

The Passendropper  
By John-Paul Kamath

**PAGE ONE (five panels)** The first panel is a widescreen, page long, panel placed at the top of the page. The remaining panels below it are four equal sized, two by two squares reading left to right top to bottom. However, make the fifth panel slightly smaller to give it some emphasis.

**Panel 1.**  
EXT. CITY -NIGHT

Place the camera in a helicopter which is circling the city for an establishing shot of a busy city at night. Tall buildings brush the clouds, speckled with square pieces of light from a few windows where business still goes on. Streetlights and neon signs pepper the streets below. The few roads we can make out are crammed with pods of cars beaming their headlights like some expensive brooch on an evening dress.

CAP: BEAUTIFUL THINGS ARE SHALLOW.

**Panel 2.**  
INT. BAR - NIGHT

Mid shot of an army of customers at the bar counter. The one barman clearly out of his depth. Glasses raised high in celebration of the weekend, beer swilling from the top. Genuine merriment on people's faces.

CAP: UNCULTURED,

**Panel 3.**  
INT. DISCO - NIGHT

Worm's eye view of the dance floor at peaktime. Men and women kicking up their heels. Disco lights managing to beam through the few gaps left between people.

CAP: WITH HOLLOW PERSUITS

**Panel 4.**  
INT. BEDROOM -NIGHT

Close up shot of two hands clasping each other, through the gaps between each's fingers. Lover's in an intense embrace. One masculine (larger, more hair -on top) the other feminine (long nails, slimmer - below). If possible try and work in the headboard of the bed or a bedknob in the corner.

CAP: AND WITH VERY LITTLE TO SAY.

**Panel 5.**  
EXT. SUBWAY ENTERANCE - NIGHT

Close up of our main character's (from here on called **Jim**) feet descending a staircase. The staircase and feet are in the foreground, while in the background are a side railing and a sign reading "SUBWAY" with an arrow indicating in the direction that Jim's feet are walking towards.

CAP: LIKE I SAID...

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**PAGE 2 (7 panels)** Like page 1, we have 1 broad page wide panel at the top. But with a 3 by 2 grid below it.

**Panel 1.** Wide shot. Jim is standing in front of a ticket booth facing us. Place the camera on the inside of the ticket booth (i.e from the POV of the ticket seller). The ticket booth is square with an arch made of glass in the centre. Jim is looking down, his face weary as he withdraws a bill from his wallet.

JIM: SINGLE TO GREEN PARK.

CAP: ...SHALLOW.

**Panel 2.** Shot of our guy passing through the ticket barrier. The barrier is up to waist height and is made up of three poles arranged in a triangular arrangement. You could easily jump over it, but Jim inserts his token and walks through.

CAP: TODAY'S HAD ITS SHARE OF OBSTACLES

**Panel 3.** Medium side shot of Jim travelling down the escalator.

CAP: LIKE MOST...

**Panel 4.** Reverse shot . The camera is placed behind Jim, (as if from the POV of someone standing behind him) as the escalator takes him down. We see the back of his head and shoulders in the foreground. In the background, ahead of him, at the foot of the escalator we see an archway leading out on to the platform. Above the archway is a sign "TO TRAINS".

CAP: ...I'M GLAD TO SEE THE BACK OF IT.

**Panel 5.** High angle shot looking down on Jim as he walks under the archway onto the platform. At the extreme right of the panel show three young hoods, facing each other , deep conversation.

CAP: PROBABBL Y CATCH SOME TV BEFORE LETTING THE SHEEP JUMP FENCE.

**Panel 6.** Head shot of him standing on the platform. His head is turned looking in the direction of the tunnel. In the foreground we see the tunnel, the headlights of the train beaming through the darkness. We also see the three hoods on an otherwise empty platform.

CAP: MIGHT CATCH SOME FRAISER, FRIENDS,

**Panel 7.** Medium shot of the three hoods. Still talking to each other, minding their own business, but still looking menacing. In the right corner of the panel we begin to see the front of the train emerging from the tunnel.

CAP: OR COPS.

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**Page 3 (6 panels)** Two, page long, wide screen panels followed by a 2 by 2 grid below them.

**Panel 1.** Worm's eye view of Jim's feet walking towards us and away from the three hoods. To the right of the panel we see that the train has full emerged from the tunnel speeding towards us.

CAP: I MAY BE WRONG ABOUT THEM, BUT I'M STAYING ALIVE ALL THE SAME.

**Panel 2.** Bird's eye view of Jim still walking away, but having put some distance between him and the hoods. He is now at one end of the platform while the hoods are at the other. The hoods have stopped their conversation, their gaze noticing that Jim is walking away from them. The train has now fully emerged from the tunnel and has covered 3/4 of the track which lays parrell to the platform.

