

THE MOB

By Kris Koster

Version 2.1 - Draft #6
(Final Production Copy)

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"The Mob"January 2010

BACKGROUND & IMPORTANT NOTES

This film forms "Part II" of a seven part film competition organised by Canon USA and Vimeo.

Transcendent Films collaboration intends only to enter Part II (the first such part which is open to filmmakers).

Deadline for submission = 11th February 2010

Production (unconfirmed) = 31st January 2010

For a full list of the judges/resumes who will view this entry: <http://www.vimeo.com/groups/beyondthestill/judges>

To see the first part of this film, created by Vincent Laforet: <http://www.vimeo.com/groups/beyondthestill>

To view the still image which should form the first few frames of our entry:
http://www.vimeo.com/groups/beyondthestill/still_for_next_chapter_lg.jpg

OUR QUEST

To re-interpret or re-create the still image and make a film that 'sees' beyond that image.

PART II - SYNOPSIS

Following the 'moving' trunk in the warehouse, two henchmen transport the heavy object to an office. Inside there are several other members of a gang.

We see the mob collectively staring down at a small boy who, perhaps, may be the owner of the lost bear.

As they contemplate what to do, one of them suggests that they could perhaps force the trunk open. The henchman in control, Paulo, reacts angrily to this suggestion.

The voice of a 'Don' type boss named Antonio suddenly emerges from behind the men. He calmly lights a cigar. Antonio suggests they don't require the key and knows someone who can help. As the gang prepares to leave, Antonio slides an ancient book with a mysterious emblem across the table to Paulo.

The mob load the van with the trunk and transport it to a location outside a tiny, pretty church. There, they abandon the trunk together with the ancient book in front of the church doors. (final still)

CHARACTERS - SPEAKING

PAULO (Michael Redfern) [Confirmed]
 ANTONIO (Ricky Valance) [Confirmed]
 HENCHMAN #1 (Sean Cronin) [Confirmed]
 WITLESS HENCHMAN (Kevin Tyler) [Confirmed]

CHARACTERS - NON-SPEAKING

YOUNG BOY (Nicholas Tallowin) [Confirmed]
 INJURED HENCHMAN (Gary Sardeña) [Confirmed]
 HENCHMAN #2 (Mark Williams) [Confirmed]
 HENCHMAN #3 (J.A. Randall) [Confirmed]

LOCATIONS INT.

(A) Warehouse
 (B) Warehouse Office

LOCATIONS EXT.

(C) Van Loading Area
 (D) Long Open Road
 (E) Small Church

PROPS.

Vintage Steamer Trunk (36" x 23" x 22")
 Ancient Book with Emblem
 White Van
 Fat Cigars
 Matches
 Cigarettes

SET DRESSINGS.

Smart Desk & Chair
 Workman's Lamp
 Large Circle Chair

CREW.

Adam Eisenberg (Producer)
 Kris Koster (Writer/Director) [Confirmed]
 Vincent De Paula (Director of Photography) [Confirmed]
 Kenneth Elliot (Sound Engineer) [Confirmed]
 Sean Cronin (Camera Assistant) [Confirmed]
 Arturo Vilar (Focus Puller) [Confirmed]
 Chris Parker (Gaffer) [Confirmed]
 Ann Jones (Script Supervisor) [Confirmed]
 Trevor Jones (Clapper Loader) [Confirmed]
 Victoria Stringer, Keith Nichol (Location Scouts)

FADE IN:

Track in slowly on the required still image from Vincent Laforet's 'The Cabbie'... We hear footsteps approaching from rear left. (Henchmen are chroma keyed onto still walking into shot). Use walk, reveal frame technique to CUT TO:

1 INT. WAREHOUSE - DAWN 1

The beautiful ornate TRUNK advances away from us, we discover, carried either side by two large HENCHMEN. They take it toward a distant light, an office area deep inside the warehouse.

They leave it some distance away from the office door, nevertheless in view of the office and join others inside.

CUT TO:

2 INT. WAREHOUSE OFFICE - DAWN 2

Staring down at us, several large men loom one by one into view.

After the track, we see the face of a YOUNG BOY sitting in the corner looking up at them. He seems a little upset and bemused at the attention. He is doused in light as if he were being interrogated. He looks sorry for himself. We cut back to the henchmen.

HENCHMAN #1

So, what do we do now?

PAULO has the face of experience etched on his face. He is seemingly the leader of the henchmen. He shakes his head.

WITLESS HENCHMAN

(snorts)

Why don't we just blast the thing open?

Paulo squares up to the man, unafraid. The henchman's expression changes to fear.

PAULO

(angrily)

Do you have any idea what's in that thing?

Paulo nods over to the heavy set INJURED HENCHMAN in crutches. Suddenly a voice appears from nowhere.

ANTONIO

Gentlemen. You know...

The gathering of henchmen part in the middle to reveal a desk. Quietly seated in a large office chair on the other side of the desk, a distinguished looking older man lights his cigar and takes a few puffs. ANTONIO examines his cigar before calmly turning to the men.

ANTONIO (CONT'D)
 You know... we may not need the key after all. I happen to know someone... a friend... who may be able to help.

Paulo thinks, then nods to henchman #1.

PAULO
 Load the van.

HENCHMAN #1
 Right. Fellahs, if you don't mind...

As the men start to leave to load the van, Antonio quietly slides an ANTIQUE BOOK toward Paulo.

ANTONIO
 Paulo, you should take this. It will be needed.

Paulo nods, knowingly, without a word. Antonio turns away, leans back in his chair, and returns to draw on his cigar. Paulo carefully tucks the old dusty book under his arm and turns to exit the office after the men.

ANTONIO (CONT'D)
 Oh, and Paulo?

Paulo stops at the door and turns to Antonio.

ANTONIO (CONT'D)
 Get your kid another bear, will you?

[CUE SCORE]
 Paulo turns to look at the boy still seated on the floor. He holds out his hand for the boy. The child rises and goes to join hands with Paulo. Together, they exit the office leaving Antonio behind.

CUT TO:

3

INT. WAREHOUSE - SUNRISE

3

Aerial or long distance long shot of men in front carrying the trunk towards the warehouse entrance. They walk into the rising sun with long shadows trailing behind them. Paulo and the boy follow them some distance behind.

CUT TO:

4 EXT. VAN LOADING AREA - SUNRISE

4

The doors of the van are opened. The trunk is extremely heavy and it takes two burly men all their strength to lift it into the van. The surreal scene is set against a beautiful sunrise. Paulo looks on with a serious face, firmly holding the child's hand. He glances back behind him for a moment. Antonio can be seen peering grimly out from the balcony of his makeshift office.

One of the henchmen flicks away his cigarette which continues to burn on the roadside as the men get into the van and drive away.

CUT TO:

5 EXT. OPEN ROAD - EARLY MORNING

5

From high in the hills, we see in the far distance, the van as it trundles along a very long winding open road.

(Could include an internal van shot here if we have time of the men as they drive, or the trunk in the back)

CUT TO:

6 EXT. MYSTERIOUS CHURCH - AFTERNOON

6

We emerge from behind some pretty foliage to reveal the henchmen as they closely guard the trunk which sits squarely in front of some large, wooden church doors. The small church looks isolated, but very pretty in serene surrounding.

The black Mercedes door opens and out steps a pair of smart shoes.

Back at the church, Paulo walks past us with the young boy who he leaves with his right-hand man before continuing on toward the trunk.

He quietly reflects before placing the Ancient book onto the trunk. He then turns to leave. The trunk suddenly moves one final time.

Paulo stops for a second to look before continuing on.

The henchmen turn to follow him on the path away from the church. The trunk and the book are abandoned, left outside the doors to the small church.

Three step cut-zoom-in to the trunk and the book sitting in front of the church doors. This is our final still image.

FADE OUT