

HIPPIE TRAIL

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NEIL (44) is a divorced, chain-smoking London tabloid journalist, his Indian roots withered, long since forgotten. Like his newspaper, Neil's career came to a standstill many years ago and this is just another day, faced without any great enthusiasm. Bleary eyed, Neil is looking at a monitor, his thoughts more on his hangover than the funeral of a forgotten rock star, a woman named POPPY, whose pictures have popped up on all the front pages. Poppy has died, and today is her big day, the rebirth of her popularity. Behind him, other, younger and more self-centred media empire builders are busy. So Neil is surprised to see the CHIEF (28), who is just crossing the open space of the newsroom. Suddenly he swings right, towards Neil, until they're facing each other. The Chief is carrying a cup of coffee in one hand and in the other, an old plastic bag from Woolworth's, once glossy, now dusty and wrinkled. Inside it is the "Diary", which Poppy wrote up during her trip as a 19-year-old to Nepal, from the spring of 1972 until the late summer of 1973. Why is he choosing to send Neil, this loser from the reserves bench, to Kathmandu the next morning? The Chief doesn't get to answer the question hanging in the air, because NEIL'S EX (42) is calling him on his mobile. While both these conversations continue in some chaos, LILA (23) the Newsroom Secretary passes by, dropping on his desk a note informing him that his reservation has been made for six the next morning. Talking to his Ex has never been a pleasure. This time it's about ABBY (17), their daughter, who as usual is in trouble. His Ex is shouting hysterically. Abby's school has phoned, informing her that Abby has tested positive in a drug test. Neil leaves the newsroom in a hurry. It is a dark, early November evening, too cold and foggy to walk to the car. Neil runs. The door of the house where his Ex lives with Abby is locked. Abby isn't answering her phone. He calls Abby's friend CHANCHALA (18). She tells Neil that she and Abby are in "Mirrors", one of the trendy clubs of the moment. Neil is on his way. When he enters the depths of the club with its loud electronic music, he is disorientated. Nothing is as it seems to be. DJ trans, pulsating lights and thumping rhythms. It looks as if "puff" lines are on every table. The kids are blowing it like soda. He can't locate Abby - she would blend in only too well the other teenagers, faded with chemical joy and colourful "mdma". Confused, and shaken by the driving rhythms, Neil gives up and leaves the club. Just as he's getting in his old car, CASE (24), one of those cheap, desperate street girls, hooks onto him. She persuades him to give her fifty quid for some powder.

The plane to Kathmandu is flying over the Himalayas. Over millions of years, this scene has only been admired by the Creator. Now, the passengers can record the wild mountainous landscapes, thanks to the wonders of modern technology. All of them are staring out the windows of the plane with their

cell phone cameras out. Neil is above this petty tourist pleasure of "remembering" the sights, preferring to sip whiskey with his eyes covered. Kathmandu. Neil rides in a rickshaw through a city bursting with colours and forms unknown in Europe. Shops, crowds, motorcycles and mopeds, mingling with the smells of the East and the feel of the Shivaratri Festival. During this one week in the year, one can smoke cannabis with impunity. The pockets of Neil's vest are bulging with everything ever invented for a reporter - recorders, cameras, tablets. The man is a terminator, a media assassin. Always ready to take your picture and record your conversation when you least expect it. The Rickshaw pulls up at a small hotel in the old section of town. The hotel reception desk is manned by a very young and skinny CLERK (18), who offers Neil some hash, all smiles and 'Yes Sirs'. From the window of his hotel room Neil looks out at Kathmandu in the "magical hour" of twilight. While he is inhaling some hash, he hears the faint dring dring of an incoming Skype call, probably coming from the tablet at the bottom of his bag, the bottom of the world. Abby's face on Skype is puffy, bleary-eyed, and apathetic. Neil is apparently excited, but Abby barely responds. The connection is erratic, so Neil takes the tablet out onto his balcony overlooking the driveway, just as a dark-coloured limo pulls up. Neil is talking the whole time, trying to fill the silence from the other end. He squints at the maroon limousine in the hotel driveway and the head of the passenger, a woman in a headscarf. She is struggling with the sleeve of a man's jacket. He can't see the man, only KUMARI (42), although her face is still not visible. After a while the woman gets out of the car and disappears into the hotel entrance, just below his balcony. Neil tries to comment on what he is seeing, but the connection with Abby has been interrupted. The only answer is a deafening silence.

