out his marker pen, the tip remaining poised above the image.

Stan smiles. Its a knowing smile. He sips from a steaming cup.

JOHNNY

What you got there?

STAN

Coffee. Want some?

JOHNNY

So, you still getting paid to get
your arse out?

STAN

Still getting paid to be an
arsehole?

JOHNNY

It pays well.

The two men stare.

JOHNNY

Stan Stunt. You spell that with a
capital C?

For the first time Johnny looks to the picture. It's of Stan and bares Stan's autograph, addressed to 'FuckFace'.

JOHNNY

What's this?

STAN

That's for you. You might wanna
keep it, it should be worth a lot
of money pretty soon.

JOHNNY

What's that supposed to mean?

Stan grins, sips his coffee and walks away. Johnny's
twitching eye responds for him.

EXT. QUARRY, PIT - DAY

SLOW MOTION. Stan is on fire, falling, twisting and
turning as he plummets.

EXT. PYLON - DUSK

Stan is now silhouetted (as is the pylon itself) against
the backdrop of the setting sun.

INT. GEMMA'S APARTMENT - NIGHT

Gemma uploads footage. She is surprised to see just how
many views the video's have been getting; 8,000

CROSS DISSOLVES;

In the bottom right corner of the computer screen the
number of views steadily climb... 10,000... 12,000...
18,000... 27,000... 41,000...

INT. JOHNNY STEELE'S HOUSE - NIGHT

Johnny sits at his computer, watching Stan. Through the
doorway behind him Scarlet strips to her underwear.

SCARLET

Johnny, you comin' to bed?

Johnny is miles away, lost in his own envy and loathing.

EXT. QUARRY, PIT - DAY

Stan, engulfed in flames, continues his SLOW MOTION FALL.

He finally touches down and lands in dirty water too
shallow to break his fall or to put out the flames.

EXT. QUARRY, FOREMAN'S SHACK - DAY

FIRE FIGHTERS use the jaws of life to cut through an entire side of the shack to remove Stan from the window frame. Gemma, as always, catches it all on camera.

EXT. PYLON - NIGHT

The world is pitch black. Gemma and Alfie are at their positions on the ground, armed with their respective cameras.

GEMMA

Can you even see him?

ALFIE

Not any more.

STAN (O.C)

Ok, I'm going for it.

GEMMA

Did he just jump?

A beat later a heavy 'THUD' is heard.

ALFIE

I think he might of, yeah. Do you think it hurt?

GEMMA

If it did, he's not saying so.

INT. GEMMA'S APARTMENT - NIGHT

Gemma sits at her computer, allowing Alfie a view of the monitor.

GEMMA

Have you seen how many hits my film has been getting?

ALFIE

Your film? Its my film.

GEMMA

Your film is called 'Life's End' and is about the end of the world. My film is called 'Life of a Stuntman' and is about the making of your film. I've been uploading all the behind the scenes stuff as we go and its been getting a shit ton of views, look.

(CONTINUED)

ALFIE
Fifty-eight thousand?

GEMMA
Anyway, I've been getting all these emails from people all over the world, interested in this thing we've got going.

ALFIE
This was supposed to be my thing.

GEMMA
I thought it was our thing?

INT. CAR(MOVING) - DUSK

Gemma drives, Alfie sits beside her in the passenger seat.

ALFIE
What kind of card do you send someone who's sick in the hospital but is probably there to die? You can't send a get well soon card. They aint getting better ever again, let alone any time soon. You know it, and more to the point, they know it. You got to send them something, make them think you care. There a card for that occasion?

GEMMA
Grandmother?

ALFIE
Yeah.

GEMMA
I gotta say Alfie, I'm really impressed with how far you're willing to go to validate your own lies. I suppose I owe you some thanks. I never would have done this without you.

ALFIE
Likewise.

GEMMA
I know I should say it more often but...I love you. In an utterly sexless way.

(CONTINUED)

ALFIE

Still no chance then?

GEMMA

For lack of a better word,
never.

ALFIE

In spite of all that, I love you
too.

(Pause)

Not even for insemination?

GEMMA

I don't like people, what makes
you think I'd create a person of
my own?

ALFIE

You know what I'd like to name a
kid? Adolf. Adolf would be a
great name. At least it would be
original. There's too many Dan's,
Matt's, Marks, Mikes and Adams.
You call your kid Adolf, you can
guarantee he'll be the only Adolf
in school.

GEMMA

How about Jesus. Not many Jesuses
these days?

ALFIE

No, expectations would be too
high. All little Adolf would have
to do is abstain from genocide
and suddenly he doesn't look so
bad. Poor little Jesus Junior
would be under pressure to
impress all the time.

Gemma pulls to the curb. Alfie climbs from the car.

ALFIE

Fuck me!

GEMMA

What?

Gemma stands in the V of the open door and finds herself
face to face with an unconscious Stan on the car roof.

ALFIE

Did you know he was there?

GEMMA

Yeah, that's why I never stopped.

ALFIE

How long we been driving for?

GEMMA

About forty-five minutes.

INT. HOSPITAL, HALLWAY - NIGHT

Alfie sits to one side of hall, Gemma on the other. Tommy Lee dozes beside her. Every time his head lulls her way, she shoulders it back.

ALFIE

Where'd he come from?

GEMMA

He happened to call me and ask where I was. Next thing I know he's here. I should have said I walked off the cliff, maybe he'd have followed me over the edge.

ALFIE

So how's it going with you two.

GEMMA

The sex is good.

A DOCTOR steps into the hall and Alfie and Gemma stand, leaving Tommy to smack head on the arm rest.

ALFIE

How is he?

DOCTOR

(Eyes still on his clipboard)

He's dead.

GEMMA

Dead?

DOCTOR

(Looking up)

No, wait, that's the other guy. Mister...Stunt has received a nasty bump, in fact several nasty bumps to the head. In this case there seems to be no significant injury but we'll be keeping him overnight for observation.

ALFIE

We still got two big scenes to
shoot tonight.

DOCTOR

They're gonna have to wait. I'd
suggest you put your little
project on a hiatus. This is the
third time we've seen Stan in as
many weeks.

ALFIE

I could tell you we'll heed your
advice but that would be an
insult to your intelligence.

DOCTOR

You can't insult my intelligence,
I have more of it.

ALFIE

I don't doubt it? You're a
doctor.

DOCTOR

So you're gonna ignore everything
I've said?

ALFIE

Of course.

DOCTOR

And keep doing what you've been
doing?

GEMMA

With extreme prejudice.

