

Feature Treatment

a crime thriller

fun at the

# ABATTOR



## LOGLINE

When petty gangsters Lenny and Vincent kidnap Mimi, daughter of a powerful businessman, they soon become pawns in a bigger game.

Luckily Mimi likes games and wants to play too.





a masterful

THREE HANDER

set in a vast

APOCALYPTIC  
WILDERNESS

where the plot slowly

BLEEDS OUT

## SYNOPSIS - a surreal gangster thriller.

Petty gangsters Lenny and Vincent are in a spot of bother, with a serious debt to a feared London crime family, the Tindels, they have to find a way to square things and fast. Luckily the notorious Billy 'The Bastard' Tindel offers them a way out, embroiling them in a kidnapping plot of Mimi Semenov, the daughter of a Russian businessman - undertaken for a mysterious client Billy represents.

But Mimi isn't quite what she seems, and after seeing her dance instructor shot in front of her, she seems unconcerned, turning to Vincent and stating, with a cold disregard, that this is 'the first time she's been kidnapped, I hope it's going to be fun'.

Lenny and Vincent then liaise with an East European criminal gang for the handover, as instructed by Billy. A simple rendezvous - Mimi for a bag - the contents of which is unknown. But the handover goes side-ways, quickly. When one of the East Europeans is spooked, announcing 'we're all going to die', an ominous and volatile atmosphere pervades - much to Mimi's amusement. Everyone opens fire.

Now surrounded by bodies, and with just Mimi and the hand-over bag between them, Vincent and Lenny are instantly in thrall to the bag, going against Billy's instruction and looking inside. Vincent and Lenny suddenly turn on each other, both opening fire.

As a badly wounded Lenny escapes with Mimi and the bag, Vincent, also suffering a bullet wound, pursues with vengeance in mind. A bloody ordeal ensues across a vast remote landscape, where the role of captive and captor slowly reverses, as Mimi's beguiling, and increasingly unsettling, personality simmers to the fore.

It soon becomes apparent that the two friends aren't just trying to survive each other's murderous intent, but that there is a bigger game in play. Unfortunately for Lenny and Vincent this is Mimi's kind of game, and she wants to play too.



A person's silhouette is shown from the back, standing in a long, brightly lit hallway. The hallway has a high ceiling with multiple fluorescent light fixtures, creating a strong perspective effect. The person is wearing a dark jacket or sweater. The overall mood is mysterious and cinematic.

a sublime  
**GANGSTER THRILLER**

shape-shifting into  
**A FEVER DREAM**  
and back again

# TREATMENT

## STORY ARC - ACT I

We open on a forest in mist, as a hand-over between two underworld gangs takes place. On one side is Vincent and Lenny, English gangsters, snarling with danger and charm, who arrive with a kidnapped girl, Mimi, the daughter of a powerful businessman. On the other, a shifty unknown outfit of Latvians, Albanians and Russians, holding a bag of money, primed for the exchange.

But when the hand over goes wrong a shoot-out ensues, and bodies hit the forest floor with an almost mechanical efficiency, as if executed on the spot. As the gun shots echo into the mists of the forest, we survey the carnage. Somehow Lenny and Vincent have survived, as well as Mimi, who remains blindfolded but listening, her manner uncanny, almost unconcerned with the gurgling death sounds of all the dying men around her.

As Vincent and Lenny weigh each other up, the lure of the bag proves irresistible. As Vincent opens the bag we see his face darken with an otherworldly lust - whatever's in there has too much of a hold on him. Lenny sees it too. Vincent turns, Lenny raises his gun, Vincent reciprocates - another stand-off, the forest wind passes across the scene - we CUT TO BLACK. Shots ring out, five in total, but we never see who shot first.

We CUT BACK to the action as Lenny flees, with both the bag and Mimi, holding a bullet wound in his gut which is bleeding profusely. Vincent, who is already in pursuit, is nursing a bullet wound to his leg, whilst a horrific wound to the left side of his face has partially removed his ear and temporarily deafened him. In this moment, we set the tone and dilemma for the film, Lenny fleeing, a reluctant hero whose motivations remain unclear, whilst Vincent is now consumed by an obsession for the bag, intent on retrieving it at all costs, including killing Lenny, his oldest friend.



