

SAMPLE FOUR
THE OTHER SIDE - SECOND DRAFT

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Written as a vehicle for
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INT. STAGE

We open on a stage, watching from the rear of the audience, slowing tracking along behind their heads as they move about trying to get a good view of the host.

We reach the aisle and begin to move downwards.

On the stage is a coffee table, holding a selection of burning candles. On either side of the table is a leather armchair.

Standing in front of the coffee table is MIKE HANSON.

MIKE is a good looking, African-American of about 35 years old. He is dressed in slacks, shirt and jacket. He wears no tie with the shirt... he is saying "I'm smart yet casual"... "Trust me"... "I'm your friend"

MIKE stands in one place. His right arm is held across his chest and his left hand is raised so that he can thoughtfully rub his chin. His eyes are closed.

MIKE opens his eyes and takes a breath before looking up at the audience.

A murmur ripples through the crowd, as if they know what is coming.

MIKE

I sense sadness from someone.

The murmur becomes a wave of chatter and people nod in agreement.

MIKE (CONT...)

A man... a young man... taken from us before his time.

(shakes head)

Tragic.

People shuffle in their seats and a whimper is heard.

MIKE raises a hand to silence them and they do as he wishes.

MIKE (CONT...)

I'm seeing an 'M' word... a name... I think.

(pauses)

Matt... Matthew... no... he says that's wrong.

(pauses)

Matty... he says you'll know him as Matty.

(CONTINUED)

A cry comes from the audience and MIKE gives a sympathetic smile.

MIKE (CONT...)

Does that make sense to anybody?

A young woman in the audience raises her hand... This is CAROLINE.

MIKE (CONT...)

It's OK... he's fine.

CAROLINE

I knew Matty.

MIKE

He's showing me a relationship... his sister... Is that right?

CAROLINE

Step sister...

MIKE

Yes... that's right... but he says you're confused by this... Does that make sense?

CAROLINE begins to cry and nods her head.

The woman sat next to CAROLINE looks at her with a frown on her face... This is WENDY.

MIKE

He says that what you did was not wrong.

WENDY

What's he talking about?

MIKE

Mom is that you?

WENDY turns her attention from CAROLINE to MIKE.

WENDY

Yes, Honey... This is Mom.

MIKE

He says not to blame her... It was love that brought them together.

WENDY

I knew it... I knew it.

MIKE

He asks that you love her and the child... He says love your grandson.

CAROLINE stands and we see she is pregnant.

CAROLINE

(surprised)

Its going to be a boy... is Matty sure.

MIKE

He says that love makes everything right.

WENDY stands and turns on CAROLINE.

WENDY

I shoulda known... I marry your father and let you into my house and you do this.

CAROLINE

You can't blame me for... if you'd have given Matty some freedom.

WENDY

I kept him safe.

MIKE

Please... Matty doesn't want this.

CAROLINE

Safe...? He's dead.

WENDY slaps CAROLINE.

MIKE

Matty's crying... he wants you to get along.

WENDY

(shouts)

Shut up!!!

CAROLINE

He only came to me because I made him happy.

(CONTINUED)

MIKE

He wants you to love each other
like he loved you.

Both WENDY and CAROLINE turn to face MIKE.

WENDY AND CAROLINE

(shouts)

Shut up!!!

MIKE turns to another camera with a strained smile on his face.

MIKE

We'll revisit the other side right
after this short break.

CALVIN (O.S)

And cut to commercial.

As this announcement is made we hear...

WENDY

Why you little bitch.

WENDY and CAROLINE start fighting, tearing into each other with clawing fingers, slapping, scratching and pulling hair.

Security run up towards them, attempting to pull them apart.

We follow MIKE as he leaves the stage. CALVIN pats MIKE on the shoulder.

CALVIN

Ratings are gold, Mike... Who's the
star?

MIKE

(two thumbs up)

I am.

(to self)

Asshole.

MIKE drops into a seat, the smile leaving his face.

A young runner comes over with a cup of coffee... This is SOPHIA.

SOPHIA

(nervous)

Black... One sugar.

(CONTINUED)

MIKE

Two suagr... Thanks.

MIKE takes the cup and leans back in the seat.

SOPHIA goes to walk away.

MIKE

Hey kid... whats your name?

SOPHIA

Sophia.

MIKE

(nods)

Sophia... can I give you some advice?

SOPHIA

Sure, Mr Hanson.

MIKE

Firstly call me Mike... Secondly get out...

SOPHIA

Excuse me?

MIKE

This business.... Get out before it chews you up and turns you into one of them.

