

**. SPLICE**  
**by**  
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Key: CN: Cinematographic notes  
SN: Sound notes

1:1: Roaming POV  
INT. PARTY - EVENING

CN: soft focus. Dark lighting. Roaming camera NOT smooth.  
SN: music playing in background, from party. Loud bass, muffled.  
General hubbub of a party. We go down a flight of stairs, beer cans everywhere. People. Guys wearing suits, girls in dresses. A couple by the door.

FADE TO BLACK.

TITLE: AHMED AND MEHMET FILMS PRESENT

1:2: Roaming POV

FADE BACK TO PARTY.

CN: Only excusable use of whip panning. Drunken head movements?  
We go into the living room. More people, someone asleep in the corner, people talking, dancing - it's a party.

FADE TO BLACK.

TITLE: AN ILLIMMS PRODUCTION

1:3: Roaming POV  
FADE BACK TO PARTY.

SN: Noise captured behind camera. Sounds from house. Garden quiet.  
We go out into the garden, more people. An empty champagne bottle on the grass. Someone passed out next to it.

FADE TO BLACK.

TITLE: A SAM BARON FILM

1:4: Roaming POV  
FADE BACK TO PARTY.

Down the garden passage, and out into the forecourt. A car. Two people inside. In the background we can hear the noise and music of the party. More important is the sound of the car, as it bounces up and down.

CUT TO:

1:5: Static long-shot on car  
EXT. CAR - CONTINUOUS  
CN: angle where garden passage cannot be seen, only car.  
Hold for 2-3 bounces of car.

CUT TO:

1:6: Roaming POV (cont 1:4)  
We slowly move towards the open window, but just as we are about to see inside, a bra hits the lens.

CUT TO:

BLACK.

TITLE: .SPLICE (Or alternate title).

RADIO

Well, I hope you've enjoyed the show today, and now I'll leave you with the undeniable king of Sunday morning radio, Mr. Mike Peters! Over to you, Mike!

Theme music plays.

CUT TO:

2:1: Static dashboard shot  
INT. CAR - MORNING.

It's the same car from the night before. Jake is driving. He has a goatee. In the passenger seat is Ash. Behind him is Jez. Behind Jake is Matt. All four are in their black suits from the night before. All look a mess. Jake glances up at rear view mirror.

CUT TO:

2:2: Pan following car  
EXT. CAR - CONTINUOUS.

We see the car slow down, and park by the side of the road.

CUT TO:

2:3: Static dashboard shot  
INT. CAR - CONTINUOUS.

Jake reaches over to the radio, which is still playing.

2:3CU1

C.U. RADIO: Jake turns up the volume very loud.

RADIO

Wakey-wakey, rise and shine! It's  
10:00am and it looks to be a great  
day.

Not surprisingly, his three friends all sit up sharply,  
each wondering what's up. Jake turns the radio off.

JAKE

Nice rest, boys? Thought I might  
have to wake you if you slept any  
longer..

JEZ.

Fuck you. What time is it then?

JAKE

Morning.

Silence for a little bit.

JAKE (cont'd)

Good night then, fellas?

ASH

Don't start.

JAKE

Oh, what happened to you then?

Brief pause.

2:4: Angle Ash

From driver's seat. Ash looks pointedly ahead.

CUT TO:

2:5: Static dashboard shot

MATT

I can't tell you how fucking  
much my head hurts. I must've  
dr-

Ash butts in.

ASH

Why did she fucking turn me down?  
It just fucking pisses me off.

No one knows who he's talking about.

2:6: Angle Ash  
From driver's seat.

ASH (cont'd)

Fucking hell!

He kicks the glove compartment. It opens.

2:6CU1  
C.U. GLOVE COMPARTMENT: A G-string.

ASH (cont'd)

Oh.

Jake turns and looks. His eyes go wide. Something's up.

2:7: Swift handheld move up into Jake's face.

CUT TO:

2:8: Pan following car  
EXT. CAR - CONTINUOUS.