# TREATMENT

## STORY ARC - ACT II

Lenny and Mimi quickly manage to put distance between themselves and Vincent, sliding down the side of a rocky outcrop, as Vincent, nursing his leg wound, struggles to keep pace. Vincent shouts across the landscape, a desperate appeal and warning to Lenny to give up now, and leave the bag. Lenny refuses, and continues on.

As Lenny and Mimi endure, over two days and nights, a peculiar bond forms between them as Mimi begins to care for Lenny, and in return Lenny softens. They begin to develop an intimate relationship, which Mimi at times tests, behaving in a seductive manner beyond her years, which Lenny doesn't respond to, but observes, sometimes with humour, sometimes unsettled by her uncanny nature.

As Lenny finally confides in Mimi we learn more about his relationship with Vincent, as well as the kidnapping, and the powerful forces behind it.

Lenny talks nostalgically, throwing us back into intimate memories of his and Vincents past, a relationship of love, loyalty, and killing. His now romantic reminiscence of the two gangsters ruthless attempt to climb the ranks of a violent underworld, bringing us up to date, as they are brought before Billy 'The Bastard' Tindel, the head of a London crime family and offered a job they cant refuse, literally.

It transpires that Billy is making a power-play and has teamed up with an unknown client, known as Whitey, who wants to hit a rival wealthy businessman, Mikel Semenov, by kidnapping and holding his daughter, Mimi, for ransom. Vincent and Lenny take the job, but there is an air of fatalism about it, caveated by Billy Tindel when he reassures Vincent and Lenny that if they don't make it, he'll look after their nearest and dearest. At once a promise of financial remuneration, laced with a threat if they dont cooperate.

When Vincent asks 'what's in the bag?'. Billy asks him to close his eyes and imagine his 'wildest wettest fantasy, that's what's in the bag'. From this moment the bag holds power over all who purvey it.

As Vincents implacable pursuit of Lenny and Mimi continues, we experience the gruelling landscape of their narrative arc as a kind of purgatory, through marshlands and swamps, rivers and the abandoned ruins of a barren world, empty and dying, yet trilling with the ferocity of the natural world. They silently endure, slowly bleeding out for ninety minutes in a tightly crafted three-hander, whilst Mimi plays, often like a child, seemingly enjoying the experience. She even mentions at one point that it is the 'first time she's been kidnapped', which unsettles Lenny.

Meanwhile Billy Tindels shadow, and the unknown client, Whitey, looms large as a cavalcade of armed men arrive at the shoot-out. Here we reveal glimpse's of Whitey, never showing his face. We also see that the cavalcade is joined by the same Butchers Van, as used in the kidnapping. We see Whiteys men load up the bodies into the butchers va. Whitey and his men then continue to track Vincent and Lenny through the vast expanse. We return occasionally to Whitey and his men as they seemingly track Lenny and Vincent, however, instead of trying to intercede, there is a sense of gliding vulturism about them, as if they're waiting for their pray to die, for the story to end, before they descend on the carcass.

# TREATMENT

## STORY ARC - ACT II

Towards the final stage of their journey Mimi asks Lenny to recall the day of the kidnapping, to entertain her, which Lenny reluctantly does. We flashback to the day, seeing Lenny and Vincent car-jacking a butchers van on the outskirts of Mimi's family estate. They then use this, dressed as butchers, to gain access to Mimi's home. They ruthlessly proceed through the house, killing several servants and security men, as they search for Mimi.

Mimi interrupts Lenny mid-reminiscence and asks him to skip to the good bit, when they finally burst into the dance studio and shoot dead Mimi's dance teacher, Anastasia, to a rousing rendition of Verdi's Requiem – 'Dies Irae', playing on a gramophone in scene. Mimi looks up to Lenny and Vincent, strangely cold before saying 'I never liked her anyway'. She even asks Lenny to repeat this line, referring to it as 'her favourite line'. Lenny is again disturbed by Mimi's chilling behaviour as well as her insinuation that it was 'her line'.

This unsettling feeling continues to creep in, subtly introduced in malevolent quirks to Mimi's personality and behaviour, including her fearlessness in the face of Lenny's threats, her fascination with Lenny's wound, and the desire to 'kill something, anything', using Lenny's shotgun. These accumulating observations slowly evoke a sense that Mimi might be more than just a 'little girl'.

