

QUINTESSENTIALLY GANGSTER

Written by

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**1 INT. OFFICE BOARD ROOM. MID DAY.****1**

THE FILM MAKER (late teens) is stood behind a oval table, giving the camera a fake grin

THE PRODUCER (40s/50s) sits on the other side, his face is anonymous, however his deminer is unwelcoming.

THE PRODUCER

Well Miss...

(he looks through his  
notes to find a name but  
comes up blank)

... Miss? The floor is yours.

THE FILM MAKER

I was thinking on how I could  
introduce this film to you, and  
words just didn't feel enough. I  
want you to feel this almost as if  
it was... real.

THE FILM MAKER deepens her grin

And then I thought pictures could  
tell a thousand words.

THE FILM MAKER press a button on her laptop, nothing happens, she retains her smile (slightly annoyed) and taps again, nothing happens, she taps a final time (with force) and the camera quickly cuts to a static screen.

**2 INT. A RURAL COUNTRY SETTING, MORNING.****2**

MUSIC CUE: psycho killer by talking heads

THE GANGSTER (late teens) can be seen in the wingmirror of her car, a cigarette in her mouth. The camera slowly tracks in from a distance.

THE FILM MAKER (V.O.)

Our scene is Rural Britain. A pub  
crawl of dirty business, the home  
of the countryside code, and  
incoherent accents. And also the  
most unsuspecting hotspot for the  
criminal underground.

The camera flips to the front of the car, another shot of THE GANGSTER which tracks in.

THE FILM MAKER (V.O.)  
And our protagonist? She a real fem fatal type, no nonsense bird who grew up on the right side of the tracks but the wrong side of the law. A bit like batman if you will.

THE GANGSTER makes quick eye contact with camera and the camera cuts to the inside of the car, revealing THE HENCHMEN.

THE FILM MAKER (V.O.)  
She also doesn't like to travel light, no, she keeps a ban of merry men on a tight lead. Her two confidants, as thick as they are loyal.

THE HENCHMEN smile to each other. One leans forward and changes the music in the car.

### 3 INT. MIDDAY, RURAL COUNTRY SETTING.

3

MUSIC CUE: Shimmey Shimmey ya by ol' dirty bastard

A montage of the gangsters running through the country side interjected with a slow-mo scene of them walking towards the camera.

THE FILM MAKER (V.O.)  
Now this lot don't really do so much but brood about the Bourgeoisie while being from filthy rich old money themselves, thinking committing a misdemeanour counts as a nice, little hobby and frolicking through the countryside as if it were alive with the sound of music. But life cant always be petty crimes and loose rounds into the middle of the night. No. There are consequences, and one day these dumb fucks are playing there games, pretending to be a rip-off James bond from the middle of the fucking west country, and wind up stealing from the wrong guy - our Mr big bad.

Cut to MR BIG BAD, faceless again.

The real deal. A narcotics dealing,  
money laundering, kingpin.

Cut back to the three protagonists.

You'd think that a suitcase filled  
with enough great British pounds to  
buy multiple stately property's in  
Notting hill would raise some  
serious questions about the banker  
looking mug they nicked it from.

HENCHMAN ONE  
We've hit the pot luc-

THE GANGSTER  
Jack pot.

Cut to the team loading the boot with boxes of alcohol and  
designer boxes.

THE FILM MAKER (V.O.)  
But no, they though Christmas had  
come fucking early and despite the  
warnings which followed

Shots of Ransome letters piling up.

those poor sodding clowns remained  
in utter ignorant bliss.

Camera cuts to a lade night cheers scene. Screen to black  
following the cheers.

#### 4 INT. LONG ROAD, NIGHTTIME.

4

The screen is still black.

THE FILM MAKER (V.O.)  
Ignorance can only last so long  
until the crashing fist of reality  
hits, or the fist of a certain bad  
man who had his precious dosh  
stolen by three poser teens.

The scene resumes, a bloodied up version of THE GANGSTER lies  
on the floor, eyes opening as we cut from black.

MUSIC CUE: Under pressure by QUEEN and David Bowie

A tracking shot of THE GANGSTER as she runs ensues

THE GANGSTER

GUYS

(Her screams for her  
Henchmen are muffled by  
the music and a slight  
ringing)

The camera captures the HENCHMEN grab her by her arms and helps her run back to the car. From then we have a POV shot from the Gangster of the Henchmen dressing her with bandages and exchanging muffled words.

The scene cuts to black as THE GANGSTER closes her eyes.

## 5 THE BIG BADS HOUSE, LIVING ROOM.

5

THE FILM MAKER (V.O.)

The presumable conclusion to this  
all is that the big fucker got his  
bucks back and lived happily ever  
after while the henchmen reverted  
further into a life of meaningless  
crime without the direction of  
their beloved lord and master.

THE BIG BAD is sat with a glass of whiskey, he puts a record on and resumes lounging.

MUSIC CUE: Loaded by Primal Scream.

THE FILM MAKER (V.O.)

But thats only a presumption.

We see in the background a figure come into the room. Its THE GANGSTER with a gun pointed to the back of THE BIG BADs head. She looks to the camera and smiles on beat with music.

The screen cuts to black.

## 6 INT. THE OFFICE BOARD ROOM.

6

The FILM MAKER is still at the front, smiling. We cut to THE PRODUCER, there is an awkward pause.

THE PRODUCER

Well... Thank you for... That.

THE FILM MAKER

Pardon? What do you mean by That?

THE PRODUCER

Its cute. Not a real meaty story,  
no substance to it. And the plot?  
Christ a five year old could be  
more creative than that.

THE FILM MAKER looks in disbelief.

THE FILM MAKER

The plot is so good it could be  
based off true events

THE PRODUCER

Is it?

(Awkward silence and no  
reply)

Look, kid, you've obviously put a  
lot of effort in and all but im  
sorry, there is no future for this  
film. The plots basically non  
existent. Where is it?

THE FILM MAKER

Ill show you where the plot is. Its  
up your fuc-