Speeded up footage of the car speeding off.

CUT TO:

3:1: Static long-shot out of 1<sup>st</sup> floor window on road  
EXT. JAKE'S GIRLFRIEND'S HOUSE - SOON AFTER.

The car rolls into shot and stops. Jake gets out, G-string in hand. He marches up the path, to the door. He knocks on the door.

CUT TO:

3:2: Static POV: inside front door  
His girlfriend opens the door, to find Jake grinning, holding up a G-string. She slaps him. She slams the door.

CUT TO:

3:3: Roaming over shoulder: towards door  
End of door slam.

CN: How this works - see start of door slam from inside.  
As soon as door is closed enough to not see inside from outside, cut to outside shot.

Jake walks back to his car, rubbing his cheek.

CN: Follow Jake back to car with roaming shot

The boys in the car are all grinning at him. Jake climbs into the car. AS HE IS CLIMBING IN

CUT TO:

3:4: CU Jez's face, looking at Jake getting in.

INT. CAR - CONTINUOUS

JEZ

Jake? I was gonna say before.  
Annie wasn't there last night.

CUT TO:

3:5: From passenger seat. Body shot of Jake finishing climbing into car

Jake closes the door.

JAKE

You coulda told me that earlier!  
Fucker.

He throws the G-string at Jez.

CUT TO:

3:6: CU Jez's head

Jez peels it off his face. He peers closer at it.

P.O.V. JEZ: Inside the G-string is written:

If found, please return to:  
"SEXY SUSIE"  
74 GRANTCHESTER MEADOWS

CUT TO:

3:7: CU Jez's head (cont 3:6)

Jez is holding up the G-string for Jake to see.

JEZ  
Uh . . . . . Jake?

CUT TO:

3:8: Static long shot out of 1<sup>st</sup> floor window on road.  
EXT. CAR - CONTINUOUS.

Silence. Suddenly, the car un-parks, and screeches off down the road.

RADIO  
It's set to be a lovely day  
today, sunshine in all areas,  
with temperatures reaching 37°.

CUT TO:

4:1: Static long-shot from opposite house  
EXT. WHOREHOUSE (SEXY SUSIE'S) - SOON AFTER.

Car comes into shot. The car parks. All four exit the car.  
SN: Sleazy music

CUT TO:

4:2: Roaming torso shot (moving backwards with Jake)

JAKE  
Okay, let's make this quick.

CUT TO:

4:3: Static long-shot from opposite house

The four guys get out of the car, and strut down the path, Jake leading, G-string in hand.

CUT TO:

4:4: Static over Jake's shoulder

He goes to knock on the door, when it is opened for him. Cindy, Susie and Jen are standing in the doorway

CINDY  
Hello, big boy!

SUSIE  
Remember me?

The guys are speechless. Jake holds up the G-string. Susie snatches it off him.

SUSIE (cont'd)  
Oh, so you do remember!

Pause.

Anyway, Jakey-pie, I thought it'd be fair to let you know that I've got a video of the two of us...

CUT TO:

4:5: POV Susie

JAKE  
(blank stare)

CUT TO:

4:6: Static over Jake's shoulder (cont 4:4)

SUSIE (cont'd)  
from last night?

CUT TO:

4:7: POV Susie (cont 4:5)

Pause.

JAKE  
..what!?

CUT TO:

4:8: Static over Jake's shoulder (cont 4:6)

SUSIE

I need a favour from you, or  
that tape goes straight to  
your precious girlfriend.

4:8CU1:

C.U. POV JAKE, on Susie's eyes

Susie's eyes flash.

CUT TO:

4:9: Static medium shot. Profile on Jake and Susie.

JAKE

What kind of favour?

She leans over, and whispers in his ear.

4:9CU1:

C.U. JAKE'S FACE

He goes wide-eyed.

CUT TO:

4:10: Static over Jake's shoulder

SUSIE

The switch is at 6:00 tonight.

4:10CU1:

C.U. KNEE LEVEL - briefcase switch  
She hands him a suitcase.