CAP: HOPEFULLY THEY WON'T TAKE OFFENCE TO ME PUTTING A LITTLE DISTANCE.

**Panel 3.** Side shot of Jim with the front of the train having come to a complete stop, the front end facing us. The doors of the train open.

CAP: I BOARD QUICKLY ALL THE SAME

**Panel 4.** Shot of Jim inside the train standing and surveying the carraiage. The doors of the train still open. To his left are two empty seats.

CAP: AN EMPTY CARRIAGE IS A GOOD CARRIAGE.

**Panel 5.** Close up shot of an alarm. It reads "pull in case of emergency."

CAP: FOR AS LONG AS IT REMAINS EMPTY.

**Panel 6.** Same layout and shot as panel 4 except Jim is sitting down in one of the two seats.

CAP: I PLACE MY BETS

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**Page 4 (6 panels)** Two, page long, wide screen panels followed by a 2 by 2 grid below them.

**Panel 1.** Shot of the train doors, wide open, looking out onto an empty platform.

CAP: COME ON. CLOSE DAMMIT.

**Panel 2.** Same shot as panel 1, except the doors are moving together, mid close. Our view of the platform disappearing proportionately.

CAP: YES!

**Panel 3.** Close on the doors, a mere slit of gap before they close - a hand now appears preventing them from closing fully.

CAP: NO!

**Panel 4.** Same shot as Panel 3, except the doors are pulling apart, allowing our unseen passenger on the train.

CAP: WHO ?

**Panel 5.** Close up shot of Jim sitting down. Looking straight ahead. Trying to act normal but clearly worried. To the left of the panel we see the beginning of the mysterious stranger's legs walking into frame.

CAP: I TRY NOT TO MAKE EYE CONTACT BUT...

**Panel 6.** Same shot as panel 5, except that Jim's face is scrunched in response to the body odour of the man walking past him. To the right of the panel we see the thighs of the mysterious passenger pass by Jim.

CAP: ...THAT SMELL. STILL AS LONG AS HE KEEPS...

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**Page 5 (8 panels)** Two square panels at the top, followed by a three by two grid below.

**Panel 1.** Medium shot of Jim, his face staring straight ahead at the reader although looking through the corner of his eyes up at the stranger standing to his left (our right). The stranger's legs have stopped and have turned so that they face us. To Jim's left is an unoccupied armrest which indicates an empty seat.

CAP: ...MOVING.

**Panel 2.** Same shot as panel 1 except that the stranger has just sat down on the seat next to Jim. In response to this, Jim's seat springs up and from here on in Jim's shoulders remain firmly tucked under his ribs.

CAP: GREAT!

**Panel 3.** Jim sitting next to the stranger. Squashed. Only the armrest and the stranger's right leg creeps into the right of the panel.

CAP: I COULD MOVE BUT...

**Panel 4.** Same as panel 3 but change the angle.

CAP: ...IT WOULD BE OBVIOUS...

**Panel 5.** Change angle again.

CAP: ...AND I WOULDN'T WANT HIM TO TAKE OFFENCE.

**Panel 6.** Change angle again.

CAP: WHO KNOWS WHAT HE'S CARRYING ON HIM...

**Panel 7.** Change angle again.

CAP: ...OR TAKING...

**Panel 8.** Change angle again.

CAP: ...OR INTENDS TO TAKE.

By John-Paul Kamath

**Page 6 (6 panels)** Two by three grid

**Panel 1.** C/U of Jim, looking up at the map opposite him, on the side of the train.

CAP: I'LL GET OFF AT THE NEXT STOP.

**Panel 2.** C/U of the map.

CAP: ACTON TOWN. THREE MINUTES AWAY.

**Panel 3.** EXT. of train in the tunnel. Close up shot of the wheels/axels of the train coming to a stop.

SFX: SKREECH!

CAP: WHAT COULD HAPPEN IN THREE MINUTES?

**Panel 4.** INT. Train Shot of Jim sitting. His gaze fixed upwards to the speaker on the train.

SPEAKER (O.C) : SORRY FOR THE DELAY LADIES AND GENTLEMEN. DUE TO A SIGNAL FAILURE UP AHEAD WE WILL BE DELAYED HERE FOR SOME TIME.

**Panel 5.** C/U on the speaker on the train.

SPEAKER: AS WE ARE NOT AT ANY STATION PASSENGERS ARE ADVISED NOT TO LEAN AGAINST THE DOORS.

**Panel 6.** C/U on Jim, mortified at this news.

CAP: I AM A DEAD MAN.

By John-Paul Kamath

**Page 7 (9 panels)** Three by three grid. Again same shot of Jim sitting with subtle differences and or angle changes.

**Panel 1.**

CAP: THEY'LL NEVER FIND MY BODY. HE'LL SEE TO THAT.

**Panel 2.**

CAP: THEY'LL HOLD AN APPEAL FOR WITNESSES TO COME FORWARD.

**Panel 3.**

CAP: BUT NO ONE WILL-

SFX MOBLIE PHONE (OC): BEEP! BEEP!

**Panel 4.**

CAP: HIS MOBILE PHONE?

**Panel 5.**

CAP: HE TAKES IT OUT. IT LOOKS SHINY AND EXPENSIVE. THAT'S REASSURING.

**Panel 6.**

CAP: UNLESS IT'S STOLEN.

**Panel 7.**

VOICE (OC): HELLO. SIMON JONES

**Panel 8.**

CAP: NICE ACCENT. SOUNDS POSH.

**Panel 9.**

VOICE (OC): TONY? HI MATE HOW'S IT GOING?

CAP: NOW THIS IS REASSURING. MUGGERS AND MURDERERS DON'T HAVE A GOOD PHONE MANNER OR CONCERN FOR OTHERS.

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**Page 8 (8 panels)** Two by four panel. Place the camera to the left of the mysterious stranger. In panel 1-7 panel the mysterious stranger's mouth and phone are in the foreground. With Jim sitting beside him, but in the background.

**Panel 1:**

MYSTERIOUS STRANGER: TONY? TONY SLOW DOWN YOU'RE NOT MAKING ANY- CHARLIE CAME ROUND? BUT YOU PAID HIM BACK IN AUGUST DIDN'T YOU?

**Panel 2:**

MYSTERIOUS STRANGER: WHY NOT!?! IS HE STILL THERE? PUT HIM ON? HMM WHAT DO YOU MEAN I CAN'T?... WELL WHERE DID HE GO?

**Panel 3:**

MYSTERIOUS STRANGER: OH TELL ME YOU'RE JOKING. HAVE YOU CHECKED HIS PULSE? YOU GET TWO FINGERS AND- LOOK NEVER MIND JUST GET A MIRROR AND HOLD IT OVER HIS FACE. BECAUSE I SAID SO!

**Panel 4:**

MYSTERIOUS STRANGER: YEAH I'M HERE. IS THE MIRROR FOGGED OVER?

**Panel 5:**

MYSTERIOUS STRANGER: AW NO! THAT'S ALL WE NEED....NO I'M NOT BLAMING YOU!

**Panel 6:**

MYSTERIOUS STRANGER: RIGHT NOW, WHERE IS IT? ERM, I MEAN, CHARLIE? OKAY YOU NEED TO REMOVE HIS WALLET AND HIS CLOTHES. ...NO YOU'RE NOT BEING GAY!

**Panel 7:**

MYSTERIOUS STRANGER: IS THERE A HARDWARE STORE NEARBY? ALRIGHT, PICK UP SOME BLACK BAGS AND SPADES AND I'LL MEET YOU AT YOURS IN THIRTY. ...IT'S NOT MY FAULT THE TRAIN'S BEEN HELD UP.

**Panel 8:** C/U shot of the train speaker.

SPEAKER: THIS IS YOUR DRIVER. THE PROBLEM HAS NOW BEEN RESOLVED. WE'RE NOW READY TO DEPART.

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**Page 9 (7 panels)** Three panels of equal size on the first tier. Below that a two by two grid.

**Panel 1:**

CAP: THE TRAIN MOVES. SO DO MY BOWELS..

MYSTERIOUS STRANGER: WAITAMINUTE, WE'RE MOVING AGAIN. I SHOULD BE THERE IN TEN. YEAH, SEE YOU THEN.

**Panel 2:**

MYSTERIOUS STRANGER: OH, ONE LAST THING. DID ANYONE ELSE SEE CHARLIE COME ROUND? GOOD. THE LAST THING WE NEED IS ANY WITNESSES.

**Panel 3:**

CAP: !

**Panel 4:**

MYSTERIOUS STRANGER: CHARLIE? YOU STILL THERE? BETTER MAKE THAT TWENTY MINUTES. GOTTA TAKE CARE OF SOMETHING.

**Panel 5:**

CAP: I SEE A LIGHT AT THE END OF THE TUNNEL.

**Panel 6:**

CAP: BUT IT'S JUST AN ONCOMING TRAIN...