

Bell
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EXT. DAY BUILDING SITE

The world we enter is greyish with both colours and sounds faded and muffled. Although we can still hear prominent sounds like cars driving by, most of the soundscape consists of low ambient hums. A man in a hard hat and a reflexive vest starts climbing a scaffolding next to a half reconstructed tall building.

INT. DAY BURNING BUILDING

A fireman in a helmet and a mask is breaking down a door with an axe.

EXT. DAY BUSY CITY STREET

From a bird's eye view, we see a businessman in an expansive coat and holding a briefcase, as he runs across the street and tram tracks, hurrying.

EXT. DAY BUILDING SITE

We see the builder from behind, walking on the scaffolding, holding onto a railing.

INT. DAY BURNING BUILDING

The axe hooks into a door and as it breaks apart another piece, the door opens, smoke and light are enveloping the fireman as he walks in.

EXT. DAY BUSY CITY STREET

The businessman seems erratic, we see his face as he frantically looks around. He's not in a hurry, he's trying to avoid/run from someone or something.

INT. DAY BURNING BUILDING

A loud crack is heard and then the muffled sound of falling rubble. We stay outside the door as the only thing coming out is smoke.

EXT. DAY BUILDING SITE

In a close-up, the railing breaks.

A group of builders is running towards a spot underneath the scaffolding

EXT. DAY BUSY CITY STREET

(Start of a tracking shot) The businessman crosses a road without looking to either side and as a car drives by, nearly hitting him, a deep low hum is heard. The camera is pulling in on the businessman, as he makes his way across another tram track and is about to cross another road.

In a close-up, he stops, his eyes darting all over, but finally managing to fix on something, slightly to the right of the camera's point of view. His expression is one of desperation and fear. We stay on his scared face as he looks at something or at someone, his breathing becoming the only thing audible on the soundtrack, before a low deep hum is heard. His face disappears off the screen, having been dragged by at this point unknown force, to the right.

The camera starts pulling out and soon we can see the road and in place where the businessman would be standing is a car, stopped half on the road and half on the tram track, the lights blinking. It looks like a scene of an accident. We keep pulling out, to the nearby street and the camera starts turning.

As the camera finishes the 180, we now face a figure standing in the middle of the street next to the car accident. It's a man dressed in a dark blue coat, with a red band on his arm and holding a clipboard. He looks puzzled and is looking at the scene. Based on the eyeline and where the businessman was looking, we can assume this is the person he saw before a car smashed into him. A title comes up in the right bottom corner

BELL

(end of a tracking shot)

The man in a dark blue coat, Bell, starts moving towards the scene of the accident.

A small crowd has already gathered around. A police car is stopped nearby and an ambulance is driving in.

As Bell steps near the crowd, it parts, all the people make way for him, but nobody actually reacts to his presence. They all automatically get out of his way without stopping to talk to other people or doing their police/ambulance worker job. This sometimes leaves them in awkward positions for a brief moment, however noone pays attention to it.

Bell crouches down and now it's apparent that the crowd gathered around a body of the businessman. Two ambulance workers come in, but absent-mindedly stand there, doing nothing, as Bell reaches down and turns the businessman's head to face him.

Bell looks at his clipboard. On it, we can see a piece of paper with the heading "Jonathan Burwell", some additional barely readable text underneath and then a big and prominent photo - of the businessman. The businessman, Jonathan Burwell, looks almost as lifeless in the photo as does his corpse on the ground.

Bell puts down his clipboard, starts standing up, but something catches his attention.

On the sidewalk, where the upper half of Burwell's body ended up, between the cracks, a small white flower is growing, currently in bloom despite the cold weather.

Bell picks up the flower and puts it into his pocket. As the flower is picked, a high pitched, but not an unpleasant sound can be heard.

Bell starts walking from the scene of the accident, the two ambulance workers get down and do their job as he moves away, the rest of the crowd parting again to make way for Bell, without noticing him.