Alfie slaps the Doctor a hearty slap on the shoulder as he turns and heads up the hall to another waiting couple.

Gemma and Alfie enter Stan's room.

Down the hall, the Doctor stops at the feet of the COUPLE. After a beat the Woman breaks down crying in the arms of her man.

The cries of anguish wake Tommy Lee. He looks around before following Gemma and Alfie.

INT. HOSPITAL, STAN'S ROOM - NIGHT

Tommy Lee enters to find Alfie and Gemma stood over Stan, head bandaged, face bruised, one eye closed up.

ALFIE
How you feeling buddy?

STAN
Been better.

AFLIE
Been worse.

GEMMA
Well, at least you've got your health.

Laura wheels herself into the room, a sad, tired and pissed off look on her face.

LAURA
Dad, look at yourself. When is this gonna stop?

Gemma takes out her camera and starts rolling.

STAN
Stop? This is just the beginning. Don't you understand? I'm finally feeling myself, I'm doing something I was born to do.

LAURA
This is stupid and embarrassing and you're probably going to die.

Silence.

GEMMA
Somebody say something.

TOMMY LEE
Maybe we should go.

GEMMA
No wait, this is good stuff.

Laura delivers Gemma a harsh disapproving look.

GEMMA
Maybe we should go. Alfie, you coming?

ALFIE
(Eyes on Laura)
I'm gonna stick around for a bit.

Gemma and Tommy Lee slip out and back into the hall.

HALLWAY

TOMMY LEE
You not shooting tonight then?

GEMMA
Doesn't look like it.

TOMMY LEE
'Cause I was thinking, since
you're now free tonight, maybe we
could actually go out on a date.
You know, something people do
when they're in a relationship?

GEMMA
Look Tommy, Lee, whatever your
name is, you don't know anything
about me. And I don't want to
know anything about you.

TOMMY LEE
I know you carry more condoms in
your purse than you can buy in a
single pack.

GEMMA
You've been through my purse?

TOMMY LEE
And I know you've only been using
them exclusively with me the last
three weeks. I kept count. That's
got to mean something?

GEMMA
What you thinking, dinner?

TOMMY LEE
If it's not asking too much?

GEMMA
Yeah, ok.

STAN'S ROOM

STAN
Laura, I'm doing this for you.

LAURA
You told me you were doing it for
spite.

STAN
Ok that's true. But I'm also
doing it for you.

(CONTINUED)

LAURA

I'm not asking you to, Dad. It's embarrassing, you're not a stuntman. At least not a good one.

STAN

I don't mind the pain. Its the pain that doesn't like me.

LAURA

Is there a difference?

ALFIE

I think there's a difference.

A NURSE knocks on the door and before waiting for a reply sticks her head in the room.

NURSE

I'm sorry but I'm going to have to ask you to leave. This man needs rest.

LAURA

Ok, bye Dad.

ALFIE

Yeah, catch you later, stan.

Alfie follows Laura out into the hall.

HALLWAY

ALFIE

And why'd you say that?

LAURA

Say what?

ALFIE

Call your Dad an embarrassment?

LAURA

I didn't.

ALFIE

You did in as many words.

Laura is quiet for a spell.

ALFIE

Let me give you a little family history...I had some distant relatives, some seeds from which this great oak grew, a couple of

(MORE)

(CONTINUED)

ALFIE (cont'd)
uncles. Gay. Incestuous. The rest of the family found out and were understandably upset. The family shunned the uncles and condemned them to a life of shame. Then one day the two uncles killed themselves in a suicide pact.

LAURA
Really. That's awful.

ALFIE
In their final act of lovemaking they sixty-nined and choked to death on each other's penises.

LAURA
And you're sharing this with me why?

ALFIE
For the moral of the story.

LAURA
Is there one?

ALFIE
What my uncles did was surely considered objectionable by the standards of yesterday -

LAURA
I'd say by the standards of today too.

ALFIE
But were their crimes so great as to become less worthy of compassion, of a little...understanding?

LAURA
Are you making this up?

ALFIE
What I'm saying is, don't be ashamed of your loved ones. Embrace them and their passions, whatever they may be. For I too know all too well what it's like to feel unappreciated by those who's acceptance we seek.

LAURA
You might have a point.

ALFIE

You want to come to dinner with
me?

LAURA

Huh?

ALFIE

Maybe if you get to know me, if I
buy you dinner you'd think that
maybe I'm not all that bad. Get
me on your good side?

LAURA

Ok.

The two of them are quiet for a beat or two, uncertain and
a little uncomfortable.

ALFIE

So...you need a push or
something?

EXT. EAT 'N' OUT RESTAURANT - NIGHT

We watch as hungry CUSTOMERS fill their stomachs.

INT. EAT 'N' OUT RESTAURANT - NIGHT

The place is barely a notch above fast food. Just as
greasy but dimmer lighting and more expensive.

ALFIE

So you must get to go right to
the front of the line for
rollercoasters and stuff?

LAURA

I dunno. Maybe.

ALFIE

And you can park where you want?

LAURA

I don't have a car.

ALFIE

Is that so? But at least you get
to keep your seat on the bus.

LAURA

What do you mean?

ALFIE

No disapproving look from any self-entitled person with a walking stick can force you to change seats.

LAURA

Yeah, lucky me. Hey, we almost have matching bracelets.

ALFIE

What's that?

Laura points to her own charity wristband before pointing to Alfie's.

ALFIE

Oh. Yeah.

He shovels the last of his food in his mouth and soils his face.

LAURA

What cause do you support?

ALFIE

None. Mine just says 'narcissist'.

LAURA

You're joking right? It really says that?

Alfie offers his hand. Laura gives the bracelet a closer inspection. Sure enough it reads 'NARCISSIST'.

LAURA

Are you a narcissist?

ALFIE

I try to be. I can only wish I were. Maybe one day.

He grabs a slice of half-eaten cheesecake from a neighbouring table and washes it down with a sip of leftover milkshake.

EXT. CITY STREETS, RESTAURANT DISTRICT - NIGHT

Gemma and Tommy Lee stroll amongst other COUPLES walking hand-in-hand.

TOMMY LEE

So where would you like to eat?

GEMMA

I don't mind.

TOMMY LEE

Well what do you feel like
eating?

GEMMA

I'm not hungry.

TOMMY LEE

Well do you wanna do something
else?

GEMMA

I don't know.

Tommy Lee stops in his tracks. Gemma keeps walking for a couple of paces before she realises Tommy Lee has stopped.

TOMMY LEE

You know, you're a really
ungrateful person.