CUT TO:

4:11: Static over Jake's shoulder

Cindy, Susie and Jen are smiling in the door.

CINDY

Bye-bye, Jakey-pie.

They laugh, then slam the door.

CUT TO:

5:1: Static roadside  
EXT. CAR - SOON AFTER.

The car swishes past camera.

RADIO  
There'll be a warm sea breeze  
coming in later on this afternoon.

CUT TO:

5:2: Static dashboard shot  
INT. CAR - CONTINUOUS.

They are sitting in silence.

MATT  
Jake? What did she whisper  
To you? Where are we going  
Tonight?

No reply.

JEZ  
Jake?

No reply.

ASH  
Jakey-pie?

5:2CU1  
C.U. REAR VIEW MIRROR. Jake's eyes.  
Jake glances at him. He mumbles something.

ASH (cont'd)  
What's that?

JAKE  
We're going to a drug deal.

JEZ  
Whoa, Jake - what?

JAKE  
You heard me.

JEZ  
You can't be serious?

JAKE

Yup.  
Pause.

MATT  
Where?

JAKE  
Some car park.

MATT  
When?

JAKE  
Weren't you listening?

MATT  
Oh, right, 6:00, yeh.

Pause.

MATT (cont'd)  
  
What're we gonna do 'til  
then?

Everyone else shrugs.

CUT TO:

5:3: Long shot - car speeding away from camera  
EXT. CAR - CONTINUOUS.

The car speeds off.

RADIO  
...roads are looking clear, no  
major traffic jams, should be  
plain sailing for all of you out  
there in your cars!

CUT TO:

5:4: Long shot - car approaching camera

CUT TO:

5:5CU1:  
C.U. Jez's face (from Matt's position)  
Jez is babbling madly at Matt

CUT TO:

5:6: Static shot of back seats  
Matt is bored out of his skull. Jez is still babbling.

5:7CU1:  
C.U. Jez's face (from Matt's position)  
Jez's babbling keeps going.

5:8: Static shot of back seats  
Matt shifts from side to side, ignoring Jez. Jez is still babbling.

5:9CU1:  
C.U. Jez's face (from Matt's position)  
Jez's babbling keeps going. He suddenly stops and grins at Matt.

5:10: Static shot of back seats  
Matt is asleep. Jez is just sitting there grinning at Matt.

5:11: Static shot - car swishes past camera.

RADIO CALLER

...the ring road is hell, we've  
been stuck without moving for about  
30 minutes now...

RADIO

Thanks for that Brian, we'll be giving  
you an update on the roads in a couple of  
minutes..

CUT TO:

6:1: Long shot - from inside car, open window, to front  
of McDonalds  
EXT. McDONALDS - SOON AFTER.

SN: Upbeat music

Jake walks out rubbing his face, where he's been slapped,  
followed by the others.

JUMP CUT:

6:2: Long shot - from inside car, open window, to front  
of pub

EXT. A PUB - MIDDAY

Ash walks out rubbing his face, where he's been slapped, followed by the others.

JUMP CUT:

6:3: Long shot - from inside car, open window, to front of Starbucks

EXT. STARBUCKS - 2:00

Matt walks out rubbing his face, where he's been slapped, followed by the others.

JUMP CUT:

6:4: Long shot - from inside car, open window, to front of Gap Kids

EXT. GAP KIDS - 4:00

Jez walks out rubbing his face, where he's been slapped, followed by the others. Turns.

6:5: Roaming shot: fast roam into Jez's face  
He looks at the others.

SN: Music stops

JEZ

What? I only asked if I could  
feel her tits!

CUT TO:

6:6: Long shot - from inside car, open window, to front of Gap Kids (cont 6:4)

SN: Music starts

The others are not convinced. They carry on walking back towards car.

CUT TO:

7:1: Static dashboard shot  
INT. CAR - LATER

JAKE

I guess that was a bad idea  
after all.

Silence.

Jake glances at his watch.

