

INT. TOWER BLOCK - FIFTH FLOOR - NIGHT

NICK, a guy in his early forties, walks up the stairs dragging his feet and his long dark coat.

Once he gets to the landing, he stops and looks around checking there is nobody else with him. He approaches one of the four front doors in the floor, takes a key from his pocket and puts it into the lock. He turns it around but it doesn't open.

Nick takes the key out, steps back and tries the contiguous door. But he gets the same unsuccessful result.

Nick tries the other two doors but none of them open.

INT. FISH AND CHIPS SHOP - NIGHT

ROB (26) is wearing a suit and a flashy tie. He is eating his fish and chips as if he had not eaten for weeks. JEDDY (27), a tall black guy, is in front of him looking carefully at some documents he takes from an envelope. He doesn't seem to be so interested in his food.

JEDDY
(reading)
Hawaii.

ROB
For ten days.

JEDDY
(reading)
Five star hotel.

ROB
I told you: fucking loaded. (pause)
Remember to put your mobile on
vibrating mode, just in case.
(beat) Do you want some more
vinegar?

EXT. CEMETERY - DAY

It's a sunny and cold morning in London. A hearse is parked at the entrance, where TWO FUNERAL SERVICE EMPLOYEES wearing corporate uniforms are smoking and chilling out.

MARTHA (20) is the only person inside the cemetery. Even though she is young, the advanced state of her pregnancy and her worn out appearance make her look ten years older. She is sad-looking and holds a fresh white rose.

She is on the edge of the cemetery, where apparently there are no graves. However, she is looking down at two patches of earth surrounded by grass. The size of these improvised graves is very small and would only fit the body of two babies.

MARTHA
(in Russian)
Forgive me.

Martha leaves the flower on the grave and walks back to the entrance of the cemetery.

EXT. CEMETERY ENTRANCE - DAY

Martha walks out the cemetery when she feels a deep pain in her lower belly. As the pain gets harder and harder, she has to crouch on the pavement, dragging the attention of the two funeral service employees who approach her in a hurry.

FUNERAL SERVICE EMPLOYEE #1
Are you okay? (beat) Is it the
belly? Is the baby coming?

Martha nods.

EXT. LONDON STREETS - DAY

Traffic runs fluidly. In a traffic light, a hearse speeds up, overtaking all cars in front in a mad manoeuvre.

INT. HEARSE - DAY

The funeral service employee #2 is driving like a crazy, enjoying the excitement of the routine breaker. At the rear, Martha is lying down by a coffin, open-legged and breathing deep and fast.

The other employee is in front of Martha, holding her legs and looking at her without an idea what to do.

FUNERAL SERVICE EMPLOYEE #1
Keep breathing!

MARTHA
What the fuck you think I'm doing?

FUNERAL SERVICE EMPLOYEE #1
Push! Push!

FUNERAL SERVICE EMPLOYEE #2
No! Don't tell her to push! Tell
her to hold it!

Martha pushes several times in a row.

FUNERAL SERVICE EMPLOYEE #1
Fucking hell! I can see his head!

Martha is sweating all over and pushing harder than before.

FUNERAL SERVICE EMPLOYEE #2
We're almost there!

FUNERAL SERVICE EMPLOYEE #1
Fuck! He's almost out!

MARTHA
Ahhhhh!!!!

In a final scream that ends her pain, Martha pushes the baby completely out of her body.

FUNERAL SERVICE EMPLOYEE #1
(smiling)
Ahh!! Look at this! Isn't he
beautiful?

A baby CRY is heard inside the hearse, while the funeral service employee rolls his jacket around the little newborn.

FUNERAL SERVICE EMPLOYEE #1 (CONT'D)
There you go. (beat)
Congratulations.

The employee carefully lays the fragile body of the baby by his mother. However, she doesn't want to look at the baby and turns her head away.

EXT. LONDON STREETS - NIGHT

It's a quiet night and darkness is broken intermittently by the headlights of cars passing by now and then.

Inside a small red Rover is Jeddy as if waiting for someone or something to happen.

INT. JEDDY'S CAR - NIGHT

Jeddy is nervous. He looks at the papers Rob gave him, then at the entrance of a luxurious house and finally he looks at his watch. He does this a couple of times until the watch shows "02:00".

At this point, Jeddy puts a balaclava and a pair of black gloves on, takes a soft case of homemade lock-breaking tools, gets out of the car, and heads towards the rear of the house.