As Lenny's relationship with Mimi develops a power reversal occurs, from captive to captor. Mimi soon reveals a fun sadistic tendency to treat Lenny like a play-thing, reflecting both her entitled status and perception of others as subservient, as well displaying an unnerving deviance - like the child that tears the legs off frogs for fun!

When Vincent finally catches up with Lenny an inevitable violent confrontation occurs, resulting in Vincent stabbing Lenny multiple times, whilst apologising, and then leaving him to wander off into the reeds to die a lonely death. Mimi witnesses everything, watching in an almost dissociated manner and showing no care or love for Lenny as he wanders away to die alone. Much to our surprise we then see Mimi's affections switch to Vincent, playfully charming him as she did Lenny. As Vincent drags Mimi onwards, we sense for the first time that Mimi isn't just a bit 'odd', but that all is not what we think it is!



# TREATMENT

## STORY ARC - ACT III

Vincent and Mimi continue on, although we have the creeping feeling that like Lenny before him, Vincent also doesn't have a plan, and that the violent end-game they have been playing is in fact a game Mimi quite enjoys.

As she travels on with Vincent, a similar relationship occurs, as she even tries the same 'lines' on with Vincent. Mimi's uncanniness now becomes more apparent, so much so that Vincent begins to question her.

As Vincent and Mimi arrive at an abandoned holiday home the eerie quality pervading the story reaches its climax, as we realise the home is almost like a set. Mimi pretends to care for Vincent, as if a doll. Meanwhile we reveal Lenny isn't dead yet, rising out of the reeds and drenched in blood he arrives outside the holiday home. Mimi helps him inside, and lies him down beside Vincent - both now utterly weak and helpless - dolls in Mimi's house.

Finally reunited, but near death, Lenny and Vincent express regret regarding their treachery of each other, as well as confessing their love for each other - a rare bond of loyalty between two men who would have killed and died for each other - but who have somewhat ironically succeeded in both.

As Vincent and Lenny lay dying Mimi goes downstairs and picks up the house phone before dialling a number; we don't know if anyone picks up, but we hear Mimi speak. She then announces that she's bored and wants it to end now. We never know if the phone works or it is just another toy or prop in a game she's playing.

As if on queue the White Rolls Royce and the cavalcade of gangsters arrive, surrounding the death bed of Vincent and Lenny. Vincent and Lenny are dragged out to the garden and forced onto their knees, beyond they see the White Rolls Royce, and from within the sound of Verdi's Requiem.

Billy Tindel is then dragged from a nearby car, beaten to an inch of his life, and is forced onto his knees alongside Vincent and Lenny. Mimi just stares at the damned men and smiles.

Whitey exits his Rolls Royce and approaches, embracing Mimi whom he refers to as his daughter. He asks her if she's had a nice time - the house of cards falls, and we realise this has all been a game.

# TREATMENT

## STORY ARC - CLIMAX & RESOLUTION

We flashback to the moment Vincent and Lenny are offered the job, and realise that Whitey and Mimi were in the same restaurant, during the birthday party that had distracted Lenny. We zoom in on the back of the blonde girl's head. We then reveal that Whitey's real name is Mikel Semanov, and he is both the client and the victim.

We flashback to the handover and see the Latvian, Albanian, Russian gangsters attempt to fire, but all of their guns jam. Lenny and Vincent execute them all. Lenny and Vincent were always supposed to escape, Lenny was supposed to take the bag, and Vincent was supposed to pursue - they've all played their parts, now it's the climax.

We return to the garden and see Whitey open the black bag that has been retrieved. He stares down into it and smiles, perhaps even sheds a tear. We never reveal what is in the bag, just feels it's beautiful dark and fathomless lure.

In this final haunting scene Mimi thanks Lenny and Vincent for making her 'first kidnapping, so much fun' and says she 'hopes they don't die, who knows there might be a plot twist'. There isn't.

Lenny and Vincent are executed on their knees as Mimi joins her father, Whitey, in his Rolls Royce, where he offers her a 'lollipop' for her troubles.

We see Vincent, Lenny and Billy Tindel dragged to the Butcher's Van and hurled in the back. Lenny is last to be swung in like a piece of dead meat. He lands on a pile of bodies and topples down, his dead gaze landing opposite the dance instructor he shot in the kidnapping - their dead gazes meet.