Bell is looking to the side, everyone moving out of his way. Almost out of the group of gathered up people, Bell stumbles and falls down, surprised. As he falls down, we reveal a 10 year old girl who blocked his way and is looking at him.

THE GIRL

Hey, sorry about that!

Bell looks shocked and is starting to panic, moving away from the girl.

THE GIRL (CONT'D)

You guys are angels?

Bell does not respond, but closes his eyes. We pull in on his face, the eyes rapidly moving underneath his eyelids. He opens them, expecting some sort of a result. As we pull back from his eyes to a wide shot, the girl is still standing in front of Bell, looking at him.

THE GIRL (CONT'D)

(hurt slightly)

I said I was sorry!

Bells stands up, panicking, turning away from the girl.

BELL

Nonononono

He closes his eyes again, focusing for a while. As he opens them, the camera moves to his side, revealing the girl is now looking around, even though Bell is in front of her.

THE GIRL

(sound muffled)

Hey!

Bell starts running away from the girl.

EXT. DAY OLD BRIDGE

Bell is standing in the middle of a historic bridge, people walking by, again, not noticing him and when he gets near them, automatically moving out of his way. A couple holding hands is approaching him, as he puts his clipboard down on the bridge, angry at himself, shaking his head. The soundtrack is full on ambient hum now and thus we only see as his breath leaves his mouth in a spray of cooled down water, his lips forming an obscene word.

The couple breaks their hand holding as they pass Bell, then immediately grab each other's hands. Bell looks at them walking away from him for a little while.

Bell seems to have calmed down somewhat, he takes his clipboard and switches the Burwell paper for another one underneath it.

Bell is studying a photo of a young woman. The same young woman is standing near to him, looking out on the frosty river.

Bell is walking on the bridge, as a crack and a splash can be heard behind him.

INT. DAY HOSPITAL ROOM

A middle-aged woman in a dark blue blouse with a white band on her sleeve, walks into a hospital room. As she passes two nurses and a doctor, they move out of her way without reacting to her. She is holding a clipboard.

She sits down on an unoccupied bed, watching the doctor and nurses struggling to resuscitate a teenage boy. The heart rate monitor flatlines. The middle-aged woman smiles sadly and stands up, walking out of the room.

Outside, Bell is waiting, looking nervous. The woman, Sola, smiles at him as well.

BELL
I'm..uh, I want to report an
incident to you.

Sola approaches Bell and reaches into his pocket. He recoils instinctively, but does not stop her. Sola takes out the white flower, looks at it and smiles, before putting it back into his pocket.

SOLA
That's fine.

BELL
(nervously)
No, I've..I've been noticed.

INT. DAY HOSPITAL WARD

Bell and Sola are walking through the hospital as they talk, the staff behaving like anyone they met before, not reacting and physically evading them.

SOLA
By a client?

BELL
As well, but also a little girl.

SOLA
Did she get in?

BELL
(shaking his head)
Not permanently, no.

Sola shrugs.

SOLA
No one who shouldn't get in or out.
You did your job.

BELL
I don't feel like I did much of
anything.

SOLA
Proactive in non-essential areas.

Bell looks puzzled. A crowd of laughing nurses parts as they walk down a flight of stairs.

SOLA (CONT'D)
That's from your references

BELL
(extremely awkward)
I..uh..

SOLA
It was under "highly
irresponsible".

BELL
I can assure you, ma'am, that..

Sola stops and slowly grabs Bell's arm.

SOLA
It's Sola. And you can calm down.
If I could rate your previous
supervisor "pompous ass" would be
high up on the page

Bell smiles, more to himself.

SOLA (CONT'D)
I imagine you feel wasted here,
but we're happy to have you, Bell.

Bell nods in appreciation of her words. Sola lets go off
Bell's arm and they walk on through the ward.

BELL
You said in or out. Anyone ever
got out?

SOLA
You focus on not letting it
happen.