GEMMA

I'm not an ungrateful person. I'd bestow gratitude upon you if I thought this was an occasion that warranted gratitude. I didn't want to come out for dinner. Your generosity means nothing if I don't want what it is you're offering, better yet, forcing on me.

TOMMY LEE

That's bullshit.

GEMMA

Say I buy an Amish man an
iphone...

TOMMY LEE

I'm not even talking about
whether or not we have dinner
together.

GEMMA

So what are you talking about?

TOMMY LEE

I like to think I had something
to do with this new road your
life is heading down.

GEMMA

You think my writing that script
and making this film has
something to do with our
post-coital chat about dreams and
all that crap?

TOMMY LEE

I think it does, yeah.

GEMMA

You were just sex-high.

TOMMY LEE

I still meant what I said.

GEMMA

People will say anything in the
immediate moments before and
after sex. That's why people say
they love each other.

TOMMY LEE

Well I meant every word. And I
said those things because I like
you. Fuck knows why. But I like
seeing people I like happy.

GEMMA

Jesus, you really are one of
those good people aren't you?

TOMMY LEE

I used to be. Being with you is
so FRUSTRATING.

Tommy Lee accentuates the last word by slamming his fist
against a restaurant door and shattering the window.

INT. EAT 'N' OUT RESTAURANT - NIGHT

Laura is watching Alfie pick and choose tidbits of food
from an array of dirty plates he now has on the table.

LAURA

Still hungry, huh?

ALFIE

Peckish.

LAURA

Why don't I just buy you some
dessert?

ALFIE

I'm not the kind of guy that
let's a woman dig in her pockets
on a first date. I have
principles

LAURA

Too proud?

ALFIE

That's right.

The back of his chair jolts a few times as it is kicked and knocked. More giggling and noisy eating accompanies the unwelcome disruption. Alfie turns in his seat.

ALFIE

Did somebody piss in your gene
pool?

The same two girls from the cinema meet Alfie's gaze.

EXT. CITY STREETS, RESTAURANT DISTRICT - NIGHT

Alfie holds a bloody napkin to his nose, his clothes food-stained, as he walks beside Laura.

ALFIE

I don't understand how we were
the ones that got kicked out?

LAURA

Here.

Alfie stops and squats down next to Laura. He takes away the napkin and she gently tends to his bloody nose.

LAURA

I think what really pissed them
off was when you threatend to
throw some of your own faeces.

ALFIE

When you're physically inadequate
like I am, the best defense you
often have is other people's
revulsion to human waste. I can't
threaten actual bodily harm so I
resort to other means. Guns and
knives kill people. But shit
wipes off.

Alfie flinches sharply.

LAURA

You really are a wimp.

(Pause)

You come across as quite hateful person.

ALFIE

Between love and hate, hate is more fun. It allows you to hurt others but without the guilt. Careful with my nose, its the only one I've got.

LAURA

Its ok. I'm used to this sort of thing. I spent my entire childhood cleaning wounds of some sort or another. I've seen things a daughter should never see.

ALFIE

Genitals?

LAURA

Are you capable of holding a normal conversation?

ALFIE

Nobody's perfect.

LAURA

You're no way even near perfect.

ALFIE

(Smiling)

But I'll do?

LAURA

I can cook, you know? What I mean is, if you're still hungry, that is, we can go back to mine...and I'll make us something to eat.

ALFIE

Cool.

EXT. SUPERMARKET CAR PARK - NIGHT

Gemma exits the brightly lit supermarket carrying a shopping bag. She walks to a bench where Tommy Lee waits.

GEMMA

I got us some food.

(CONTINUED)

TOMMY LEE
What did you get?

GEMMA
Carrott sticks, Olives, Pitta
bread, dip and...orange juice.

TOMMY LEE
Woman of simple pleasures.

GEMMA
It's how I tolerate you. I also
got you some plasters for your
hand.

TOMMY LEE
Get them away from me, plasters
freak me out.

GEMMA
(Astonished. A good
astonished)
Really?

TOMMY LEE
You too? People always say I'm
weird for not wanting a plaster
when I cut myself.

GEMMA
I'd rather bleed to death than
stick one of those things
anywhere on my body. What else do
you hate?

TOMMY LEE
The beach.

GEMMA
What's to like? Too hot in the
summer, freezing in the winter.

TOMMY LEE
People who wear bows in their
hair?

GEMMA
Unacceptable past the age of
seven.

TOMMY LEE
People who wear scarves when its
not cold?

GEMMA
Deserve to strabgled with them.

TOMMY LEE

People who wear shoes with no
socks but then wear sandals over
socks?

GEMMA

The only form of contraception
thats one hundred percent
effective.

Gemma tosses the packet of plasters into a nearby bin and throws her arms around Tommy Lee. They kiss intensely.

INT. HOSPITAL, STAN'S ROOM - NIGHT

Stan lies awake in bed, staring vacantly out the window at the city lights. A NURSE pops her head in the door.

NURSE

You want the TV on, mister Stunt?

STAN

Whatever.

The Nurse turns on the TV.

NURSE

Oh great, Superman Two.

She sits on the end of the bed and Stan is forced to reposition his feet.

EXT. SUPERMARKET CAR PARK - NIGHT

Gemma and Tommy Lee are eating each other's faces when a phone rings.

GEMMA

Alfie, this better be important.

ALFIE (OVER PHONE)

This may well be the only
important call I've ever made.
I'm on a date with Laura.

GEMMA

Laura as in Stan's daughter?

ALFIE (OVER PHONE)

The one and only.

GEMMA

The girl in the wheelchair?

ALFIE (OVER PHONE)

Yes!

GEMMA

So what are you calling me for?

INT. STAN'S HOUSE, BATHROOM - NIGHT

Alfie sits on the toilet.

ALFIE

Because I don't know how to do
stuff with a disabled girl.

WE CUT BACK AND FORTH:

GEMMA

You don't know how to do stuff
with any girl.

ALFIE

You gotta help me out here,
anything.

GEMMA

You got me. I've never met
anybody in a wheelchair before.
What do you think they like to
do?

ALFIE

I think they'd like to walk.

GEMMA

Look, its best not to pre-plan
this stuff. Do you genuinely like
her?

ALFIE

Yeah I think I do. She's pretty
cool.

GEMMA

So when you're around her, what
is it you want to do?

ALFIE

Spin her around, see how fast she
can go. Stuff like that.

GEMMA

I meant do you want to kiss her?

ALFIE

Of course I do. But how do you
kiss a person who is essentially

(MORE)

(CONTINUED)

ALFIE (cont'd)
three feet shorter than you are?
You're just never told this
stuff. They should make disabled
people porn, then we'd have some
idea.