SOPHIA

You can't mean that, Mr Han.... Mike.

MIKE

Believe me... I do.

SOPHIA

But look at you... you help so many people.

A make up woman comes over and starts touching up MIKE'S face.

MIKE

Don't believe everything you see... Its all done with smoke and mirrors.

(CONTINUED)

SOPHIA

They come here to listen to you...
They hang on every word you pass on
to them.

MIKE

Yeah and I was I doing the same
hustle on street corners ten years
ago... The only difference here is
that I get paid a whole lot more.

The make up woman finishes and disappears.

MIKE (CONT...)

They don't come to see me... They
come because they can't let go...
It could be anyone up on that
stage.

SOPHIA

No... They trust you.

MIKE

They shouldn't.

MIKE takes a drink of the coffee.

MIKE

I'm just another charlatan.

PRODUCER (O.S)

We're back on in twenty seconds.

MIKE hands the coffee back to SOPHIA.

MIKE

Think about what I said.

SOPHIA watches MIKE head back to the stage and the audience
that is eager to hear more from the dearly departed.

MIKE drops into one of the leather chairs and faces the
camera.

CALVIN

And we're on in... five... four...
three...

CALVIN silently signals the 'two' and the 'one' and then...

MIKE

Welcome back to the other side with
me, Mike Hanson.... We've already

(MORE)

(CONTINUED)

MIKE (cont'd)
had some excitement here in the
studio and I have a strong feeling
that more is on the way.

MIKE stands, clasping his hands together.

MIKE
Something tells me that someone is
about to get quite the surprise.

From above the stage we hear a loud bang and MIKE looks up
to see a light fitting falling towards him.

MIKE
Oh Shi...

As the light hits we...

CUT TO BLACK:

TITLE: THE OTHER SIDE

CUT TO:

DREAM SEQUENCE: INT. BALLROOM - NIGHT

****This sequence to be shown in sepia****

An old style band is playing on the stage and MIKE is there,
singing. He is dressed in a white suit.

Some people are up and dancing to the tune and others are
sat at tables, eating and drinking as waiters and waitresses
serve them.

One of the waitresses looks over at MIKE and waves... This
is ELLA. MIKE returns the gesture with a wink.

A man, older and lean moves through the audience. And as he
goes he touches people on the shoulder.

This man is BALDWIN.

Each person BALDWIN touches falls dead, faces in their food.

BALDWIN keeps glancing over at MIKE who has stopped singing.

The audience are now laughing and pointing at MIKE who looks
down to discover he is no longer wearing pants.

BALDWIN moves towards ELLA.

(CONTINUED)

MIKE
(yells)
No!

BALDWIN smiles and nods as he reaches out for ELLA.

MIKE goes to help ELLA but the band grab him and hold him back.

As BALDWIN touches ELLA...

MIKE
(yells)
No!!!

CUT TO:

INT. HOSPITAL ROOM - DAY

MIKE sits up as...

MIKE
(croaks)
No...

MIKE slumps back onto the pillow with a moan of pain, scrunching his eyes shut against the brilliant light that comes in through the windows.

MIKE'S head is bandaged.

CALVIN enters the room just at this moment.

CALVIN
Can it be true... sleeping beauty
has awoken.

MIKE
(eyes still closed)
Go away Calvin.

CALVIN
Is that anyway to talk to your
producer?

MIKE opens one eye and looks at CALVIN.

MIKE
I hate you...

CALVIN smiles from ear to ear.

(CONTINUED)

CALVIN
We both know that ain't true.

CALVIN turns to leave.

MIKE
Where you going?

CALVIN
To get a doctor and make a call...
the world needs to know that Mike
Hanson didn't go towards the light.

MIKE
(closing his eyes again)
Get out.

CALVIN leaves, laughing.

MIKE pushes his head back into the pillow and takes three
deep breathes.

SOPHIA (O.S)
Hi.

MIKE opens his eyes again and looks over to the door. SOPHIA
is standing there with a bunch of flowers and a cup of
coffee.

MIKE
(smiles)
Those for me?

SOPHIA
Flowers yes... Coffee no.

MIKE
Shame.

SOPHIA seems to hesitate at the door.

MIKE
Come in... sit down.

SOPHIA looks down the corridor.

SOPHIA
I'm not sure if I should.

MIKE
I'd like the company... and I need
someone to tell me what happened.

SOPHIA looks down the corridor again.

CONTINUED:

10.

SOPHIA

OK.

SOPHIA enters and we...

CUT TO: