BROKEN

Screenplay by

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Based on the original novel by

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Developed with the assistance of the BBC & BFI

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1 A TINY BABY 1

lies in an INCUBATOR.

A MAN seen only from behind, sits, head bowed, in a chair beside the incubator. In the background, a WOMAN stands by the door, half turned away from us, half out of focus, head also bowed.

THE WOMAN quietly steps out of the room

THE MAN continues to watch the BABY.

CLOSE ON THE BABY'S FACE

the sound of its artificial breathing loud.

FADE TO BLACK:

TITLE CARD: BROKEN

2 EXT. STREET - DAY

2

Pulling SKUNK, 11 now, as she makes her way home from the local shop carrying a sliced pan and a cart on of milk.

She makes her way down several STREETS, crosses a ROAD.

ON A FOOTBRIDGE

she is approached by two 10 year olds on scooters, the BARLOW BROTHERS, who slalomin and out of each other before passing on either side of her. She continues on.

BENEATH THE BRIDGE

the BARLOW BROTHERS come gliding down the RAMP, then come to a stop. They look up to watch -

SKUNK

who is a little over halfway across now.

HENRY BARLOW

nods to his brother, HARRY. HARRY swings a plastic bag filled with a dark substance around in circles, faster and faster, before letting it fly.

It sails up toward SKUNK, then misses her by inches, continuing its trajectory toward -

THE ROAD

on the other side of the BRIDGE, on which it lands and explodes, splashing what looks like shit -0.251 wEn2s tra4b8 Toks like

THE BARLOW BROTHERS

watch SKUNK disappear; then -

HARRY

Lucky.

they turn and glide away.

SKUNK

continues on, completely oblivious to what's just happened.

3 OM TTED 3

4 OM TTED 4

5 OM TTED 5

6 EXT. DRUMMOND CLOSE

A cluster of houses arranged in a circle. Outside one of these, RICK BUCKLEY washes his dad's car.

6

VOI CE

Hi, Rick.

He looks up to see SKUNK standing there.

RI CK

Hi, Skunk.

SKUNK

That I ooks good.

RI CK

Uh-huh. You have to do the water, then the suds and then the water again, like, rinse it.

SKUNK

Is it hard?

RI CK

It's really hard. But I like when something's clean. You see it dirty, then, you wash it, then

RI CK

See you later, Skunk.

As SKUNK crosses the close to her own house, she calls -

SKUNK

Hi, Mr Oswald.

to BOB OSWALD, 40s, who responds, vaguely -

BOB

Hello, darling.

as he passes her, heading toward RICK. We follow SKUNK as she continues on. She stops, hearing a shout, and turns to see -

RI CK

falling to the ground, BOB then kicking and punching him viciously, over and over and over. When, eventually, he stops, BOB turns and heads back to his own house, in the front garden of which there is a large TRAMPOLINE, and where his three DAUGHTERS, who we'll meet properly later, ranging in age from 12 to 17, wait for him He enters. They follow. The door slams shut.

7 MOMENTS LATER 7

SKUNK stands over RICK. He is cut, bruised, bleeding.

SKUNK

Are you okay, Rick?

RICK'S POV: SKUNK standing over him

SKUNK (CONT'D)

Can I help?

Framed in the sunlight, she looks angelic. RICK reaches out a hand. After a hesitation, SKUNK goes to take it, then:

MRS BUCKLEY

Oh, my God, Oh, my God.

MRS BUCKLEY, comes running up. She bumps SKUNK out of the way, calls back toward the house:

MRS BUCKLEY (CONT'D)

Dave?! Dave!

(then, to SKUNK)

Go hòme, Skunk. Go back into your

house. Oh, God . . .

SKUNK

It was Mr Oswald.

MRS BUCKLEY
(down on her knees; to RICK)
... Ch, God. Ch, God, oh, my baby.
(calling back toward the house)
Dave!!

LATER

Two POLICEMEN stand at the BUCKLEYS' front door. It's opened by MR BUCKLEY who ushers them in. The door closes. We see this from -

8 I NT. JED'S BEDROOM

8

where SKUNK and JED (13; her brother), stand watching THROUGH THE WINDOW

9 OUTSLDE THE BUCKLEYS'

9

RICK, his face damaged from the beating, is led by both POLICEMEN toward the police car. MRS BUCKLEY follows, frantic, MR BUCKLEY trying to calm her.

SKUNK and JED.

continues to watch as

RI CK

is put into the back seat and the police-car pulls away. MRS BUCKLEY cries in MR BUCKLEY's arms.

JED

SASKIA (O.S.)

(calling)

Susan?

SUSAN

Yeah?

SASKIA (CONT'D; O.S)

Are you in my room?

SUSAN stuffs the condomin her pocket.

SUSAN

No.

11 OM TTED 11

12 I NT. SUSAN'S BEDROOM

12

SUSAN, lying on her bed, removes the condom from its wrapper. She smells it. Ugh. Uhrolls it. Holds it up. Stares at it with distaste. PAUSE. She gets up off the bed and exits frame. We PUSH IN on the foil wrapper which she has forgotten.

CUT TO:

THE TO LET

The condom drops in. The toilet flushes.

13 I NT. HALLWAY - THE FOLLOWING DAY

13

SUSAN, entering from outside, is intercepted by BOB, who is coming down the stairs.

BOB

Susan ...

She stops. He holds up the condom wrapper.

BOB (CONT'D)

... What the fuck is this?

14 I NT. SI TTI NG ROOM

14

Susan's sisters, SASKIA (17) and SUNRISE (12) are dancing along to a dance instructional DVD on their large plasmascreen TV.

They look up as SUSAN storms in, pursued by BOB.

```
... Who've you been having sex
           with?!
                       SUSAN
           I haven't. I didn't even know
            what it was!
                       BOB
            Bullshit! Where did you get it?!
                       SUSAN
            I stole it.
                       BOB
            Bullshit! Stole it from who?
                       SUSAN
            l ...
                       BOB
           Jesus ...!
SUSAN glances at SASKIA, who gives her a forbidding look.
            BOB (CONT'D)
... I taught you all. I mean,
            didn't I teach you?
                       SUNRI SE
           What?
                       BOB
            About keeping your fucking <u>legs</u>
            shut!
                (to SUSAN)
            Give me his name.
                       SUSAN
            Daddy ...
                       BOB
            GIVE ME HIS FUCKING NAME!!!
                (no answer)
            Fai r enough.
He picks up the plasma screen and holds it above his head.
              SUSAN
                                                  SASKI A
                                     DAD ...!!!
DAD . . . !!!
                       SUNRI SE
           (to SUSAN)
WILL YOU GIVE HIM HIS FUCKING
NAME, YOU STUPID FUCKING TWAT!!!
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BOB

CUT TO:

RI CK

standing by his father's car with his bucket and cloth, gazing at -

SUSAN (O.S.)
The hell are <u>you</u> looking at?

15 OM TTED 15

16 SUSAN 16

who is bouncing up and down on the trampoline. As RICK snaps out of his reverie - $\,$

SUSAN (CONT'D)
... Dirty fucking perve! 0 1 96 516.48 TmO Td - 0.197 Tc 0.

EXT. DRUMMOND CLOSE - EARLI ER THAT MORNI NG 18

18

PULLING BOB as he heads across the close.

SKUNK (O.S.)

Hi, Mr Oswald.

He looks, sees her -

BOB

Hello, darling.

continues on toward RICK and punches him hard in the face.

EXT. OSWALD'S HOUSE - DAY 19

19

BOB opens his front door to two POLICEMEN.

POLICEMAN 1

Mr Oswald?

BOB

I want to report a rape.

INT. EXAMINATION ROOM - DAY 20

20

SUSAN OSWALD lies on an examination table in a hospital gown. The female police-surgeon, DOCTOR MORTI MER probes bet ween her legs.

DOCTOR MORTI MER

Just another minute ... (SI LENCE; then)

All right.

(straightens up; taking

of f her gloves)

You can put your clothes back on.

21 LATER 21

POLICEMAN 1 & 2 and BOB have now joined SUSAN and DOCTOR MORTIMER. BOB is angry.

DOCTOR

Mr Oswald ...

BOB

This fucking ... rapist needs to be put behind bars ...

DOCTOR MORTI MER

Mr Oswald ...

BOB

... Christ!

DOCTOR MORTI MER

... Your daught er has not been raped.

BOB

What the fuck are you talking about?!

DOCTOR MORTI MER

... Your daughter's a virgin, Mr Oswald.

(BEAT)

She has never had intercourse.

BOB

Well, of course she has; she ...

SUSAN

Dad ...

BOB

... she ...

SUSAN

Dad, she's right!

Everyone turns to look at SUSAN. She's crying.

SUSAN (CONT'D)

It never happened, I ...

BOB

Susan ...

SUSAN

... I only said we did it because you wouldn't believe what I <u>told</u> you, and because I didn't want

BOB

(t ender I y)

Susan ...

SUSAN

 \dots I didn't want you to smash up the <u>telly!</u>

BOB

... Susan ...

He gets down on one knee in front of her, hands on her elbows.

BOB (CONT'D)

... you don't have to be afraid, you hear me?

POLICEMAN 2

Mr Oswald ...

BOB

Shut up.
(to SUSAN)
... Of them of him ... You don't have to be afraid.

22 INT. INTERROGATION ROOM - DAY 22

POLICEMAN 1 and 2 wait as RICK gets dressed. After a moment:

POLICEMAN 1

Do you want to press charges, Mr Buckley? (off RICK's Look)

Against Mr Oswald.

RI CK

I wanna go home.

MRS BUCKLEY (O.S.)

That's true enough.

MR BUCKLEY (O.S.)

... At least there's that.

HOLD on RICK.

FADE TO BLACK:

24 I NT. CUNNI NGHAM HOUSE - HALLWAY - MORNI NG

24

Following Skunk's father, ARCHIE, 50, into -

THE LIVING ROOM

where SKUNK sits at the table eating her breakfast. ARCHIE is searching for something.

ARCHI E

Where the hell did I ...?

SKUNK

M crowave, dad.

ARCHI E

(grabs a folder off the top of the microwave) You tested your levels yet?

SKUNK

Uh- huh.

ARCHI E

We in the zone?

SKUNK

Mm hm

ARCHI E

Good girl. See you later, Kasia.

This to their Polish au-pair, who is making herself a cup of coffee. As he goes:

KASI A

It's Tuesday, Archie.

ARCHI E

Shit! Can I pay you tonight? (she sighs; as he goes) I won't forget. I promise.

We follow him as he hurries back into -

THE HALLWAY

where he meets a not yet awake JED who is on his way to the kitchen.

ARCHI E

Who's the early riser today?

JED

What time is it?

ARCHI E

Ten past eight.

JED

You're joking! I thought it was, like, <u>eleven</u> or something.

JED turns back. ARCHIE blocks his way.

ARCHI E

What are you doing?

JED

Going back up.

ARCHI E

No, you're not. Go in and get your breakfast.

JED sighs, turns back again and we follow him into -

THE KITCHEN

where SKUNK is calling:

SKUNK

Bye, dad!

ARCHIE (O.S.)

Bye, I ove.

We hear the front door closing. JED sits down at the table, glances at KASIA who now has her back to the room, reaches out to a cigarette packet lying there, steals one, pockets it just as KASIA turns to put his breakfast down.

JED

Scrambled egg?

KASI A

Uh-huh.

JED

Don't we have cereal?

KASI A

(looks at him)

We have scrambled egg.

JED sighs, starts eating. KASIA opens her cigarette packet. Stops. Looks slightly confused.

SKUNK

What?

KASI A

Not hi ng.

He puts one in her mouth; then, grabbing her lighter, collecting her coffee:

KASI A(CONT'D)

I'll be out the back.

She goes. SKUNK gives JED a disapproving I ook.

24A EXT. ALLEY - DAY

24A

SKUNK walks, JED pushes along on his SKATEBOARD.

SKUNK

... Just saying.

JED

What?

SKUNK

Just saying, cancer and all.

JED

What about it?

SKUNK

You'll catch it.

JED

Well ... you make your choices, don't you.

SKUNK

What ?!

JED

You make your choices.

SKUNK

What does that mean?

JED

Well

(BEAT)

... It means you make your choices, doesn't it.

He skates faster. SKUNK runs to keep up.

A weeded over area behind DRUMMOND CLOSE. A series of shots show rusted old trucks lying about, cars, a speedboat, and finally, A CARAVAN, outside of which JED sits in an old armchair, an unlit cigarette in his mouth. SKUNK is inside. During the following, she will appear in the doorway every so often and throw something out.

SKUNK

It's gonna be great ...

JED

Uh- huh.

SKUNK

... I mean, isn't it? Clean it
up. Fix it up ...
(BEAT)

A <u>secret</u> room . . .

JED strikes a match, but it blows out.

JED

Come on!

He takes out another match.

SKUNK

... Well, not a <u>room</u> A <u>camp</u> ...

This time, he succeeds in getting the cigarette lit.

JED

More like it!

SKUNK

... a <u>base</u> ...

JED exhales smoke, loks at the tip of his cigarette.

JED

Alair.

SKUNK

What?

JED

Not hi ng.

SKUNK

Exactly. A <u>lair</u>.

(taking her phone out)

Take my picture.

JED

What?

SKUNK
Take my picture in front of it.

JED

Christ!

He gets up, takes her phone. SKUNK poses. He takes her picture.

OM TTED

ARCHI E

'Cos I prefer to contribute to society, 'stead of leeching off it. Doesn't even have a mortgage to pay ...

SKUNK

Why not?

ARCHI E

Because of where his house is.

SKUNK

What do you mean?

ARCHI E

(to KASIA)

You tell her, will you? (to himself)

Get some bloody food in my mouth.

As ARCHIE eats:

KASI A

They have to rent that house out cheap, Skunk.

SKUNK

Why?

JED

Because only a idiot would buy a place that near a scrapyard.

SKUNK

We're near it.

KATYA

JED

Exact I y.

Exact I y.

ARCHIE
(Iooks up; BEAT)
"Exactly" what?

28 I NT. SKUNK'S BEDROOM - NI GHT

28

A NEEDLE

pricks SKUNK's finger, drawing blood.

HER FINGER

presses down on a TEST STRIP, leaving a blood-deposit.

THE TEST STRIP

29B

is put into the meter on a MACHINE, which gives a numerical reading.

SKUNK

sits in bed, writing this number into a log-book. She closes it, stares into space a moment. Looks over to see ARCHIE standing in her doorway.

ARCHI E

Hi, Darling. (coming in) How are your levels?

SKUNK

Good.

ARCHIE (CONT'D)

And how was your day?

No answer. He sits down on her bed. Waits.

SKUNK

He really hit him hard, dad.

ARCHI E

So I heard. (PAUSE)

Do you want to talk about it?

SKUNK

No.

ARCHI E

Do you want me to stay with you til you're asleep?

SKUNK

That's okay.

ARCHI E

All right. (SILENCE)

Well. Goodnight, love.