GEMMA
Just act natural.

ALFIE
I am. So far I'm being completely
myself.

GEMMA
So what are you doing?

ALFIE
Hiding out in the toilet talking
to you on the phone.

GEMMA
Quit being a moron and get out
there with her.

ALFIE
But -

GEMMA
Good luck.

Gemma hangs up.

INT. STAN'S HOUSE, KITCHEN - NIGHT

Laura stirs pot of something on the stove. Alfie steps into the doorway, looks at his feet, shoves his hands in his pockets.

ALFIE
So er...do you like, ever have to
oil the wheels on your chair? You
know, in case they get squeaky?

LAURA
Sometimes. You wanna have a go?

INT. HOSPITAL, STAN'S ROOM - NIGHT

Stan's vacant stare out the window continues as the Nurse sitting on his feet rambles on about the film on TV.

NURSE
Check it out, this is the part
where Superman gives up his
(MORE)

(CONTINUED)

NURSE (cont'd)
powers and becomes a normal
person for the woman he loves.

Stan takes notice.

EXT. CITY STREET - NIGHT

Gemma and Tommy Lee walk slowly, eating their snacks.

GEMMA

Thank you. Thank you for
encouraging me.

TOMMY LEE

See, that wasn't hard was it?

GEMMA

It was bloody agony.

TOMMY LEE

Ok, but be careful, I don't want
you to be disappointed.

GEMMA

Why would I be disappointed? I'm
finally getting what I always
wanted. What about all that stuff
about going out and chasing your
dreams? You said you meant it.

TOMMY LEE

Of course I meant it. But you
might find out that thing you
always wanted isn't what you
thought it would be.

GEMMA

Don't worry about me, I'll be
fine. So how about you? Any
dreams or wishes you want to come
true?

TOMMY LEE

Maybe.

GEMMA

That means yes. Well if you don't
wish for it, it won't come true.

TOMMY LEE

We don't have any candles to blow
out or a well to throw a penny
down.

GEMMA

Over here.

Gemma leads Tommy Lee to a drain. She hands him a penny and he holds it for a second before letting go. It goes to the bottom of the drain with a splash.

GEMMA

So what'd you wish for?

Tommy Lee smiles crookedly at her and gets up without answering. He walks on.

GEMMA

Hey!

She hurries after him.

INT. HOSPITAL, STAN'S ROOM - NIGHT

Stan's attention is fixed on the TV fitted to the wall.

ON THE TV: Superman stands before a hologram of his long-dead mother in the fortress of solitude.

SUPERMAN (TV)

...because I have to. Because she's everything I want in life.

Stan takes in every word.

MOTHER (TV)

And she feels as much for you? All your great powers on Earth will disappear forever. Once it is done there is no return. You will become an ordinary man. You will feel like an ordinary man. You can be hurt like an ordinary man. Oh my Son, are you sure?

SUPERMAN (TV)

I love her.

A single tear rolls down Stan's cheek.

EXT. SUBURBIA, HILLY STREET - NIGHT

Alfie sits in the wheelchair with Laura on his lap. The two of them look down the hill below them.

LAURA

Hold on tight, hold on to the wheel rims. You don't want to roll away.

ALFIE

Ok.

LAURA

Now gently loosen your grip and slowly move off.

The chair moves, slowly at first but picks up speed. They laugh and cheer as the chair moves faster down the hill.

LAURA

Ok, slow down, slow down.

Alfie slows the chair and steers it to the curb where it bumps gently to a stop.

LAURA

Not bad for a first time.

ALFIE

I've waited years for an out of breath girl to whisper that into my ear.

Laura silences Alfie with a kiss. She pulls back, a questioning look on her face.

LAURA

What's that?

ALFIE

So you can stil feel stuff down there then?

INT. GEMMA'S APARTMENT, BEDROOM - MORNING

Gemma and Tommy Lee embrace each other in their sleep. The phone rings and the machine picks up.

DAWSON (OVER PHONE)

Gemma, its urgent that I speak with you. The copy you wrote for the Cobra Seven-Hundred...I don't know, reading it, it seems as though you wrote it whilst distracted. The product has now gone to market with misleading fitting instructions which, if followed, could be potentially very dangerous. Call me as soon as you get this message.

Gemma sleeps blissfully.

INT. AUTO-PART SHOP - DAY

Alfie does his best attempt at playing casual as he walks the isles. He singles out the Cobra 700 Motor Mount and hides it inside his jacket.

He steals a few more items here and there as he makes his exit.

EXT. AUTO-PART SHOP - DAY

Alfie limps with a stiff leg. He exits the shop and when safely around a corner pulls an entire exhaust pipe from his trouser leg.

INT. HOSPITAL, STAN'S ROOM - DAY

Stan, bandaged head, packs his things. Laura and Alfie stand behind him, looking a little helpless. Gemma runs into the room.

GEMMA

I got your call, what's going on?

ALFIE

Stan's quitting.

GEMMA

What? Why?

STAN

I just realised what's more important. Laura, you're right, I shouldn't be putting you through this.

LAURA

No Dad, I'm sorry. I'll always love you no matter what, for you who are.

GEMMA

Why the change of heart, Stan?

STAN

Superman. He did what he had to for the person most important to him. He gave up his powers, I'm giving up my life as Stuntman Stan. I am a stuntman no more.

ALFIE

You're talking about Superman Two, right?

(CONTINUED)

STAN

That's right. Lois and Clark, its just the same as Laura and me.

GEMMA

Didn't Lois and Superman have sex in Superman Two?

ALFIE

Did you keep watching, Stan?

STAN

No, I saw all I needed to see.

ALFIE

Well had you have kept watching you'd have seen that Supeman gets his powers back.

GEMMA

And that Lois and Superman have sex.

STAN

He gets his powers back?

ALFIE

Yes. He realises that he made a terrible mistake. He couldn't change who he was no more than you can change who you are. Superman without his powers is like...is like religion without the ignorance.

GEMMA

Or masturbation with the shame.

ALFIE

Catholicism without the pedophilia.

STAN

You think?

LAURA

You are a stuntman, Dad.

ALFIE

So you ready for your next scene?

LAURA

I'll get the first aid kit ready.

Stan hurries to finish packing, Gemma leaves and Alfie takes Laura by the shoulders.

ALFIE

I have something to show you.

EXT. ALFIE'S GARAGE - DAY

The garage door swings up to reveal a CAR that looks as if it's been thrown together from the remains of wrecked cars - none of which match in size, colour or style. The only shared characteristic being rust.