The final scene is Mimi flanked by two armed men, still dressed in her bloody ballet outfit, with a lollipop in her mouth. We capture her look, at once docile but then touching on a note of clandestine sadism, a glint in the eye.

We are left with an intriguing and ambiguous feeling, is Mimi just the infantilised daughter of Whitey, returning to play her abject role as 'sweet little girl', or is the true Mimi lying in wait, intent on one day seducing and dominating her father in an Electra complex, similar to the relationship Mimi just played out on two unwilling victims, Lenny and Vincent.

We see the White Rolls Royce pull away, followed by the butcher's van of the dead. The cavalcade winds into the distance, like Tonker toy vehicles on a vast miniature model landscape. All just pawns in the game?

We hear Lollipop by the Cordettes start to play.

A jolly ending for one and all!





a stunning homage to the

# BRITISH GANGSTER FLICK

a tender, tragic

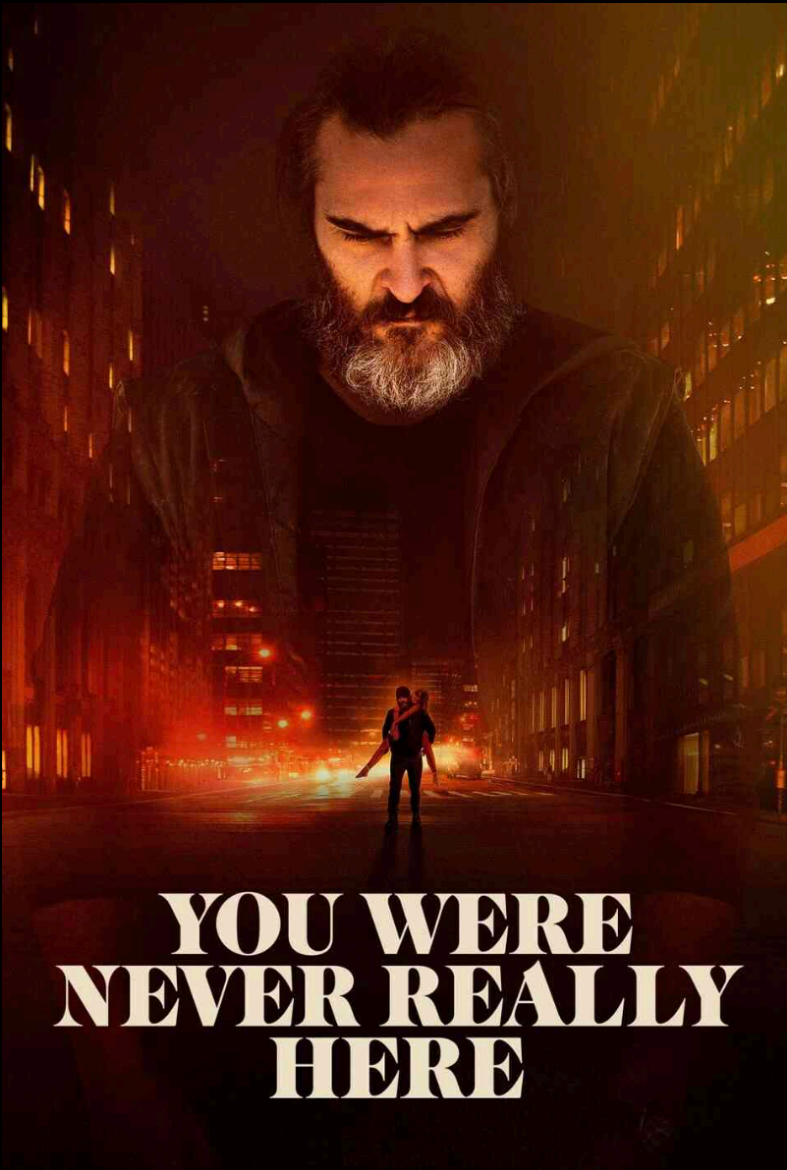
# VISCERALLY SAVAGE

mind-bender

an instant

# CULT CLASSIC

COMPARABLE FILMS





# CASTING

## MIMI (AGE 17)



Anya Taylor-Joy



Mia Goth

Mimi is the daughter of Mikel, a Russian Oligarch. Brought up and educated at a private school in England, she is ultra-privileged and initially presents as just another rich kid. But her personality becomes increasingly peculiar and unnerving through out the film, switching between an infantilised girlish alter ego and a sadistic game player, conflating her burgeoning sexuality and innocence to unsettling effect, putting both Lenny and Vincent on edge.