SKUNK

'Night, dad.

He kisses her, goes. HOLD on SKUNK.

29 OM TTED 29

29B EXT. SCRAPYARD - DAY

Est abl i shi ng.

30 I NT. CARAVAN

30

What?

31 INT. BATHROOM - NIGHT

31

SKUNK is trying to brush her teeth. JED stands behind her.

JED

... the older kids get hold of the first year kids and flush their heads down the toilet.

SKUNK

I heard about that!

JED

... which is only the start.

SKUNK

And what do the teachers do?

JED

They allowit, Skunk. It's tradition.

SKUNK (BEAT)

MR BUCKLEY

Yes. But he says he can't act in any way unless he becomes an actual physical threat to us.

ARCHI E

And what about Rick seeing someone else?

MR BUCKLEY

Well, see, this is what I'm saying. He won't come out of his bedroom, Archie. Doris sits outside his door all day, trying to talk to him Nothing! "Go away. I'm fine." That's it; that's all you bloody get! (takes a drink of

whiskey. PAUSE; then)
I'm really sorry to just drop in on you like this, Archie, out of the blue, it's ...

ARCHI E

Hey ...

MR BUCKLEY

... I just thought, "Archie! <u>He's</u> a solicitor ..."

ARCHI E

Right. So, what, do you want to make this a legal thing, Dave?

MR BUCKLEY

No, no, no. Are you joking? I'm just saying, I thought you'd be a good listener ...

ARCHI E

Ah.

MR BUCKLEY

... Which you are. No, no. Bloody legal action? Forget it. I want nothing more to do with that bast ard.

ARCHI E

Oswald.

MR BUCKLEY

Yes.

ARCHI E

Why not?

MR BUCKLEY

'Cos I'm scared of him Archie. Why else $\overline{\ldots}$?

INT. HALLWAY 33

33

SKUNK, on the stairs, listens through the slightly open door way.

MR BUCKLEY (O.S; CONT'D) ... I'm just really bloody scared of him

MRS BUCKLEY (V. O.)

INT. RICK'S BEDROOM - DAY 34

34

RICK sits on the edge of his bed, staring at the wall. From out si de the door, MRS BUCKLEY continues:

MRS BUCKLEY (O.S; CONT'D)

... Do you remember that time we were up at the lakes and you went under the water ...?

INT. UPSTALRS LANDING 35

35

MRS BUCKLEY, wearing a dressing gown and looking a little strung-out, sits on a chair outside RICK's bedroom

MRS BUCKLEY (CONT'D)

... Five years old and your father ran so fast across those SKUNK

Hi, Mrs Buckley. Is Rick in?

MRS BUCKLEY

Why?

SKUNK

I dunno. I thought he might like to play or something?

MRS BUCKLEY

He's ill. He can't see you, Skunk.

SKUNK

Okay. Well ...

MRS BUCKLEY

Bye-bye now, love.

She closes the door. BEAT. SKUNK walks away.

37 I NT. RI CK' S BEDROOM

37

RICK stands at the window, watching SKUNK head back to her house. From outside the door, we hear:

MRS BUCKLEY (O.S.)

That was Skunk, Rick ...

(PAUSE)

... She wanted to see how you

were ...

(PAUSE)

... Ìsn't that nice?

RICK continues to watch SKUNK's departure.

MRS BUCKLEY (O.S; CONT'D)

... Anyway, then we bought you a matchbox tank for being so brave and you tried to give it to your dad, you remember? So good, you were ...! So generous ...! I mean, what five year old in the world would do that ...?!

38 I NT. OSWALDS' HOUSE

38

Pulling BOB down the HALLWAY to the front door, which he opens revealing -

ARCHI E.

BOB

Hello, Archie.

ARCHI E

Bob.

BOB

What can I do for you?

ARCHI E

I was wondering if we could have a chat.

BOB

A chat?

ARCHI E

Yeah.

BOB

Absol ut el y.

He folds his arms and waits.

ARCHI E

Well ...

(sighs; BEAT)
... I'm aware that things have been tough for you since Barbara passed away; for you, for the girls, and, I suppose I just wanted to say, what, with all that's been happening en that's been happening en

BOB

That's really <u>awful!</u>

Ar chi e?

ARCHI E

Cried?

BOB

Yeah.

ARCHI E I don't know. Why?

BOB

Cos the next time you will is the next time you criticise my girls in a ...

ARCHI E

Bob . . .

BOB

Hang on. ... in any fucking way what soever. All right? They're out of bounds. And if Buckley can't even take a little friendly fucking <u>ribbing</u>, then he's a more pathetic prick than I thought. Now, I'm having my dinner, so if you don't mind fucking off, mate? Thanks.

He slams the door. HOLD on ARCHIE.

39 INT. SKUNK'S BEDROOM - NIGHT 39

Once again, we see -

THE NEEDLE

pricking SKUNK's finger, drawing blood.

HER FINGER

pressing down on the TEST STRIP, leaving a blood-deposit.

THE TEST STRIP

being put into the meter. The numerical reading.

SKUNK

in bed, writing this number into a log-book. As she does -Kasi a

pops her head into the room -

KASI A

Close your curtains, Skunk.

and is gone. SKUNK closes the log-book, goes to the curtains, but, before she can close them, she sees, across the square -

RI CK

standing in his window again, looking directly at her.

SKUNK

raises her hand, smiles.

RI CK

backs away from his window and disappears out of sight.

FADE TO BLACK:

Sound of a DOORBELL RINGING, then KASIA'S VOICE calling:

KASI A'S VOICE

It's M-ike!

40 I NT. HALLWAY

40

KASIA opens the front door and MKE KIERNAN (30s) enters.

M KE

Hi.

KASI A

Hi.

They look at each other a moment, then kiss tentatively.

M KE

I'm sorry.

SKUNK (O.S.)

Gross.

SKUNK and JED are standing down the hall.

M KE

Hey, guys.

JED

What did you bring us?

There are sweets, crisps and drinks on the table, around which sit SKUNK, JED, KASIA and MKE, playing a board game. KASIA has surreptitiously moved her piece forward.

M KE (to KASIA)

No, no. Put it back. Put it back. D'you see what she's doing?!

JED

Kasi a!

KASI A

(guilty) What?!

JED

We <u>saw</u> you.

M KE

Come on. Put it back and go agai n, pl ease.

She sighs. Obeys.

M KE (CONT'D)

KASI A

M ke.

JED

Mm

SKUNK

"By nature" is what?

M KE

... is adversarial.

SKUNK

What does that mean?

M KE

It means that it'll be my job to see you as, I suppose, the enemy, someone worthy only of my distrust ...

SKUNK

Uh- huh.

M KE

... my contempt ...

JED

He's full of shit.

KASI A

M ke?

M KE

I'm not.

(continuing; to SKUNK) ... And $\underline{you'll}$ begin to see \underline{me} that way as well. Who's go is it?

KASI A

Your s.

SKUNK

I won't <u>ever</u> see you that way, M ke.

JED

(picking up the dice)
That's because you're in love
with him

SKUNK

(bl ushi ng) No, l'm not. In <u>my</u>

A boy ploughs through them on a bicycle. This is DILLON (13), a skinny urchin type. In trying to avoid them, he loses control and falls.

JED

Shit! You all right, mate?

DI LLON

Look at what you made me do ...

JED

Me?!

DI LLON

... I di ot!

JED

Listen: It's not our fault you can't ride your bike.

DI LLON

(getting up) It's not my bike.

SKUNK

Whose it is?

DI LLON

I dunno. I nicked it from the outside the one-stop, didn't I? Check this out, you ready?

He cycles in circles a moment, then tries to pop a wheelie. The front wheel rises about an inch off the ground. SKUNK laughs. JED shakes his head.

JED

That's a travesty.

DI LLON

Hang on, hang on. All right, you ready?

He tries again, this time doing a good, high one, which last several seconds. But, when the wheel touches down, the handlebars twist and he is flung over them

JED and SKUNK run over to help. As they do -

VOI CE

Hey ...!

a BURLY MAN comes running down the street.

BURLY MAN (CONT'D)
... Thi eving little bastards,
l'll <u>kill</u> you!

JED

Run.

He runs, picking up his skateboard as he passes it.

BURLY MAN

I'll <u>kill</u> you!

SKUNK

Come on.

She helps DILLON up. They run.

BURLY MAN

I'll bloody <u>kill</u> you ...!

When he arrives at his bike, he comes to a stop. Then -

BURLY MAN (CONT'D)

... Twat s!

SPLAT! He is hit on the shoulder by a plastic bag full of SHIT which, on impact, splashes all over him He stops, stunned.

The BARLOW BROTHERS, who we met at the beginning, glide past on their scooters behind him, laughing.

He touches his face -

BURLY MAN

What the <u>fuck</u> ...?!

looks at the shit on his fingers.

BURLY MAN

Uuuuuuugh, what the <u>fuck</u> ...?!

44 EXT. HI DDEN PATHWAY

44

Just off the street. SKUNK, JED and DILLON come running down it. As they come to a stop, breathless, scared, exhilarated:

JED

Shit. That was like, <u>proper</u> danger, wasn't it ...?

SKUNK

Yeah.

JED

... Like real adrenaline shit!

Having regained his breath, he takes out a cigarette, puts it in his mouth.

DI LLON

<u>Oh</u>, <u>mat e</u> ...!

JED

What?

DI LLON

O garettes are a death warrant.

JED

Well ... You make your choices, don't you.

JED lights up. DILLON looks at him Then, nodding sagely:

DI LLON

I suppose you do.

SKUNK

We have X-box.

DI LLON

Yeah? What games you got?

45 EXT. ALLEY

45

SKUNK, JED and DILLON walk.

JFD

So, who do you live with, then?

DI LLON

My Auntie.

SKUNK

Where's your dad?

DI LLON

He's dead.

SKUNK

Dead?!

DI LLON

He was killed in a fire along with my mum...

SKUNK

Ch, <u>no</u>.

DI LLON

 \dots and my sister. <u>I</u> don't give a shit. I was only five or six at the time \dots

JED

Wow!

45B EXT. DRUMMOND CLOSE

45B