Wrapped around the front bumper are the twisted remains of a child's tricycle. A doll's head is buried in the broken glass of a headlight.

ALFIE

It's a fixer-upper.

LAURA

You built this for me?

ALFIE

It's the thought that counts, right. I scrounged what I could and stole what I couldn't scrounge. The rest is honest toil and sweat.

LAURA

You stole?

ALFIE

Only from those that can afford to be stolen from. Matter of fact, I did get in a spot of bother when stealing the battery...

INT. AUTO-PART SHOP - DAY

ALFIE (V.O)

I had to hide the thing under a big coat and wear it around my neck...

Alfie ties two ends of a piece of string to opposite sides of the car battery and loops it over his neck. He then folds his coat over the battery-medallion.

He walks towards the exit. And the SECURITY GUARD.

ALFIE (V.O)

Problem was, the string dug into my neck, cut off the blood circulation to my head, and made me pass out.

Alfie collapses at the feet of the Guard, his coat falling open and revealing the car battery.

BACK IN THE GARAGE

LAURA

You did that for me?

Alfie shrugs.

EXT. QUARRY - DAY

The sound of a badly tuned engine stirs, coming closer. A moving trail of black exhaust fumes rises from behind the fence that borders the quarry.

Laura's new shit-box emerges from behind the fence and skids to a stop.

Alfie is immediately out of the car, a spring in his step.

Laura remains behind the wheel trying to stop shaking. Stan and Gemma exit the car and join Alfie.

RHONDA

You know, I can't help but think this film is going to be a bit too guy-centric. How about putting something in that women can relate to?

ALFIE

That's not a bad idea. How about if your bra comes undone mid-scene?

RHONDA

I was thinking more thematically.

ALFIE

I'm thinking more superficially.

GEMMA

What if we put in some girl-friendly eye-candy?

STAN

I'm already in virtually every scene.

GEMMA

Like I said, let's put in some girl-friendly eye-candy.

(CONTINUED)

ALFIE
Stan here is chiseled from stone.
He's got the face of Adonis and
the body of a Gladiator. It's a
crime to veil nature's art behind
a burden of clothes.

GEMMA
What do you suggest?

INT. FILTH-RIDDEN TOILETS, QUARRY - DAY

Stan stares, mortified by the sight of a pair of tiny red speedos.

STAN
I can't wear these, Alfie.

Alfie, Gemma are also in the cramped, long-abandoned toilet shack.

ALFIE
Why not? I've worn them.

GEMMA
And there lies the problem.

STAN
You mean they're yours?

ALFIE
Sure.

STAN
They're tiny.

ALFIE
You'll stretch 'em out.

STAN
It says six to eight year olds on
the label.

ALFIE
So I've had 'em a few years.

STAN
I can't go back to showing skin
for screen time. I've come too
far for that.

GEMMA
I think I might have a solution.

EXT. QUARRY - DAY

All cast and crew stand in a semi circle, eyes at crotch height, admiring the figure before them.

We REVEAL the Stunt Cock, hands on hips, fake tan and pale skin on display in the Red Speedos. He is almost escaping from the speedos.

GEMMA

And that's what a stunt cock does everyone.

RHONDA

So now what is he supposed to do?

GEMMA

Just stand in the background and be the girlbait.

EXT. QUARRY, WOODEN BRIDGE - DAY

THROUGH CAMCORDER: the team walk a winding gravel road that switches back down the side of a steep hillside.

ALFIE

So you're gonna be driving the car...

STAN

What car?

ALFIE

Well since you drove the last one into a ditch we're having to use Laura's car.

LAURA

My car?

ALFIE

I figure that for as long as we're together, what's yours is mine.

(To Stan)

So you drive the car around this bend, slide the back end towards the feral kid, who's gonna be standing by the bridge, he jumps in and you drive off into the sunset leaving Vixen, Wooki and Cypher in the dust.

STAN

That's it?

(CONTINUED)

ALFIE

That's it, my man.

CUT TO:

THROUGH CAMCORDER: Stunt Cock stands by the roadside, oiled and bulging at the groin. ZOOM OUT. Laura's car is poised at the start of the bend, Stan behind the wheel, the remaining cast in position.

ALFIE (O.C)

Action!

Laura's car speeds into and around the bend.

INT. CAR (MOVING) - DAY

Stan handles the car with ease and confidence. But something wrattles loudly. Noisily.

EXT. CAR (MOVING) - DAY

The ENGINE MOUNT bounces and clangs. It breaks free and falls through the engine.

The car is thrown out of control. It tumbles towards Adam stood at the edge of a ramshackle bridge. Stan is thrown from the car.

CREW

Alfie takes a step away from the camera. Laura puts a hand to her mouth and Gemma keeps on rolling her camcorder.

THE STUNT

Stan hurtles through the air towards Adam, the car close behind. Stan wraps his arms around Adam, taking him down and out of the path of the car.

The car crashes down on the bridge and destroys it. Splintered wood and wrecked car plummet to the rocks below.

Stan's momentum carries himself and Adam over the edge of the drop but Stan holds onto Adam with one hand and the rocks with the other.

Below the hanging pair, the car hits the ground and explodes. A ball of fire ascends towards man and child. Stan summons the strength to throw Adam to safety before falling himself.

THE CREW

All are agasp as they watch Stan disappear into the flames.

THE STUNT

A few agonising moments pass. The ball of fire dissipates leaving thick black smoke in its wake. It is through this smoke that Stan emerges, walking towards the camera.

THE CREW

Alfie and Laura erupt into joyous cheering before embracing and kissing.

Gemma lowers her camera, looking at the recording device with the same regard one might reserve for the holy grail.

THE CAST

High up on the hillside road, Tommy Lee, Rhonda and Captain Scum join Adam at the edge of the road. They all smile down at Stan and begin to applaud the stuntman.

STAN

He is at first unaware of the praise. He steps up to Gemma, Alfie and Laura.

STAN

Sorry guys, looks like I fucked that one up.

LAURA

Dad, you're a hero.

ALFIE

Stan, that was the most amazing thing I've ever seen and I can't beleive it's all on film.

STAN

Really.

GEMMA

If I wasn't already in a relationship...I'd do you.

Stan bends and hugs his daughter, burying her face against his shoulder. Gemma and Alfie high five.

HIGH UP AND FAR AWAY

Someone is watching. A pair of binoculars creaks under mounting pressure from a tightening grip. One lense cracks. The binoculars lower to reveal...the face of Johnny Steele - twitching eye an'all.

EXT. PUB - DUSK

CAMCORDER: Stan sits before Gemma, still dressed in his smoke-blackened costume.

GEMMA

So Stan, with the last stunt in the can and one last shot to go before we wrap, how do you feel?

STAN

I feel like I don't want it to end. I've been battered, I've been bruised, scarred, charred, burned and stunned. But it feels good. You know what I mean?

GEMMA

I think so. You're saying you've earned the pain.

STAN

Yeah, kinda like at the end of a divorce.

The image of a battery begins to flash on and off in the top right corner of our screen.

STAN

It's like my body is saying, 'well done buddy. Good job'.

GEMMA

And what does your head say?

We CUT FROM our camcorder angle and the interview continues.

STAN

(Laughing)

It says 'get a different job'.

GEMMA

And your heart?

Stan gazes into the distance in search of his answer. He smiles and takes a deep but relaxed breath.

(CONTINUED)

STAN

My heart? My heart is reminding
me of why I chose this in the
first place -

EXT. POST APOCALYPTIC WASTE LAND - DAY

Stan, as the movie's Anti Hero, walks under a burning sun. He drags his booted heels down a long desolate road and wipes dust from his eyes and sweat from his brow.

He heads for the heat-scorched flatlands. In the distant background, a simmering black BLIP appears.

ALFIE (O.C)

What's that ruining my shot?

DOWN THE ROAD

GEMMA (O.C)

Your own lack of artistic
competency?

Gemma and Alfie are poised behind their respective cameras. Alfie shuts his off, his shot ruined.

The remaining cast and crew; Scum, Tommy Lee, Rhonda and Adam - are joined by Laura.

GEMMA

Hang on, I'll zoom in.

CAMCORDER: The image is magnified. A BLACK MUSCLE CAR barells down on Stan.

INT. BLACK MUSCLE CAR (MOVING) - DAY

Johnny Steele grins maniacally and beats a fist against the wheel to the blaring sounds of Ride of the Valkyries.

He speeds towards Stan as he walks on, oblivious.

CREW

GEMMA

Oh my God. Its Johnny Steele.

The rest of the gang perk up, Laura in particualr.

STAN

The sound of the roaring engine forces him to turn and locks eyes with...

JOHNNY STEELE

His eye twitches involuntarily - before shifting sharply to the side, catching sight of swift movement.

A STRAY DOG with a crudely shaved flank trots merrily into the road and into the path of Johnny's speeding car.

INT. BLACK MUSCLE CAR (MOVING) - DAY

Johnny yanks hard on the wheel, swerving to avoid the dog.

EXT. BLACK MUSCLE CAR (MOVING) - DAY

The car throws up grey smoke, skids, misses the dog but clips Stan in the legs and throws him into a ditch.

Stan lands heavily and a moment later the car flips over and lands across him, Stan snug and safe in the ditch.

CAST AND CREW

All hurry to Stan.

INT. BLACK MUSCLE CAR - DAY

The car is upside down. Johnny Steele shakes his head, trying to clear it.

STAN

He opens one eye and finds himself inches away from the wreck.

PETROL leaks from the tank, trickling down the chassis and onto the CROTCH of Stan'S trousers.

Stan checks himself for injuries and wraps up his pat down with the vital check of his genitals. All intact. But wet. He laughs.

STAN

Hey guys! I was so scared I must have pissed my pant -

BOOM. The car explodes.

CELEBRITY NEWS SHOW.

A dizzying mix of title sequence and bombastic music floods the screen. A young newsreader bounces on his heels, over-excited.

Behind him a huge screen tells us we're watching 'NEWSFLESH'. CHRISTIAN, the newsreader, does not pause for breath...

CHRISTIAN

Hi, and welcome to NewsFlesh with me, Christian Christianson. Today on NewsFlesh; a charred and tattooed pound of flesh, the only identifiable remains of post-humously famous Stan Stunt, star of recent internet sensation 'Death of a Stuntman' is now open to bids on the popular internet marketplace ebay.

(Brief pause)

That's all for now from NewsFlesh, with me, Christian Christianson. We'll be back tomorrow with more flesh in the news because, flesh is news.

TV COMMERCIAL

A headache inducing display of graphics introduces the next show. The show's title appears: The Xlax Factor.

COMMENTATOR

Starting tonight, right after the Damien Denver Show, the Xlax Factor! Diet tips on how to get celebrity shits!

INT. ALFIE'S ROOM - EVENING

Alfie shuts off the TV, remote in one hand, phone in the other. He's dressed in a badly fitting tuxedo.

ALFIE

Do you blame me?

INT. LAURA'S ROOM - EVENING

Laura's eyes are red and wet with fresh tears.

LAURA

I don't know.

(CONTINUED)

WE CUT BACK AND FORTH:

ALFIE

If it helps, I'm sorry.

LAURA

Do you mean it?

ALFIE

I'm trying to sound like I mean it.

LAURA

Listen Alfie, I don't think I can see you again.

ALFIE

Laura, if you're breaking up with me, can I please have my toothbrush back, its a really good toothbrush.

LAURA

Bye.

Alfie is left listening to the dial tone. A knock at his door is followed by his Dad, Mike popping his head in.

MIKE

You dressed good and sharp for tonight?

ALFIE

Yeah Dad.

MIKE

Good. Just might look ok enough to pull a girl that can walk if you're lucky. Damn proud of ya boy, money you're making, be able to take your Mum and me on holiday soon, won't ya?

ALFIE

Why would I take you on holiday?

MIKE

Same reason I decided to keep you when I had other options? Come on, I'll give you a ride.

ALFIE

Actually Dad, I think I'll walk.

MIKE

Good thinking. Won't hurt to walk off some of that spare tyre

(MORE)

(CONTINUED)

MIKE (cont'd)
you're cultivating. If you can't
see your own penis, hardly likely
anyone else'll wanna either.

Mike closes the door.

INT. TV STUDIO, DAMIEN DENVER STAGE - NIGHT

DAMIEN slides from the wings onto the stage. He is tall, lean, good-looking and dressed in a tailored blue suit.

His entrance is met with enthusiastic applause.

DAMIEN

Thank you, thank you, thank you.
You're too kind.

The applause subsides. Laura, Tommy Lee, Adam, Rhonda and Captain Scum all sit in a row amongst the audience.

DAMIEN

We have some very special guests
for you tonight. Later I'll be
welcoming to the stage two very
bright young filmmakers I'm sure
you're aware of by now. They have
in fact, become household names
after the unexpected and runaway
success of their web-based
documentary 'Death of a Stuntman'
a film that'll do for getting
hurt what Jaws did for going in
the water - (fades out)

INT. TV STUDIO, GREEN ROOM - NIGHT

Gemma, wearing a green dress, sits with Alfie. The room itself is plush; red velvet, chrome and mirrors all over the place.

The other CELEBRITIES in the room sip from champagne glasses and engage in conversation.

GEMMA

So apparently all these other
people are supposed to be famous?

ALFIE

That's what they say.

GEMMA

I don't recognise a single face,
but then I haven't yet read this
year's illustrated manual on
Plastic Injection Molding.

(CONTINUED)

ALFIE

You see those two over there?

GEMMA

Shoulder Pads and Mullet? First people I noticed when I walked in the room. Why?

ALFIE

They're the parents of that kid that went missing, Jamie Linkson. You remember?

GEMMA

Yeah I remember. What are they doing here, is it an appeal or something?

ALFIE

No they did that ages ago. They're here to plug the new action figure; M.I.A Jay. You know, like G.I Joe?

GEMMA

You're kidding?

ALFIE

Looks just like him too. Apparently its gonna be a Christmas must-have. Failing that they're gonna give 'em away free in happy meals. That guy over there has an autobiography coming out. She's got a calendar coming out. He's just beat cancer, he's just been told he has cancer. And she came second on that reality talent show; Sing Your Guts Out.

GEMMA

Who won that?

ALFIE

Some fat lady. She's bringing out an exercise video at the end of the year.

A sexy, voluptuous BLONDE sidles up beside Alfie. She exposes just the right amount of cleavage and thigh in one well-rehearsed manoeuvre.

BLONDE

You know I have a calendar coming out?

ALFIE

So I hear.

BLONDE

My boobs are in it.

Mullet pipes up from nearby.

MULLET

Buddy, I envy you.

ALFIE

Thanks, but no.

Clearly not used to rejection, the Blonde makes an exhibition of her disgust and leaves.

ALFIE

Nobody would envy me if they knew how I feel inside. How about you, people are really responding to your film?

GEMMA

My film? What happened to your nitpicking arguments?

ALFIE

I can't be bothered to argue no more.

GEMMA

People are responding, but...I've got these strange uncomfortable feelings.

ALFIE

What do you think they are?

GEMMA

Feelings.

PRISCILLA (35) struts their way in impossibly high heels. Tight lips, tight foreheard and sharp eyes. She claps her hands twice.

PRISCILLA

Guys, guys, listen up and listen well. You're on in five. Let's walk and talk.

INT. TV STUDIO, HALLWAYS - NIGHT

Gemma and Alfie do their best to keep up with Priscilla's swift pace.

PRISCILLA

Now, you remember what we talked about?

ALFIE

Not to be myself.

PRISCILLA

Crucial though that is, I was referring to the releasing of the footage.

GEMMA

You're sure about this?

PRISCILLA

I've been in P.R. for twenty-three years and never slept with anyone who wasn't attractive or richer than I am to get ahead. I know what I'm talking about. You make a show of handing over that tape on live TV, showing that footage that the whole world wants to see, here, tonight, and you won't regret it. People will talk about it for years to come.

GEMMA

You think it'll really get people going?

PRISCILLA

I make ten percent of everything you make. You do this right and with that resulting ten percent I could buy these shoes in black.

ALFIE

Will it help make a girl like me again?

PRISCILLA

It'll buy you the surgery to improve your chances.

INT. TV STUDIO, DAMIEN DENVER STAGE - NIGHT

Alfie and Gemma are sat in matching arm chairs. Damien sits behind a desk, in front of a mock up of the city skyline at night.

ALFIE

So that was it. We couldn't finish the film we set out to make.

GEMMA

But by then all the 'making of' stuff I'd been uploading had seemed to strike a chord with people.

DAMIEN

I understand there's quite a demand to see the actual footage which shows how Stan died?

GEMMA

That's right. Til now we've released every stunt except for the...well, you know.

DAMIEN

Any chance we might get to see that final, fatal stunt?

Gemma and Alfie exchange glances before Alfie seeks out Laura in the audience. Their eyes meet briefly and he looks away.

GEMMA

You want to see the last thing we ever shot with Stan, his final moments?

DAMIEN

Come on, we're salivating here.

Gemma reaches into her purse and pulls out a small DIGITAL TAPE. The audience applause - all except Laura and Tommy Lee.

Damien makes a show of accepting the tape.

Laura quietly wheels herself out.

Damien then passes the tape back over his shoulder to a CREW MEMBER who runs backstage with it.

DAMIEN

We'll get that up on the screen behind us in the next few

(MORE)

(CONTINUED)

DAMIEN (cont'd)
moments. So, while we're waiting for that...Alfie, do you have a girlfriend at the moment? I'm sure the offers are pouring in despite your appearance?

Alfie once again looks for Laura, finding only an empty space.

DAMIEN
I mean, you guys must have everything you ever wanted now, huh?

GEMMA
Almost everything.

DAMIEN
You mean something is missing?
What could that be?

GEMMA
I want to see how Death of a Stuntman affected people. I want to see if my work moves people. If people will remember it. I want to see the emotional impact that this last installment will have.

DAMIEN
Well you're about to find out.
Excited?

GEMMA
Extremely. See, I asked if you wanted to see Stan's last moments on film?

DAMIEN
That's right.

A FLAT SCREEN slides down towards the stage silently. The screen is blank for now.

GEMMA
Can I ask you something, Damien?

DAMIEN
Of course.

GEMMA
When did it stop being ok for people to receive praise in exchange for things like actual talent, skill, professionalism or
(MORE)

GEMMA (cont'd)
quality of character? What
happened to the good old days
when people were famous and well
liked for being good at
something?

The audience boos.

DAMIEN
What is this?

GEMMA
This is Stan's last moment on
film; his final interview before
the battery on my camera died.
There never was any footage of
his death. This is us telling you
to go fuck yourself.

The boos intensify.

BACKSTAGE

Priscilla watches from the wings. While her face remains stoic, her eyes burn with a monstrous intensity and her lips tighten just a little.

INT. TV STUDIO, DAMIEN DENVER STAGE - NIGHT

DAMIEN
But your film is a success. Isn't
this what you've always wanted?

INT. TV STUDIO, PUBLIC ACCESS CORRIDOR - NIGHT

Laura passes by a small security desk. The GUARD has his feet up and his eyes on a small portable TV, watching the Damien Denver show. Alfie continues...

ALFIE
I don't care if people like me,
hate me, envy me or pity me.
There's only one person who I
care about and she fully deserves
to hate me. But Laura, I love
you, and I hope I haven't fucked
this up for good.

