

# DRAWN

---

Matt McAvoy

Screenplay

A large, irregular red splatter graphic is located in the bottom right corner of the page, partially overlapping the 'Screenplay' text.

Copyright 2010 – Matt McAvoy  
Published by MJV Publishing  
([www.mjvservices.co.uk](http://www.mjvservices.co.uk))

For more from this author search Amazon, or visit:  
[www.mattmcavoy.com](http://www.mattmcavoy.com)

## "DRAWN" - TREATMENT

(approx. 20-25 mins duration)

JEM talks on his mobile as he rushes to catch his train at a quiet station. There are two trains ready to depart and he quickly boards one.

Continuing on the train, his telephone conversation indicates his excitement at being offered a position, though he is tired.

The telephone conversation suggests that he is gay and talking to his partner. It also suggests Jem is a particularly self-centred and dislikeable man.

There is one other PASSENGER in the carriage - a man. As the train moves through a rural setting, Jem draws a head without

features.

His attention is drawn to the headline on the newspaper the passenger reads, which states that a serial killer of gay men is at large in London.

A wedding ring reveals Jem is in a civil partnership.

The time-line skips back to Jem's meeting with DCI PAUL CORMACK, of an unnamed Westcountry police force. In the scene Jem is being commissioned to help Paul solve a crime, though Jem is disappointed that he won't be paid for this. However, he agrees. Despite being gay, Jem flirts with a female officer.

Jem and Paul discuss the latter's keen interest and open-mindedness to Jem's ability, as it is revealed that Jem professionally

performs a psychic stage act. Jem explains the ability, describing it as innate and instinctive rather than psychic.

It is made clear that for the ability to work Jem must shut out all rational decision-making and allow himself to be completely "drawn" by the intuition influenced by physically touching clues; this occasionally, though very rarely, also influences his behaviour in ways of which he is unaware until after.

An example of this behaviour is inserted, in which Jem awakens to answer the telephone before it starts ringing. The insert emphasizes Jem's particular vulnerability when tired.

Returning to the present, Jem has started to draw a profile of the killer, but as hard as he tries,

is not receiving any guidance.

It is at this point that Jem realizes he has boarded the wrong train - this is confirmed by a brief conversation with the passenger. As Jem phones his partner to tell him, his mobile battery dies.

The time-line changes; Paul and another detective, MARK, accompany Jem to the crime scene - a river in a large urban park. Paul describes the brutal nature of the rape and murder of a 40-year old man.

A clear animosity arises between Jem and Mark, who, fuelled by arrogance, Jem is unnecessarily rude to.

The two officers leave Jem to look for clues.

Jem feels around the scene with his hands, putting himself into the role of the murderer, and envisioning different scenarios. He finds an out-of-place sycamore leaf, and experiences flashbacks of himself as the killer.

In one of the flashbacks he sees the killer's hands snatching a doctor's case from the mud, its outline still visible.

As the officers watch on, Mark reveals a skepticism of Jem's ability.

A little later, the two detectives return to see Jem scribbling sketches, one of which portrays some sort of curved knife. Jem suggests that the killer was interrupted by a passer-by and dropped the knife in a panic, somewhere at the scene, before getting the chance

to carry out his intention to mutilate the victim. He explains the killer brought the doctor's bag with this intention.

Jem also suggests that the victim wasn't raped, and is surprised to see that the officers agree.

Paul and Mark take Jem to another area in the park where they reveal men regularly cruise for sex, but assert that at present there is no evidence suggesting the victim was one of them. Jem, however, is convinced that he was.

Jem starts to create a profile of the killer based on his belief, but is discouraged from doing so by the officers. A little annoyed, Jem presents his profile anyway, passionately; the killer is a man with extreme sexuality conflict issues, who cruises for

sex with men, then feels guilt and disgust at so doing. The intention to mutilate is evidence of his desire to destroy, to somehow erase the activity.

Jem also suggests that the interruption will leave the killer unsatisfied, and that he may be looking for another target to complete this mutilation.

The detectives argue this profile suggests a serial killer, and dismiss the possibility.

Jem explains his belief that the killer is the man being sought in London. Paul seems reluctant to accept this, and Mark even suggests Jem is "glory-hunting". This infuriates Jem, who storms away, reminding them that he is not being paid to be here.

Back on the train Jem still

labours with the portrait drawing, his sketches and photo evidence laid out on the table. He receives a sarcastic text message from his partner, which he shrugs off.

Back at the murder scene, the officers follow Jem back to the river, a little way downstream of the murder, where he is glaring into the water as he walks, ignoring Mark's attempts to make peace. Jem suddenly steps into the river, where he finds tangled in the weeds the curved knife he has sketched, proving his ability and leaving the officers dumbfounded.

On the train, Jem is still struggling with his drawing. His attention is drawn to the passenger, who appears fidgety and nervous as he quickly turns off his ringing mobile phone,

which he slips into his satchel.

The passenger quickly stands up gathering his wheelie case and satchel, the latter of which has already strongly drawn troubled attention from Jem.

Excited at the prospect of getting off the train, Jem asks if the train is stopping, and is disappointed and confused when the passenger says no.

The passenger gives Jem the newspaper as he passes and walks away down the length of the carriage. As Jem realizes the newspaper is out-of-date he begins to question why he got on the wrong train.

Jem is sitting in a taxi in heavy traffic, which is not moving, as a motorcycle pulls up alongside his window, the RIDER dressed

fully in black leathers and concealing visor. The rider appears to turn and stare at Jem for a long period of time, despite the motorcycle's path being clear. As the traffic finally starts to move, the motorcycle rides away, but Jem is petrified.

On the train, Jem suddenly realizes that the portrait he has drawn has features which resemble the passenger. It also suddenly occurs to him that the newspaper is a London issue.

As he begins to hear flashes of previous conversations with Paul he starts to realize that he was drawn to the train.

At this point he also recalls early in the morning - he strolls the area where men cruise in the park, and a man far in the

distance walking a dog appears to stop and watch Jem for a long while, ignoring the dog barking. The man is far away with a hood up, his features indistinguishable.

Jem is now convinced he was drawn to the train by intuition fed by the physical touch of the sycamore leaf, which he holds.

He turns around and is not surprised to see the passenger has returned and is seated a few rows behind him.

Now frightened, Jem elects to take action, standing up to leave, but the passenger's wheelie case blocks his only exit, and the passenger watches him closely. Finally, Jem sits back down and the two men watch each other.

They have a brief, apparently trivial conversation about dead flies, as Jem looks around for a weapon, closely watched by the passenger.

Copyright 2010 Matt McAvoy