7:1CU1

C.U. WATCH - 5:00

JAKE

Okay guys. It's time!

CUT TO:

7:2: Long shot - car speeding away from camera  
EXT. CAR - CONTINUOUS.

Car speeds off.

8:1CU1

C.U. RADIO

RADIO

All in all, a bright, sunny  
day. Over to you, Mike.

CUT TO:

8:2: Static dashboard shot  
INT. CAR - CONTINUOUS.

The guys are sitting in silence in the car.

RADIO (con't)

Well, thanks Graham. In local  
news, the naked body of a 12  
year old boy was found in some  
woods in Gilford this morning,  
by a man out walking his dog.

JUMP CUT: THE GUYS ARE NOW IN NEW POSITIONS. IT IS  
MARGINALLY DARKER OUTSIDE.

RADIO (cont'd)

That was Dr Morgan Beachwood  
on the current situation with  
great Elms in the South of  
England.

JUMP CUT: THE GUYS ARE NOW IN NEW POSITIONS. IT IS  
MARGINALLY DARKER OUTSIDE.

RADIO (cont'd)

All in all, a thoroughly

enjoyable performance, and it's  
on every night this week.

JUMP CUT: THE GUYS ARE NOW IN NEW POSITIONS. IT IS  
MARGINALLY DARKER OUTSIDE.

RADIO (cont'd)

Now I'll leave you in the very  
capable hands of DJ STEADY EDDIE.

8:1CU2

C.U. RADIO: JAKE SWITCHES IT OFF

JAKE

Relax, boys - it's gonna be fine.

CUT TO:

9:1: Pan following car  
INT. CAR PARK - CONTINUOUS.

SN: Prominent tyre noises

The car drives in, and pulls to a stop, next to another  
car. They get out, and walk towards the lift, Jake with a  
briefcase.

CUT TO:

INT. LIFT - CONTINUOUS.

9:1:1: Jake, thinking.

9:1:2: WIDE SHOT - They get out of the lift, and walk  
towards the other two people, Jake in the lead, briefcase  
in hand. (past the camera)

CUT TO:

9:2: Static long shot on group

SN: Dramatic music

He places it on the floor between the two groups. DeVito,  
a short man in an overcoat which is too big for him,  
places another beside it, and takes the other one. He  
hands it to his boss. He is seriously sweating.

CUT TO:

9:3: Static behind briefcase

The boss opens up the briefcase (we don't see the money,  
but it's assumed), pauses and then closes the case.

CUT TO:

9:4: Roaming - slow rotation walk around back of Boss

CUT TO:

9:5: Medium shot - body Devito  
Nervously, he pulls out a gun and points it at Jez.

CUT TO:

9:6: C.U. lower half of boss's head  
We see the side of his head, as he nods.

CN: SLOW ZOOM/PULL FOCUS ONTO DEVITO

DeVito shuffles nervously.

CUT TO:

9:7: Static Boss POV  
Jake crouches down, and places the new briefcase on the floor in front of him. It is full of bags and bags of cocaine. He looks up at boss and gulps.

CUT TO:

9:8: medium/close Devito - head and torso  
Devito is really really tense.

9:8CU1

C.U. HIS GUN: finger tightening on trigger.

CUT TO:

9:9: C.U. on Jez's eyes

9:10CU1

C.U. JEZ POCKET. Slow motion. Jez reaches into pocket.

9:10CU2

C.U. DEVITO: eyes go wide

9:10CU3

C.U. GUN: Devito pulls trigger.

SN: Music cuts out.

9:10CU3

C.U. THE BOSS: eyes flick left, alarmed.

CUT TO:

9:11: Bullet POV

We follow the speeding bullet rushing towards Jez, from just behind the bullet. We see him holding something inoffensive in his hand. Look of sheer panic on his face. Just as it's about to make contact...

9:12: Full shot: Briefcase

ANGLE: THE BRIEFCASE FULL OF COCAINE.

Blood spatters onto the bags of cocaine.

CUT TO:

BLACK.

ROLL CREDITS.