They stop near a room 4A, Sola is about to walk in.

BELL
And the little girl? Maybe that
should be investigated

SOLA
You can investigate your thoughts.
You already know the answer.

BELL
I don't think I do.

SOLA
(smiling)
She's about to become a client.

Sola walks into a room where an operation is going on and slowly closes the door, giving Bell one more smile. Bell stands there awkwardly for a second.

INT. NIGHT THE OFFICE

A piece of paper with a photo of a person goes into a shredder. Then another one. A man walks away from the shredder. Another person comes to it and puts two documents in, walking away. Then another person comes in, but this time two blank papers go into the shredder. As we pull out, we see that the last person was Bell.

Another man in a dark blue coat with a red band on his sleeve gives his empty clipboard to a receptionist, who takes it with a smile. Bell waits till the other man goes away and approaches the receptionist's desk. The receptionist has a name tag with the name "Blanche" on her chest and is about the same age as Bell is, with a yellow band on her sleeve.

Bell gives her his empty clipboard.

As she takes the clipboard, we can see that underneath it is hidden the white flower. Blanche lets it fall on her desk and smiles at Bell, bit less professionally than at the other man.

BLANCHE

You're getting used to the speed
of this place?

BELL

Slowly

BLANCHE

That's the spirit!

Blanche sits down and puts the white flower into a drawer. where we can see three other flowers of different colors. Both Bell and Blanche briefly look to the right, where the two other workers are having a conversation.

BELL

I'm out there at least, you must
get bored out of your mind

BLANCHE

Maybe I have a really boring mind.

BELL

I doubt that.

The two other workers walk past, both mumble "good night" and head out of the door. Bell and Blanche wait few seconds after the door closes, then Bell smiles at Blanche and she picks up a bunch of keys.

BLANCHE

Actually, yeah, you're right. I'm totally crazy.

Blanche walks from behind her desk and down a hall, Bell is following her.

INT. NIGHT OUTSIDE THE ARCHIVE

Blanche unlocks a door, with the word "Archive" written on it.

BLANCHE

You got 20 minutes. And if you hear unlocking without knocking on the door first...

BELL

I hide. Somehow.

BLANCHE

Yeah, somehow. Otherwise we're both done, super somehow.

Bell nods and walks in, Blanche locks the door and walks away

INT. NIGHT INSIDE THE ARCHIVE

Bell takes out two folded pieces of paper out of his coat. As he unfolds them, we can see that they are the documents he had on his clipboard. the descriptions of the young woman (Sidney Thompson) and Jonathan Burwell.

The place Bell enters consists of rows of racks full of numbered white dossiers. In the center of the room is a small table. Bell looks at his papers and walks into the rows of racks.

He brings out two large dossiers and puts them on the small table in the center. He opens the first one and we see the familiar face of the young woman who jumped off the bridge, then he turns the page and another woman, with hair dyed neon blue. In a bracket underneath her photo the word "sister" can be read.

Bell scribbles down something on a piece of paper and opens the second dossier. He turns the page past the photo of

Jonathan Burwell. He looks at a picture of a brunette. The brackets underneath say "wife".

Bell is scribbling some more until he hears the sound of the door being unlocked. He quickly closes and grabs the two dossiers and as silently as possible runs to the end of one row of racks, crouching down.

Bell is looking anxious and trying to slow down his breathing as the door opens and light from the hall shines on the empty table.

BLANCHE
(whispering)
Forgot to knock.

Bell takes a deep breath.

INT. NIGHT THE OFFICE

Bell and Blanche are walking towards the exit from the office. Outside, the city is illuminated by street lamps and signs as the night set in.

BELL
I was thinking about doing
something legal sometimes after
work. Would you be interested?

BLANCHE
Legal sounds nice.

Bell opens he door and steps out, looking back.

BELL
Thanks.

Blanche shrugs and smiles again, closing the door. Bell walks out into the city.