The breakfast at this hotel is at least some consolation in Neil's lonely life, as he loads his plate with pancakes and honey, along with a cup of coffee and a yogurt which, with Poppy's "Diary" under his arm, he finds it almost impossible to bring to his table. Kumari is sitting by the window under the counter light. Now he can see that she is some kind of white woman, although she is still hiding her face behind huge sunglasses, and her hair is still hidden by a headscarf. This lends her the aura of some kind of glamorous actress like Lauren Bacall or Catherine Deneuve. Moving through the restaurant, for some unknown reason Neil passes many empty tables and places to sit, and in the end, looks around and drifts to the table next to the woman. Neil is not as gauche as he makes out. He has the ability to defuse situations. He hums a few bars of one of Poppy's greatest hits, as if hitting on the woman. Within no time, Kumari is flipping through the "Diary", while Neil takes his first

photo of her with his small digital Leica, which in a flash he takes out of his pocket. He always takes pictures at every opportunity when meeting people. Every time he engages someone in conversation, he switches on his recorder in the pocket of his journalist's vest. This action of turning his recorder on and off is repeated constantly. Suddenly Kumari pauses at a coloured photograph from 1973. It's a picture of Poppy and two men in their twenties, one white, the other Asian. Kumari knows these men. It is a strange and surprising discovery, but before they can talk about it, the maroon limo pulls up at the hotel driveway. They can see it from the restaurant window. Kumari takes the photo out of the album and moves rapidly towards the exit.

Flashback Joshua (21), wearing an Air Force uniform, removes a photo from the family album. The girl next to him is his sister, Sarah (17), who is trying to grab her brother's hand as it whisks away the photo. Sarah is a younger incarnation of the present-day Kumari. The two tease each other like any loving siblings. Joshua frees himself from Sarah's grip and runs out of the bright, girlish room. Sarah sees him for a moment in the driveway of the house, as he jumps into a jeep, in which two other soldiers are waiting. One more wave to Sarah, and then they are gone, laughing...

Back to the present Kumari is getting into the limo in the hotel driveway. Neil is so surprised by her sudden departure that he can only watch as she leaves... There are crowds of people in Durbar Square, Kathmandu residents and many tourists. Sitting around, busy with their mobile phones, sending text messages, chatting, relaxing. A procession of monks and believers slowly circles the palace. Neil is watching it all on the screen of his tablet, finally zooming in on the tourists' faces, while a local guide points out a window in a far wing of the palace. Neil's camera follows the guide's outstretched hand and focuses on the distant window, from which Kumari is smiling down at him, waving as if they have known each other for ever. Walking down Jochen Tole, once called The Freak Street, Neil is looking for a bakery, searching the street for a specific location, using a photo in the "Diary". The characteristic red walled building has stood there for three hundred years and it is still standing. Neil enters. A YOUNG WOMAN with an infant in her arms meets him at the entrance. She greets him and leads the way down a hallway to another exit on the other side of the building. THE BAKER (92) sits basking in the sun and staring at the landscape of the city, warming his bones like an ancient Indian. The Young Woman is a translator and through her Neil explains why he has come - looking for memories of Poppy, hoping to tell the story of those times. To begin with, the Baker says nothing, but finally he looks at Poppy's photo in the "Diary" and seems to recognize her, because he says something to his granddaughter in Nepalese.

She disappears and quickly returns with cups and a jug of chai. She brings out something else too - a small, wooden box. The woman goes away, and the men sit silently for a moment. The opening of this box is preceded by the pronouncing of formulas of some mantra, and after a while the lid is opened to reveal its treasures. A number of souvenirs. A small clay pipe. Always on the job, Neil gets ready to record. Baker pulls a small bag of hash from his tunic and fills the pipe as he begins his story in Nepalese....

