

The Passing
By
Peter Boydell

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peter.boydell@hotmail.co.uk

1 INT. PACKED COMMUTER TRAIN - MORNING 1

Propped by the hand-rail, nestled amongst tailored coats and between leather cases - the manicured, right-hand of MAN holds open the last paragraph...

'Along their body, labyrinthine arrangements of the universe itself. Plans and atlases. Of a secret which could not be re-made. Nor be put back. In their low vale abode, every thing was born afore man and brimming with magic.'

THE END'

MAN's hand closes the book contemplatively - 'The Path' Connor Mackinley - and we glimpse an elegant watch.

CONDUCTOR O.S.
*Next station stop is Central.
Please mind the gap at the
platform.*

The rail wheels SCREECH to a stop.

2 INT. TRAIN STATION PLATFORM - DAY 2

Train doors HISS open.

In shots not dislike the opening of Hitchcock's 'Strangers On A Train', anonymous pinstripe suit trousers, knee-length skirts, thick denier tights, winter heels and brogues teem over the aluminium sill onto the platform.

MAN's legs are the last to exit. But for 'The Path' in his hand he is no different from the next. We follow his footsteps along the platform.

Walking away from the camera, he exits the station and...

3 EXT. TRAIN STATION APPROACH ROAD - DAY 3

... continues outside along the station approach.

He picks up a coffee at a kiosk and drops the plastic spoon into the bin by his feet.

He walks on. We track with his legs along the street. From this low perspective, we see three homeless people he passes at their eye level:

GINGER MAN must have been seriously liquored-up to graze his face like that. A sign above his pot reads, 'need £ for A YOCHT'

DOG WOMAN is as resigned and matted as her long-suffering Alsatian, slumped on a mattress.

CRAZY MAN must have crashed the DeLorean and found that

(CONTINUED)

wooden slide whistle as he clambered from the wreckage. He ponders it sitting on a plastic bread crate.

He approaches a fourth homeless person, BOOK MAN, who is just about to finish Madame Bovary. His shoes are bound with string but there's a wisdom through the all the hair.

MAN hands BOOK MAN 'The Path' as he passes and he continues to walk along the street away from the camera and into the distance - absorbed into the other suits.

BOOK MAN welcomes the book, smiles and privately extends much genuine gratitude and humility to the back of the disappearing, MAN.

He grabs a pen and begins to write fastidiously in a well worn writing pad.

FADE TO BLACK

4 INT. TRAIN STATION PLATFORM - DAY 4

Over black we hear rail wheels SCREECH to a stop.

Train doors HISS open.

MAN's legs are last to exit. Today he carries, 'I'm Too Old For This' by Connor Mackinley.

We follow his footsteps along the platform, out of the station and...

5 EXT. TRAIN STATION APPROACH ROAD - DAY 5

... up the approach. He gets his coffee. Drops his spoon into the bin. Walks on.

GINGER MAN's grazes are healing but he wears a fresh black eye. DOG WOMAN and her Alsatian are asleep in a mix of a pissy mattress and last night's dinners. CRAZY MAN is failing to play 'Entrance Of The Gladiators'.

Further on, BOOK MAN is finishing 'Anna Karenina'.

MAN hands BOOK MAN, 'I'm Too Old For This' and passes again into the distance and into anonymity.

BOOK MAN welcomes the book, smiles and offers the same gratitude.

He places 'I'm Too Old For This' on top of , 'The Path' to his side.

He reaches for his pen and worn pad to write.

O.S. rail wheels SCREECH to a stop and we cut to black.

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EXT. TRAIN STATION APPROACH ROAD - DAY

6

FADE IN

MAN Walks up the approach. At the coffee kiosk, MAN routinely drops his spoon into the bin and walks on with copy of 'Elegant Mares' by Conor Mackinley.

GINGER MAN's grazes have gone - his black eye's fading but his other eye is newly swollen. DOG WOMAN sleeps but her Alsatian is gone. CRAZY MAN is manically wide-eyed and catatonic - rocking back and forth.

BOOK MAN is finishing 'Don Quixote'.

MAN's legs slow to a stop by BOOK MAN.

From MAN's POV we see the book handover - 'Elegant Mares'.

A GLANCE: OUR POV SIMULTANEOUSLY TILTS, PANS AND ZOOMS TO FOCUS ON THE TWO BOOKS THAT STILL SIT NEXT TO HIM, SEEMINGLY UNREAD, AND THEN BACK TO THE ORIGINAL POV.

BOOK MAN moves to comment but before he speaks MAN walks on and is lost to the crowds of legs. Whatever is to be said is not yet said.

BOOK MAN puts 'Elegant Mares' atop the other books. Once more he reaches for his worn pad and pen to write.

O.S. rail wheels SCREECH to a stop and we cut to black.

7

EXT. TRAIN STATION APPROACH ROAD - DAY

7

FADE IN

MAN walks up the approach. He drops his coffee spoon into his favourite bin. He takes his familiar walk one more time - 'The Bridge' by Conor Mackinley in his book hand.

GINGER MAN has no bruises or cuts for the first time. DOG WOMAN noses her new dog. CRAZY MAN is now sharing his bread crate with CRAZY WOMAN - a duo.

BOOK MAN is finishing, 'To Kill A Mocking Bird'.

From MAN's POV: The book handover - 'The Bridge'.

BOOK MAN's warm smiling eyes beam like love portals deep into the lens and through the screen. The camera holds. He passes his worn and filthy writing pad to MAN. MAN's hand hesitates but does take it, albeit with some counteraction.

Man walks on and disappears into suited society.

BOOK MAN places the 'The Bridge' on his growing pile.

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EXT. GRAND OFFICE BUILDING - DAY

8

Walking, MAN tosses the worn pad to a bin. His legs continue up the stairs to a grand office entrance where once more he vanishes to anonymity.

As the pages of the worn pad blow open in the breeze, we see what is hand-written inside; "'Children Of God' A Novel By Connor Mackinley."