As the three emerge from the ALLEY:

SKUNK

Our mum ran away with an account ant from Manchester.

DI LLON

Yeah? So, are you a lesbian?

SKUNK

No!

DI LLON

You look like a lesbian.

SKUNK

What does a lesbian look like?

DI LLON

(shrugs)

Kind of ugly.

Before SKUNK can react, all three stop, seeing -

TWO POLICE CARS

outside the BUCKLEY house. Two POLICEMEN confer with an upset MRS BUCKLEY. Several NEIGHBOURS also stand about, watching.

SKUNK, JED AND DILLON

pass on the other side of the close, watching as another two POLICEMEN come out of Buckley's house with RICK between them, hands cuffed behind his back.

SUNRI SE AND SASKI A OSVALD

bounce on their trampoline, calling:

SASKI A

Get the straightjacket!

SUNRI SE

Lock him up!

SASKI A

Put him in a padded fucking cell, the psycho.

SUNRI SE

Cut his knob off!

SASKI A

Feed it to him

SUNRI SE
His donkey's fucking knob! EE-ORR
...! EE-ORR ...!

They laugh. SUSAN, who stands in front of the trampoline, only smiles distractedly.

THE POLICEMEN

put RICK into the back of the car.

SKUNK, JED AND DILLON

are now outside the CUNNINGHAM house, still watching as an AMBULANCE arrives and pulls up outside the BUCKLEY's. The police car pulls away. Inside -

RI CK

watches SKUNK as they pass.

SKUNK

misses him because her attention has now been taken by -

MR BUCKLEY

who has just come out of his house, supported by a POLICEMAN, his armin a makeshift sling, blood all over his shirt.

JED

Ch, my God!

DI LLON

It's nothing.

JED

What?

DI LLON

It's non-life threatening.

SKUNK

Look at the blood!

VOI CE

Inside, come on.

(to DILLCN) Where are <u>you</u> going?

 $\label{eq:JED} \textit{He's coming in to play X-Box}.$

KASI A

No, he's not.
(to DI LLON)

Bye-bye now, sonny. Off you go

46 INT. CUNNINGHAM S LIVING ROOM - NIGHT

46

ARCHIE sits with MR BUCKLEY, who has his armin a sling. Again, they have whiskeys in front of them After a moment:

MR BUCKLEY

Well, Doris and I, we'd been, um

. . .

(sighs, then)

.. Well, we'd been fighting ...

ARCHI E

Uh-huh.

MR BUCKLEY

... I mean, <u>really</u> fighting. I was so bloody <u>angry</u> with her ...

47 I NT. BUCKLEY'S KITCHEN - DAY

47

MR and MRS BUCKLEY, who is still in her dressing-gown.

MRS BUCKLEY

Dave ...!!!

MR BUCKLEY

... don't know whet her you're coming or going, look at you! When did you last have a shower ...?!

MRS BUCKLEY

My son is sick!

MR BUCKLEY

... And sitting outside his bedroom door all day's gonna help? It's that kind of babying has him...

MRS BUCKLEY

"Babyi ng?!"

MR BUCKLEY

... has him the way he <u>is!</u> That's right. If you left him <u>alone</u> for a minute, Doris ...

MRS BUCKLEY

No!

MR BUCKLEY

... j ust gave him a <u>break</u>, then

MRS BUCKLEY

He needs to know I'm <u>here</u> for him Dave!!!

SI LENCE. Then, shoving past her:

MR BUCKLEY

I'll show you what he needs!

MRS BUCKLEY

Dave, please ...

47B INT. UPSTALRS LANDING

47B

MR BUCKLEY comes up the last few stairs and arrives at RICK's door. He throws his shoulder against it.

MR BUCKLEY

Open the door, Rick!

MRS BUCKLEY

Dave!

MR BUCKLEY

(shoul ders it again) Open the <u>door</u>, Rick!

MRS BUCKLEY (O.S.)

Stopit, Dave!

MR BUCKLEY

(shoul ders it again) I'm coming <u>in</u>, Rick!

One more time and the door breaks inward, MR BUCKLEY's momentum carrying him into the room toward RICK who stabs him through the arm with the KITCHEN KNIFE before retreating, dropping it, horrified at what he's just done. HOLD.

48 I NT. BUCKLEY HALLWAY

48

MR BUCKLEY sits on the stairs, his arm being tended to by a MEDIC. A POLICEMAN hovers.

POLICEMAN 1

Do you want to press charges, Mr Buckley?

MR BUCKLEY

Now, why the <u>hell</u> would I want to press charges ...?!

49 INT. POLICE CAR - MOVING - DAY

49

C. U RICK: sitting in the back.

MR BUCKLEY (V. O, CONT'D)

... He's my bloody son!

50 I NT. CUNNI NGHAM HOUSE - LI VI NG ROOM

50

RESUME ARCHIE and MR BUCKLEY, who continues:

MR BUCKLEY

... I asked the doctor they had, how I ong they could keep him, and he said indefinitely?

ARCHI E

Right.

MR BUCKLEY

Is that true?

ARCHI E

If someone is sectioned, then yes, I'm afraid they have the right to hold him until as long as they see fit.

MR BUCKLEY

I see.

ARCHI E

I'm sorry, Dave.

51 I NT. SKUNK'S BEDROOM - NI GHT

51

SKUNK Looks out her window at -

MR BUCKLEY

as he makes his way back to his house. He gets to the front door and goes in.