Flashback A brightly coloured VW bus stops in front of the bakery. Several young, long-haired, travellers come into the bakery looking for accommodation, bread and hash. They are hungry, talkative and full of confidence in this adventure. They have no rupees, so they ask the Baker for some bread for free. One of them is Sarah. The Baker, still relatively young, is amused by this strange encounter and asks Sarah to sing in exchange for the bread. It's a moment of transubstantiation. In that one moment, a girl humming a tune, suddenly opens her soul and sings with a full-throated voice. 7. Back to the present. Back in his hotel room, Neil throws all his journalistic equipment onto a table. He attempts to call Abby on Skype, but can't get a connection. A boy knocks on the door, explaining that "Madame" is waiting in the bar. Kumari implies that the two men in the photo are her "fathers". Neil can get little else out of her. This woman is always surrounded by mystery, but in the end and most importantly, Kumari agrees to introduce Neil to one of them. The maroon limo pulls up to the hotel driveway. This time Neil gets in as well. It is evening and the Ministry is deserted at this hour. Uniformed guards know about the man visiting the Minister. They are expecting him. In the Minister's office, alongside a portrait of the President there is a portrait of Lenin on the wall. Neil examines the place like a gallery. On the walls hang numerous photos depicting his host's political career. Red banners, workers, revolution, barricades, partisans, receiving orders, presenting orders, the deliberations of parliament. There are also two personal photos - on a luxury yacht in the company of two men that appear to be Americans. Exactly at that moment CHANDRA (60) appears. The two men immediately take an instinctive dislike to each other, but Chandra knows what Neil is there for. So he shares with him a few of his memories...

Flashback Young Chandra is a pupil in a monastery, not yet a monk. We see him dressed in red, offering wisdom and renunciation. His curiosity makes him peer through a window into a club, where dozens of people are enjoying themselves at an improvised concert on New Year's Eve. Some of the men are stripped down to the waist, some women are dancing, many couples are snuggled up, and some people simply rest, while

others ostensibly meditate... Sarah-Poppy is singing with her eyes closed, her voice as strong as Janis Joplin's. Suddenly she opens her eyes and her gaze falls on SCOOB (23), a blond man with the naive face of a child, who is kissing a redheaded girl. Poppy finishes her song as quickly as possible and screams, with the microphone still turned on - "Scoob, you son of a bitch!" Poppy runs out of the building into the street and a few moments later Scoob runs out after her. He runs into the path of a car at the crossroads and is knocked down. Poppy screams as Scoob's body is flung to the opposite side of the street. People run out of the club on hearing Poppy's scream. Some Nepalese policemen quickly appear and some of the people from the club confront them. There is confusion and Poppy suddenly finds herself alone, in tears, hysterical among the crowd. Chandra tries to calm her, but the young man doesn't know how to handle such a girl. It is not an easy task. Naïve and as clumsy as he is sincere, he can only speak to her in Nepalese and wipe the tears, black with mascara, running down her cheeks.

Back to the present The evening with Chandra, with a bottle of whiskey coming to an end together with his story. Until then, I only knew the taste of pure water and duty. They taught me the taste of salty tears and ... pleasure. Chandra laughs bitterly.

Flashback People sit around in a sparse forest. This is the temple of Dakshinkali, far from Kathmandu. Three or four buses are parked in the valley. A dozen people are resting nearby. Chandra is one of them. He has covered his red monk's tunic with a hippie t-shirt. His hair is piled up in a ball on the top of his head. Poppy is pregnant. You can see she has a swollen belly. A black rooster wanders around between the trees and two men jump out of one of the buses. With loud cries they start chasing the bird. After a while, the men return with the bird, holding it by the throat, the poor creature flapping its wings helplessly. Their cheerful laughter immediately sparks indignation among the pro-life travellers among them, who demand the rooster's release. In the end, the bird is released, but it turns out that it has suffered a broken leg. Consternation among the travellers. PIOTR (24) appears. We've seen him before, but this loner never joins in with the others. He gets out of a bus and appears to have been watching the scene for some time. He approaches the group that surrounds the writhing, helplessly crippled bird. Among them are also some friends of Poppy and Chandra. Piotr bends over the rooster and with one single movement he ends the animal's suffering. A trickle of blood from the cut throat drains into the soil. Poppy looks away in disgust. Chandra looks at Piotr with curiosity. That's how I became a Communist, I simply met one on my way.... - we hear Chandra laugh bitterly. 11. Back to

the present Neil is sitting in the back seat of the limo, viewing the photos in his Leica. There's one of Chandra with his nose in some cocaine, another shows a goddess in the palace on Durbar Square, old Baker in meditation, other people, rickshaws, and at the end - Kumari in her large dark glasses climbing out of the maroon limo. Moments later he sees her for real, as he leaves his hotel room. Kumari is sitting in the twilight. Neil does not turn on the lamp. Kumari wants to hear what he learned from Chandra. Her questions revolve around Poppy. Kumari begins to divulge her own story, which has never been told before. Neil doesn't hesitate to turn on his recorder. After a while the conversation is interrupted by an incoming Skype call. Neil opens his tablet and he sees it's Abby, who immediately starts to talk. She has pulled herself together in order to attack him, saying that he never devoted any of his fucking life or time for her. She doesn't even know if he is her real father, so she is removing him from her list of contacts.... The connection is broken.... Kumari sums it up in her own words: You're a son of a bitch.... and goes out silently as a shadow. Neil calls his editor at just the right time, as the Chief is in the newsroom, so Neil can tell him that he has front page news. He has found Poppy's daughter and has some hot material. For years he has dreamed of such a scoop.... Somebody knocks on his door at dawn. The house boy is standing in the doorway. Madame asks you to come, quickly. Neil is surprised and annoyed, but his curiosity wins the day. The day begins in Kathmandu as usual - sunny, but cold as most mornings are. Neil shakes off the cold in the Land Rover, which Kumari is driving. Even his jokes about the kidnapping do not impress her. She is silent - there is an undercurrent of contempt. The landscape - dry, bony mountains and narrow winding roads leaves Neil in no mood for conversation. He pulls back in horror every time Kumari accelerates too close to the precipice. Finally they arrive at a rocky plateau dotted with rare bushes and stone buildings. It looks like it might be a house or a temple, and indeed proves to be both. One man inhabits this place. His name is Piotr (67) or "Pahad in Nepalese. Their steps clatter on the stones, and dry gravel crunches underfoot. Kumari gets out of the car, followed by Neil, and sits on a rock opposite the entrance to Piotr's house, and he does the same. Neither of them dares go any further. They sit in silence. Piotr suddenly emerges, coming over the hill, with first his head appearing and then his whole body. Stuck on the pole he is carrying is a huge fish, four feet in length, a mashira. Neil feels the sublime, extraordinary atmosphere of this place and, as usual, stealthily turns on his recorder. The meeting of Kumari and Piotr is joyful and spontaneous. Kumari runs towards the hill as soon as he appears, while Neil watches from a distance. These two obviously like each other very much - a mature woman and one of her "fathers". Piotr, with a thick blond beard and white

hair, looks like a monk. Seeing Kumari he lays down his rod and removes her big, dark glasses. For a long moment, he looks deep into her eyes, like a caring father. When Kumari looks back at Neil, he can at last see her face and the similarity to Poppy! In the rays of the setting sun, the three of them drag branches and small logs to a place that forms a perfect vantage point from which to admire the beauty at the roof of the world. The Himalayas are enveloped by the evening mist. They sit around the fire, wrapped in blankets. It's a magical time of solstice, day or night, when light meets darkness. During this scene the visible becomes invisible and what emerges from the darkness. They are guided by the music, Kumari's eyes are beautiful and glowing, an unreal vision, like a kind of narcotic hallucination, although we don't see anyone smoking the holy herb or taking drugs. The spirits of the ancestors, the spirits of people come here dancing, while the plaintive voice of Poppy sings the Johnny Nash song "I can see clearly now". Away from the darkness, away from the fire, we move to a blue, rainbow hippie paradise, where we meet the great singers that have gone before their time: Janis Joplin, Morrison, Hendrix, Poppy and the rest of the saints are there. Piotr wakes Neil with a light jerk. Are you going fishing? Piotr's lines are already set in the river, downstream. The river is as wide as the Danube or the Vistula. The power of nature is revealed in the roar of the waterfall, which - although far off - is so loud that it forces them to shout. 12. Flashback Images from Piotr's story arrive with the roar of a bombing raid by B-52 bombers and the sounds of "Sunny afternoon" by the Kinks. One bomb hits the ship "Joseph Conrad" with a huge Polish flag flying. The bomb rips into the port side, smashes into the passenger lounge and explodes, causing the immediate breakdown of all electrical installations and resulting in a fire. The screams of the sailors and the horror of the scene. From a bird's eye view we can see how the Polish crew are trying to escape towards the shore down ladders and ropes - in their pyjamas or half naked. A tail gunner in one of the B-52s looks very similar to Sarah's brother, Joshua. He lets go a salvo, firing at an S-75 anti-aircraft gun set on a cliff overlooking Haiphong port's waterfront. Piotr looks around while everyone else is trying to abandon ship. He returns to the bomb blasted cabin area. On a bed, in the middle of the destruction caused by the explosion, lies the mortally wounded body of his friend, STANISLAS. 13. Back to the present. They have just mended a net and Piotr goes back up the mountain with Neil following behind him. Along the way, Piotr asks Neil about Europe, about Poland. The only thing Neil currently knows about Poland is that the secretary at his paper is Polish, has big tits and wants him to bring her back some hash. When they return, Kumari is sitting on a stone close to the Land rover, hinting that it is time they were leaving. Piotr speaks to her in Nepalese.

While they are talking, keeping a considerable distance, Neil stands to one side of Piotr, not keen to leave yet. Something Piotr said has obviously affected Kumari, because she quietly gets into the vehicle and turns on the engine.

14. Flashback Sarah gets into the "Magic Bus" in London's Chelsea. Piotr is the driver; it's their way of life. Sarah is not Poppy yet. She reminds you of a typical well-mannered girl from an American college. As soon as she gets in, Scoob grabs her by the arm and makes her sit next to him. What do you prefer, pot or LSD?

Back to the present Like some broken down carousel, the Land rover is constantly driving around slowly in full circles on the plateau in front of Piotr's house. Neil is returning with a sudden question: Why didn't you tell her? Peter smiles. He picks up a small stone and hands it to Neil. While the stone is lying around - everything grows. You move a stone - everything disappears.

Flashback At high noon, in the middle of summer, Kathmandu is as hot as Arizona. Piotr stands next to his colourful bus, covered with countless scribbles and cannabis leaf stickers. Two Nepalis, FATHER and SON walk around the bus, checking its condition. They are car dealers, who are trying to get the best price. Rather naively they ask whether they can repaint the car. Piotr is determined to sell and in a hurry - you can do with it whatever you want ... And if we do not repaint it, would you sell it for a hundred thousand? They quickly come to an agreement on the transaction. Piotr puts the wad of money in his pocket and runs towards the baker's house. When he gets close to the gate of the building, Chandra blocks his entrance. Inside Poppy can be heard crying. The two men sit on the ground, not looking at each other, waiting for yet another scream alongside that of Poppy, the scream of a newborn girl. Then it comes.

Back to the present Neil is sitting in the car while Piotr says goodbye to Kumari. He leans against the door and through the open window sticks his head inside. I'm waiting for you -he says - the city isn't good for you. He leans in further to kiss Kumari on the forehead. He really looks like an old man now, but still a man with some fight left in him. He looks at Neil, sitting next to her and gives him some advice, like an old-fashioned joke: Two things you must never do - don't ask questions, and don't kiss a woman for no reason.

Kumari and Neil head down the mountains towards the city, which can be seen from a distance. Neil cannot gauge Kumari's mood at the moment. Maybe because she once again she has obscured her face with her big sunglasses. He asks her questions: Is he your father? And so on. Kumari's mobile is ringing constantly - but after checking the phone number

on the display, she chooses not to answer. Did you know that she was your mother? Another phone call. Kumari stops the car and gets out. The car stands on the edge of a cliff, and she walks quickly, without hesitation, to the very edge. Literally another step and it will be the end of her. Seeing this, Neil lunges to stop her. At the last moment he grabs her arm and pulls her back. He looks at her face and in one swift move he grabs the sunglasses. He can see Kumari's eyes full of tears now. Standing there in the foothills of the Himalayas, Neil says I don't know if this is a good enough reason, but you look great today, and kisses her. Back in the city, two bodyguards in sunglasses are waiting for Kumari. They look like secret service. Leaving Neil without a word, she follows them through the restaurant to the other side of the hotel. Before they disappear, the bodyguards measure up Neil like some bug. Each of them is at least a head taller than him. Neil is suddenly alone. He makes some unnecessary nervous movements as if unsure what to do next. The receptionist pretends not to notice him. In the end, however, as Neil heads towards the stairs to get to his room on the second floor, the receptionist says: Sir, your luggage is packed and ready... This is some surprise. He is intending to stay two more days. Are you? - asks the receptionist. I've got a ticket for you for a night flight to Hamburg. This must be some strange misunderstanding, but in the receptionist's hand is a ticket with Neil's name on it and a folder with the hammer and sickle, Kamyunishta Ekikrit Markswadi ra Leninwadi. Neil leaves him in mid-sentence and runs through the restaurant after Kumari and the bodyguards, but when he gets to the hotel's inner courtyard there's nobody there. When he returns, the receptionist offers him some hash, as if nothing has happened. It's the last day of the Shivaratri Festival. Starting tomorrow, you cannot smoke any more, sir.