INT. TV STUDIO, DAMIEN DENVER STAGE - NIGHT

ON THE SCREEN: Stan is sat outside a pub, sipping a beer and talking to Gemma.

ON STAGE: Alfie and Gemma stand and starighten their clothes.

GEMMA

See if it moves you. Think people will remeber it?

The pair are booed as they exit the stage.

ON THE SCREEN:

GEMMA (TV/O.C)

What is your heart telling you?

Stan gazes into the distance in search of his answer. He smiles and takes a deep but relaxed breath.

STAN (TV)

My heart? My heart is reminding me of why I chose this in the first place -

The fickle audience becomes enraptured.

INT. HOSPITAL, ICU - NIGHT

A burned and bandaged Johnny Steele comes to in a hospital bed, roused by the sound of Stan Stunt's voice on TV.

His charred eyelids flutter and his bloodshot eyes go to the TV in the corner.

Oblivious to Johnny's consciousness, Scarlett Black and a DOCTOR kiss passionately. Two POLICEMEN close in on Johnny.

POLICE

Mister Steele, we'd like to speak with you.

STAN (TV)

I didn't become a stuntman for spite. It wasn't for fame. Not for money...

INT. TV STUDIO, HALLWAYS - NIGHT

Alfie loosens and tosses away his tie. Gemma removes her highheels and continues barefoot. They are soon pursued by Priscilla.

PRISCILLA

Ok, damage control. Maybe we'll get lucky; a school shooting or a natural disaster could steal the headlines and everyone will forget this ever happened.

Gemma stops in her tracks and turns around, pointing a finger at Priscilla.

GEMMA

You know, you remind me a lot of someone I used to know.

She smiles, turns back and carries on walking, leaving Priscilla to question the comment.

INT. TV STUDIO, DAMIEN DENVER STAGE - NIGHT

We PUSH IN on the screen as Stan speaks to the on-screen Gemma. To us.

STAN (TV)

It wasn't to leave some great legacy. It was to make people smile, make people laugh, cheer, squirm; simple pleasures that we've come to take for granted.

Damien is left mortified. The curtains close on him and he buries his face in his hands.

EXT. TV STUDIO, CAR PARK - NIGHT

Gemma and Alfie head for Gemma's car.

ALFIE

Think I can get a lift? Don't think I'll be getting a ride with Laura any time soon.

TOMMY LEE (O.C)

Hey, wait up.

Tommy Lee jogs their way.

TOMMY LEE

You forget about me?

(CONTINUED)

GEMMA

Momentarily. Sorry your wish never came true, doesn't look like this'll be your big break into acting.

TOMMY LEE

You're wrong, my wish did come true.

GEMMA

What'd you wish for? That people would turn against us and hate us? That I'd lose my job and have no income?

TOMMY LEE

I wished that when the time came, you'd do the right thing.

They kiss.

GEMMA

At least now I'll have the time to write that romance novel I've been thinking about.

TOMMY LEE

That right?

GEMMA

Yeah. The idea came to me in a dream.

They go in for another, longer kiss.

CAPTAIN SCUM

Hey.

Captain Scum and Rhonda approach, their arms around each other and Adam walking between them. Alfie figures it out quickly.

ALFIE

You're together too now?

RHONDA

That's right. I've always had a thing for hairy, over-weight violent bikers.

CAPTAIN SCUM

And I prefer brunettes, but Rhonda makes a wicked eggs benedict.

RHONDA

(Patting Adam on the head)

We've also filed an application
for adoption.

CAPTAIN SCUM

We figured any woman who leaves
her child with a bunch of
strangers for weeks on end isn't
fit to be a mother.

RHONDA

Cut a long story short, Adam's
birth mother has benefited from a
boost to her finances.

CAPTAIN SCUM

And I have to start saving for a
new bike.

ADAM

You promised me one with a side
car.

RHONDA

Come on, lets get a hotel room
and screw.

ADAM

You promised me the top bunk.

The trio head on their merry way.

ALFIE

Ok, I'll see ya.

Alfie stuffs his hands in his pockets and heads for home.
Gemma and Tommy Lee get in the car and drive away.

INT. TV STUDIO, DAMIEN DENVER STAGE - NIGHT

Damien sits alone, hunched under a single spotlight,
smoking a cigarette. All the overhead lights come on with
a loud 'thunk'.

Loud, fast footsteps. RUPERT, the network president
strides towards Damien.

RUPERT

What have I told you about
smoking in the building David?

DAMIEN

Its Damien, sir. As in the Damien
Denver Show.

Cigarette ash falls to the carpet.

RUPERT

I'll deduct the price of a new carpet from your salary. That was some stunt you pulled tonight.

DAMIEN

Thanks.

RUPERT

It wasn't a compliment, Drew.

DAMIEN

Damien, sir.

RUPERT

I've got an in-tray full of applications from pricks every bit as nauseating as you, all wanting their own primetime shows. Turn up next week and you'll find yourself replaced by a Man and His Dog Act - with a twist of an adult nature. And you...you'll be playing the toilet brush in dramatic reconstructions of missing goldfish in When Pets Go AWOL.

Rupert storms away.

EXT. CITY STREET, BUS STOP - NIGHT

Alfie waits for the next bus. The gentle squeek of a turning wheel can be heard.

LAURA (O.C)

Hello Alfie.

ALFIE

Laura? What are you doing here?

LAURA

Waiting for a bus, like you. I don't have a car remember.

ALFIE

I want you to have something.

He takes something from his wrist and places it in her palm. It's his 'NARCISSIST' bracelet.

LAURA

Thanks. A rubber bracelet. That'll make up for losing the last parent I had.

ALFIE

Nevertheless, I want you to have it.

LAURA

Why?

ALFIE

Because I have no good reason to love myself, or even like myself. I never did anyway. But you have every reason to love yourself. You are a good person.

LAURA

So you love me, huh?

ALFIE

You saw? I thought you'd left?

LAURA

You could have told me in person.

ALFIE

I've never done anything in person. Make ups, break ups. Even quit my paper round by email. Damn shame as its looking like I'm gonna need that back.

LAURA

I appreciate those things you said.

ALFIE

Does that mean you love me back?

LAURA

Despite my better judgement, yeah. I think I might.

TV SCREEN:

Stan wraps up his interview with a smile;

STAN (TV)

So to quote somebody who said something at some point somewhere; the price of success is hard work, dedication to the task at hand, and the determination that whether we win or lose, we have applied the best of ourselves.

The screen goes black save for the final flashing image of an empty battery. Static fills the screen.

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95.

THE END.