SKUNK looks up to -

RICK'S BEDROOM WINDOW

It's dark. Empty.

FADE TO BLACK:

SKUNK, JED, KASIA and MKE sit around the table making paper airplanes of different colours and types from a paper airplane-making book. There are quite a few already made on the table.

SKUNK

But, what's it <u>like</u>?

M KE

I don't know, Skunk.

SKUNK

Is it like "One Flew Over the Cuckoo's Nest?"

JED

"Mmd Juicy Fruit!"

M KE

You saw that?

JED

Me and Skunk one night Kasia fell asleep on the couch.

M KE

Was she drinking? (to KASIA)

I'm j oki ng.

SKUNK

They cut a part of his brain out.

M KE

Who?

SKUNK

McMur phy.

JED

"Mmd Juicy Fruit!"

KASI A

Jed!

M KE

That's not gonna happen to Rick.

SKUNK

Are you sure?

M KE

Yeah.

SKUNK

How do you know?

M KE

'Cos it's not. That kind of thing isn't done anymore. Now, come on, are we ready to see if these things fly or what?

DI SSOLVE TO.

52B EXT. BACK GARDEN

52B

Paper airplane after paper airplane flies through the air. Various shots of MKE, SKUNK, JED, KASIA throwing more. SKUNK throws the occasional surreptitious admiring glance at MKE. An idyllic feel is sustained throughout until, again, we -

DI SSOLVE TO:

53 I NT. SKUNK' S BEDROOM - NI GHT

53

She's asleep. We hear muted shouting. She wakes.

54 OM TTED

54

55 I NT. HALLWAY

55

As MKE come out of the kitchen, followed by KASIA:

M KF

Yeah, well, <u>l'm</u> fucking sick of it, too.

KASI A

Of what?

M KE

Of it all. The pushing ...

KASI A

Oh, fuck off!

M KE

... the fucking <u>obsessing!</u> I <u>am</u> fucking off, and good fucking luck in the future finding someone willing to, to capitulate to your ...

KASI A

Someone who isn't a child?

M KE

That's right.... to your psychotic fucking demands, 'cos it isn't gonna be me.

(grabbing his jacket; to himself)

No way.

(putting it on; to himself)

Thing way. Jose.

KASIA So, that's it ...?!

M KE That's right.

KASI A

... Asshol e. (BEAT)

I mean, why the hell are you with a person unless you plan to stay with that person, you know?

ARCHI E

Mm

KASI A

Asshol e! (BEAT)

Fucking Coward! And the things he said, you know what he called me, Archie?

ARCHI E

What?

KASI A

A crazy fucking bitch!

BEAT. ARCHIE nods solemly. BEAT.

KASI A

Fuck you!

ARCHI E

(smiling)

Sorry.

KASIA smiles in spite of herself. Then, after a moment:

KASI A

Just so ...

(sighs)

... worn <u>out</u> with it, Archie, you know?

ARCHI E

Mm

They sit there in SILENCE. Then:

ARCHIE (CONT'D)

You could sue him

KASI A

Oh, yeah? For what?

ARCHI E

L dunno. Dereliction of pre-marital
duty?

KASI A

Very funny. What about just for being a dick? A ...

ARCHI E

Yeah, we could get him for that.

KASI A

... a <u>lazy</u>, a <u>selfish</u> dick, because that's the problem, Archie. He values his <u>freedom</u> far too much, his <u>comforts</u>.

ARCHI E

Most men do, Kasia.

KASI A

(BEAT)

Mm

ARCHI E

We need that push, you know?

KASI A

I've been pushing for four <u>years</u>, though, Archie. I'm sick of waiting for him I'm thirty-six years old, you know? Thirty six and counting and I <u>can't</u> wait any more ...

ARCHI E

All right.

KASI A

I can't. I just can't.

She stares down at the table. ARCHIE watches her.

59 EXT. CUNNI NGHAM HOUSE - DAY

59

DILLON stands at the front door, which opens ON THE CUT, revealing SKUNK.

SKUNK

What are <u>you</u> doing here?

DI LLON

Thought I'd knock around.

SKUNK

Jed's out.

DILLON nods. HOLD.

60 EXT. APPROACHING THE SCRAPYARD

60

SKUNK and DILLON, who is carrying a packet of NIK-NAKS.

I think she wanted him to get married ...

DI LLON

Right.

SKUNK

... Or buy a house ... Or have a baby, maybe ...
(PAUSE)
L would've married him

DI LLON

Yeah?

(seeing the scrapyard proper)

Ch, wow!

SKUNK

Come over here.

As she leads him through the derelict cars, boats, etc.

DI LLON

Ch, wow!

60B OM TTED 60B

60C I NT. CARAVAN

60C

SKUNK and DILLON enter.

DI LLON

Oh, this is really <u>cool</u>. It's like ...

SKUNK

Sit down.

DI LLON

SKUNK

Thanks.

DI LLON

... For a lesbian.

SKUNK rolls her eyebrows, sits in the other chair. DILLON opens his packet of NIK-NAKS.

KASI A

All right, guys. Bed. Come on.

JED

We're doing our books!

KASI A

Is that what you call it? (BEAT)

Go on. I'll do the rest of them

SKUNK

Da- ad . . .

ARCHI E

Do as you're told. Come on. Big day tomorrow.

SKUNK and JED get up, go to ARCHIE, kiss him goodnight.

SKUNK

Goodni ght, dad.

JED