18. Flashback There is a "police" raid on Freak Street. They go into the pubs and lodging houses and come out leading colourful people to transport vehicles. Passports are checked. People are reluctant to discuss anything. These are hard time for the travellers. The last days of freedom. From that day on cannabis is illegal in Nepal. Among the crowd are American agents observing the action and checking how quick and efficient it is. Chandra, Piotr and Poppy are at the Baker's house. A baby is lying on the floor. It is no more than two or three months old. It is crucial they talk about what should be done, what is needed, what is permitted. When a police officer appears at the door, Poppy leaves with him, seeing her daughter for the last time. Reacting to the urgency of the police, Chandra tries to defend Piotr from deportation by claiming that Piotr is working in his print shop. But the policeman knows Piotr is a Polish communist. So as he leaves Chandra and Piotr, he says: We'll be taking care of you too, soon.

Back to the present Neil is standing in line for a boarding pass at the airport. When he returns, Kumari appears. Her life in this city is not well arranged, as well as herself. She looks like someone who's in a hurry. Open it, says Kumari looking at Neil's luggage. He gives her a questioning look. For Kumari there is not a moment to lose. She hurries him, helps throw the case on the ground and looks through his personal things. She searches deeper and deeper and finally pulls a small package the size of a pack of cigarettes from the bottom of the case. Paper packaging conceals the contents. Kumari throws it into the trash can of a janitor just walking by. You do not need that. You'd better take my hand. Neil wants to tell her how much he will miss her, but it is not enough to convince Kumari. So she takes off her glasses and then Neil sees how hard she has been hit in the face. Only when he gives her the recorder, taking it out of his pocket and the memory card from his camera and the "Diary", is she able to believe him. London. The newsroom is always the same - fluorescent lighting, weak coffee and phones ringing. Neil is packing the stuff from his desk into an old plastic bag from Woolworth's. The Chief is a little less snappy than usual. He would like to get his hands on the material as soon as possible. Neil does not even look at him. It pisses the Chief off. What's wrong with you? Is this another job you blew? Neil looks at him. No, not this time. He gives him the same small stone that Piotr gave him. He can only repeat what he heard: While the stone is lying around - everything grows. You move a stone - everything disappears. And with those words Neil walks out... London at this time of year is cold and rainy, so Neil runs to his car. He is on the way to his Ex's home. This time the door is not locked. Once Neil rings, the door opens and a RANDOM GUY, the one that has most recently been staying at the Ex's place, appears and then she too comes out. She tells Neil that Abby does not live there anymore, and so much the better....

The bouncers at "Mirrors" don't want to let Neil in, He is unshaven and the worse for wear. He fails in his attempts to get in. While he is getting back in the car, Case appears as always. Hello, can you give me some money for pot... A little while later, Case smuggles Neil into the club. Her groovy clothes raise no objection from the bouncers and Neil, cuddled against her, goes unnoticed. They penetrate the club and its sound zone. Neil is looking for Abby, asking people about her, calling out her name over the trancelike beat. Case clings to him like ivy. In the end, Neil is preparing a performance. An ostentatious great ending. He says something in Case's ear, and then she goes and talks to the DJ. Suddenly the music stops. Neil takes the DJ's microphone. The bouncers are rapidly approaching, but what he says halts them in their tracks a few seconds, which is sufficient time for the former editor of the

tabloid to tell his daughter, Abby, that he loves her and will give her all what she wants, all his time, just as long as she comes back, because the city is not entirely good for her, and he promises not to ask any questions, just come back.... The bouncers grab him and throw him out onto the street. The sun will come up soon, even when London at this time of year is rainy and cold. Neil adjusts his clothes and moves away. He does not see the crouching figure of a girl, who was waiting for him at the door of the club. Abby trots down the grey street of the city, following Neil. It is dark, November, too cold and foggy to walk to the car. So Neil runs.