

DRAWN

Matt McAvoy

Screenplay



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Published by MJV Publishing
(www.mjvservices.co.uk)

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"DRAWN" - SYNOPSIS

(approx. 20-25 mins duration)

A psychic entertainer helps police track a serial killer, but will his intuition unwittingly make him a target?

"DRAWN" is about a young gay man named JEM; he is an arrogant yet highly gifted stage entertainer - a point which is addressed briefly by mention and inserts. The story opens as Jem boards a train returning to London from an unnamed semi-rural area in the south west. In flashback we are told the story of his meeting with D.C.I. PAUL CORMACK, who commissions Jem to assist him catch the perpetrator of a vicious murder; Paul also expresses a keen interest in Jem's ability, and Jem is happy to explain it to him.

The film's timeline skips between Jem's examination of the murder scene in flashback, and his collation of the evidence on the train journey home after. Jem realizes early on in the film that he has unwittingly boarded the wrong train - this is confirmed by a brief conversation with the only other PASSENGER in the carriage. The inferences of the title "Drawn" are twofold wordplay, referring to the way Jem is instinctively, unwittingly drawn to his intuitive findings and conclusions by identifying and touching physical clues, and to the sketches he draws to help him make sense of these clues. At the murder scene, Paul and MARK, the other detective in attendance, who is less persuaded by Jem's abilities than is his senior, are reluctant or unwilling to believe Jem's conclusion that the murder was

carried out by a serial killer targeting the gay cruising community, and Jem is compelled to prove his ability by finding a key piece of evidence.

Back on the train in present time, Jem draws. As he draws, he reflects on the stranger that appeared to be following him after his visit to the scene, and toward the end of the play, starts to question the accidental nature of his getting on the wrong train; as the clues fall into place it begins to dawn on him that he has been drawn by the evidence to the train's other passenger. The film draws to a close with Jem and the passenger making tense, metaphorical conversation, as he appears to have trapped Jem in the carriage. No explicit reference is made to the passenger's guilt, and the play ends with this psychological perceived standoff.

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