EXT. LUXURIOUS HOUSE - NIGHT

Jeddy is in front of a box full of cables attached to the wall of the house. Jeddy uses special scissors to cut two cables and then puts the cover back on the box.

EXT. LUXURIOUS HOUSE - NIGHT

Jeddy puts two little iron sticks inside the lock and turns them around. Then he takes a longer iron tool with a hook at the end and puts it through the letterbox window on the front door.

INT. LUXURIOUS HOUSE - HALL - NIGHT

The whole house is in complete darkness. There is only a silent RATTLE coming from the front door, where a long iron tool with a hook at the end is trying to reach the handle of the door through the letterbox window.

After some attempts, the hook finally gets into the handle and someone operating it from the other side, pulls it, opening the door in complete silence. Seconds later Jeddy enters the house and closes the door.

After checking the luxurious surroundings, Jeddy takes a sack from under his coat and starts putting valuable things inside.

INT. LUXURIOUS HOUSE - LIVING ROOM - NIGHT

The living room is another showroom of luxurious lifestyle.

Jeddy enters in a hurry but silently, and keeps putting valuable things inside the sack.

INT. LUXURIOUS HOUSE - KITCHEN - NIGHT

Jeddy's sack is full and he seems more relaxed. He enters the kitchen and opens the fridge. A beam of light floods into the room and Jeddy takes some beers that he puts inside the sack. Then he pulls his balaclava up and drinks some orange juice.

When he closes the fridge, darkness comes back, but he can see the silhouette of a FIVE-YEAR OLD BOY standing right on the doorway. He is wearing pyjamas and looks at Jeddy with intrigued eyes.

FIVE-YEAR OLD BOY
Who are you?

Jeddy doesn't say anything. He hesitates before answering.

JEDDY
I'm... I'm... I'm Santa Claus.

FIVE-YEAR OLD BOY
Today is not Christmas.

JEDDY
I'm rehearsing.

FIVE-YEAR OLD BOY
Santa Claus is white, fat and has a beard.

JEDDY
Don't believe everything you see on TV, mate.

Jeddy heads towards the door and opens it. Before leaving he takes a golden cigarette case from his sack and gives it to the little boy.

JEDDY
This is for you. But keep it secret, okay?

The little boy nods and Jeddy leaves the house.

EXT. PARK - DAY

Nick is sleeping in the middle of the park, using his long coat as a blanket.

TWO POLICEMEN approach him and shake him softly.

POLICEMAN #1
Oi! Oi! Wake up!

Nick wakes up and looks at both policemen with an honest smile.

NICK
Good morning.

POLICEMAN #1
Are you okay?

NICK
Yes, why shouldn't I?

POLICEMAN #2
What are you doing here?

NICK
I fancied sleeping outside.

POLICEMAN #2
You can't sleep here.

NICK
You should try it. It frees you up.

INT. NICK'S FLAT - HALL - DAY

Nick's hall is full of London tube tickets coating the walls. There is also a small transparent cupboard on a spot with a free hook inside. Above the cupboard lays a pen and under it there are lots of blue tag pieces.

Nick enters the flat and closes the door. He takes his coat off, fishes out a tube ticket from his pocket, and writes something on its back with the pen he takes from the top of the cupboard. He then looks for a spot on the wall and puts it there with a piece of blue tag that he takes from under the cupboard.

Right after leaving the pen back, he takes the key from the other pocket and puts it on the hook inside the transparent cupboard.

INT. MARTHA'S FLAT - LIVING ROOM - DAY

The whole flat seems to be in one single room. Kitchen, bedroom and living are in one big room and there are only two doors: the front door and the door leading to the bathroom.

Despite the little habitable space, all corners look a mess of trash, dirty clothes, cigarette butts and leftovers.

Martha is sitting on the sofa, smoking and drinking a beer. The TV is ON but she seems to be worried about something else. Her baby is on a small moses at the other end of the sofa. He is CRYING out loud making Martha increasingly nervous.

Martha has a strong Russian accent.

MARTHA

Would you shut the fuck up!

Martha stomps out her cigarette in the ashtray when the doorbell RINGS.

Martha approaches the front door and opens it. In front of her appears an elegantly dressed MYSTERIOUS MAN (36). He wears a dark suit and dark sunglasses. He also has a strong Cockney accent.

MYSTERIOUS MAN

Good morning, Martha. How are you today?

But Martha doesn't reply. She opens the door and lets him in.

The man enters the room and closes the door.

MYSTERIOUS MAN

You don't seem very happy to see me.

MARTHA

He's in the basket.

The man takes a thick envelope from his jacket pocket and gives it to her.

MYSTERIOUS MAN

The rest when it's done.

Martha hesitates but in the end takes the envelope. The man takes the moses with the baby and gets ready to leave.

MYSTERIOUS MAN

It was a big mistake going to hospital. They have records now. Next time go straight to Alex. He'll sort it, like always.

MARTHA

Give it back when it's over.

MYSTERIOUS MAN

Why do you torture yourself like this?

MARTHA

That's my fucking problem. Just give it back.

The mysterious man gets out of the room and closes the door, leaving Martha alone with the echo of the baby crying fading away.

INT. HOLIDAY AWAY OFFICE - DAY

In a big floor separated by cubicles are around 50 employees attached to their headsets and talking on the phone to customers.

Rob is in his cubicle, talking to a customer and typing something on the computer.

ROB

The pleasure is mine.

Rob's mobile phone RINGS.

ROB (CONT'D)

Thanks for calling Holiday away and have a nice time in Barbados. Bye.

Rob hangs up, removes the headset and takes his mobile.

ROB (CONT'D)

Hello? (pause) What the fuck are you doing? I told you not to call me? (pause) I'll call you in a minute.

Rob hangs up.

EXT. STREETS - PHONE BOX - DAY

Rob is calling from a phone box. He seems very irritated.

ROB

What the fuck you want?

INT. JEDDY'S CAR - DAY

Jeddy is wearing greasy overalls and talking on his mobile phone. He is very also angry.

JEDDY

You said he left in the morning!

ROB (O.S.)

He did.

JEDDY

How come I found a fucking child in his house?

ROB (O.S.)

What?

JEDDY

Yes, a fucking little boy!

ROB (O.S.)

Fuck! Did he see you?

JEDDY

Listen, I'm doing the dirty work here, so you better check the fucking dates before passing them to me, okay? Remember that if I'm in trouble you're in trouble as well.

Jeddy hangs up.

INT. CAFETERIA - DAY

It is breakfast time and all waiters and waitresses are busy serving coffee and tea.

In a corner is Nick with a table full of fatty deserts: éclairs, almond croissants, chocolate cheesecake, strawberry pudding and other sugary stuff. He seems not to care about anything or anybody, enjoying any single bite he takes.

At the waiter's reserved area in the bar there are TWO YOUNG WAITRESSES looking at Nick.

WAITRESS #1

Look at that guy.

WAITRESS #2

I wish I could eat all that and
don't get fat.

WAITRESS #1

You're already fat, so don't worry.

WAITRESS #2

I can't believe he's gonna eat all
that.

WAITRESS #1

He said he's celebrating.

WAITRESS #2

His birthday?

WAITRESS #1

I don't know. It seems another
bloody Monday to me.

INT. MEDICAL CENTRE - WAITING ROOM - DAY

Martha is sitting in the waiting room, looking at a woman
breastfeeding her baby. The woman realises Martha is looking
and she offers her a sweet smile.

Two seats away from Martha is Nick, who realises Martha is
hypnotised by the spell of the baby.

NICK

You would eat them when they are
little, and you blame not having
done it when they grow.

But Martha ignores him when a nurse comes into the waiting
room from the end of the corridor.

NURSE

Miss Nadezhda Borisova.

Martha stands up and follows the nurse.

INT. MEDICAL CENTRE - ROOM SEVEN - DAY

DOCTOR ROCK (50), an intellectual-looking woman, is looking
at Martha's file through her small glasses.

DOCTOR ROCK

Everything seems to be in place despite the circumstances the baby was born. (pause) Is he okay?

MARTHA

Yes. He's with my grandma.

DOCTOR ROCK

I see. That's what grandma's love to do.

MARTHA

How long do I have to wait?

DOCTOR ROCK

Wait for what?

MARTHA

To have another baby.

Doctor Rock seems astonished at Martha's comment. She closes her file and looks at Martha seriously.

DOCTOR ROCK

You are twenty years-old and have had three pregnancies in four years. I am doing this as a favour to Alex, but I strongly suggest you to rest for some months.