Mimi has a natural defiance, exhibiting in a cold sense of self entitlement – she stares down the barrel of Lenny’s gun with disregard. Perhaps it is her elitist background and a belief that Lenny and Vincent are below her, servants to her whims, or perhaps she knows more than she’s letting on.

We also become increasingly aware of some strange repeating traits; her infatuation with Lenny’s wound – asking several times if she can ‘touch it’, her obsession with Lenny’s gun and her desire to kill, as well as her blatant disregard for human life. Her flirtations with Lenny also become more overt – as if she is relishing playing an archetypal Lola role. As we unfold Mimi’s character we reveal a cold and calculating detachment to her captors, before eventually turning the tables on the audience’s perspective, as the captive becomes the captor, and we reveal a streak of stunning malevolence and sadism – the fun kind.

# CASTING

## LENNY (AGE 30)



Cosmo Jarvis



Joe Cole

Lenny is seemingly simple, a vacant darkness behind his eyes, but his simplicity also gives way to an unnerving capacity for sudden violence, savage and bestial – also capable of enduring another mans suffering, almost de-sensitised, emotionally dead– Lenny has a particular talent for torture jobs.

Lenny has only ever wanted to be Vincent's muscle, and dutifully enacts Vincents every whim. His low IQ is evident, leaving him vulnerable within the criminal fraternity. But he has always been under Vincents wing. Lenny's love of Vincent is expressed in an intense loyalty and also admiration, which almost touches upon attraction. He often says he wishes he was more 'like Vincent', and that he could look and talk 'as fancy'. Vincent has always protected Lenny and so Lenny in return is willing to die for Vincent. Lenny's only redeeming virtue is that he adheres to the old moral code of gangsterism – no women, no children – which is why he reluctantly agrees to kidnap Mimi and deeply regrets the killing of Mimi's dance tutor.

Vincent has manipulated the loyalty of Lenny all his life, and even now, in the death throws of their last job, Vincent promises Lenny that they can escape together, to live out their lives in an exotic paradise, just the two of them. A vision of their end days which Lenny clings to.



# CASTING

## VINCENT (AGE 30)



Robert Pattinson



Harris Dickinson

There is something wicked about Vincent, a malevolent streak of Machiavellian narcissism. He plays for himself, but forms powerful bonds with other men, whom he uses as pawns, especially Lenny, who has been his first and best friend since childhood.

Vincent is a handsome womaniser with an unabashed vanity, paying extreme attention to his appearance, and especially his dress, whilst also insisting that Lenny dress better – treating him as a pet. He preens himself obsessively and relishes the glamour of his gangsterism, relishing the finer things in life, whilst enjoying excess of every kind. Vincent and Lenny's relationship remains ambiguous, and the powerful bond of male love, bound in a contract of violence, often crosses the intimate boundaries that usually divide men of their profession and background.

Quick witted, charming and smart, there is almost no chink in Vincents armour. However, his one glaring weakness is that he can never walk away, always wanting more – one more job, one more hit. Vincent will either die a gangster, or end his days in prison. He also has an addictive personality and has recently struggled with gambling and cocaine addiction. Although Lenny's explosive temperament and raw violence evokes palpable fear, Vincent's ruthlessness is far more frightening. Vincent doesn't have a soft spot, for anything, ultimately not even Lenny.

## WHITEY (AGE 50)



Peter Mullen



Brian Cox

Whitey is a mysterious and powerful figure, who plays on the peripheries of the criminal underworld, ruthless, amoral, all seeing. Little is known of him, instead he stalks the film with a sense of ominous foreboding, circling our main characters and storyline. The part of Whitey is a cameo, introducing him in oblique details, his ringed hand, his white tuxedo, the thick neck wad of flesh at the back of his head – whilst his presence in the film is also conveyed as a constant threatening presence through the White Rolls Royce that he travels in, sat behind tinted windows, watching, always watching.

It isn't until the films climax of the film that we reveal his physical identity, and his pivotal plot-line.

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