'Night, dad.

ARCHI E

'Night, guys.

Then, as they go:

KASI A

Hey ... Where's mine?

They turn without stopping and both raise their middle finger, smiling:

SKUNK

JED

Goodni ght, Kat ya.

Goodni ght, Kat ya.

KASI A

Ch, very good. Very funny ... (calling after them)
And don't forget teeth!

KASIA and ARCHIE continue their work a moment, then KASIA stops. BEAT.

KASI A

You want a drink?

62 I NT. BATHROOM

62

SKUNK brushes her teeth. JED stands in the doorway.

JED

... and if you wear shoes, they trip you up. And if you wear trainers, they stomp on 'em-Bang! - And if your hair is long, what they do is grab it from behind . . .

SKUNK

All right ...

JED

... and ...

SKUNK

... st op!

JED

You need to know about this, Skunk. The better prepared you are, the better you'll do.

ARCHIE (cont'd)

(BEAT) No thank you.

She nods, looking into his eyes. After a moment:

KASI A

Poor Archie.

ARCHI E

(a smile)

Poor Kasia.

PAUSE. KASIA breaks eye-contact, finishes her glass of wine; then, getting up:

KASI A

I'm gonna go to bed.

ARCHI E

All right.

HOLD on ARCHIE, staring into space, as KASIA rinses her glass at the sink, etc. Then, standing over him

KASI A

Goodni ght.

He looks up at her. BEAT.

ARCHI E

Goodni ght.

She I eans down and kisses him passionately on the mouth, then whispers:

KASI A

Follow me up if you want.

She goes. HOLD on ARCHIE.

65 I NT. BATHROOM

65

ARCHIE brushes his teeth, rinses, looks at himself in the mirror.

66 I NT. LANDI NG HALLWAY

66

ARCHIE tiptoes towards KASIA's room As he passes SKUNK's door:

SKUNK (O.S.)

Dad . . . ?

He freezes. Waits. After a moment:

SKUNK (O.S.)

Dad ...!

67 I NT. SKUNK' S BEDROOM

67

ARCHIE steps into the doorway, stops.

ARCHI E

Why aren't you in bed?

SKUNK is sitting on the floor, her back against the wall. She has her duvet pulled up to her chin.

SKUNK

Jed said I'm gonna get my head flushed down the toilet ...

ARCHI E

By who?

SKUNK

In school.

ARCHI E

And do you believe him?

SKUNK

... And punched in the stomach. Yes, I believe him He said it's tradition, dad.

ARCHI E

He's pulling your leg, love. Seriously. <u>I</u> was told the very same things when <u>I</u> was your age.

SKUNK

Real I y?

ARCHI E

That's the tradition.

SKUNK

What is?

ARCHI E

Putting the fear of God into first-years.

(BEAT)

I promise you not hing's going to happen, Skunk.

(crosses his heart)

See that?

SKUNK

(nods; PAUSE)

Jed's an idiot.

ARCHI E

(smiles; then) Come on. You getting into bed or what?

As SKUNK goes to her bed, ARCHIE looks toward KASIA's room she is standing in the doorway in her underwear.

SKUNK (O.S.)

Dad ...?

ARCHI E

Yeah?

SKUNK (O.S.)

... Will you lie down beside me til I go asleep?

BEAT. KASIA smiles regretfully, slowly closes her door.

SKUNK (O.S; CONT'D)

Dad . . . ?

OM TTED 68 68

69 INT. SCHOOL CORRIDOR 69

Pulling SKUNK as she walks through the crowds, the screams, the roughhousing, etc. She is very nervous.

70 INT. CLASSROOM 70

Kids file in, SKUNK among them She stops when she sees -

SKUNK

M KE Okay, then ...!

71 INT. CLASSROOM - LATER

71

The class is now filing out. As SKUNK passes:

M KE

M ss Cunni ngham . . .

SKUNK

Yes, Mr Kiernan?

M KE

... How's Kasia?

SKUNK

Kasia's fine.

M KE

(nods; then)

Say Hi from me, would you?

72 I NT. KI TCHEN - EVENI NG

72

SKUNK, JED and KASIA are eating their dinner.

SKUNK

... Do you have a message back?

KASI A

I do.

SKUNK

What is it?

73 INT. CLASSROOM - DAY

73

The class are filing in again. SKUNK stands with MKE at his desk. He has a shocked look on his face.

M KE

Excuse me?!

SKUNK

(gi ggl es)

That 's what she said.

74 I NT. CHANGING ROOM

74

SKUNK, having just dressed after P.E, plays with her mobile phone while her friend, FLONA TORBY, fixes her hair at the mirror.

FI QVA

How many'd you get?

SKUNK

A hundred.

FI CNA

Shit.

SKUNK And a long one: "I must not use inappropriate language in ..."

FI QNA

Why can't he just say "swear"?

SKUNK

... in class. Exactly!

SKUNK is suddenly shouldered hard. Her phone falls out of her hand and is picked up by SUNRISE OSWALD.

SKUNK

Why the hell'd you do that?!

SUNRI SE

Shut up. Gimme some money.

FI CNA

What ?!

SUNRI SE

Some money.

SKUNK

Why?!

SUNRI SE

'Cos I want some and 'cos, if you don't, my sister's don't5s (Why?!) 1al 4 480.4'19 0.083 Tw (

SKUNK sighs, then she and FIONA both hand over some coins which SUNRISE pockets.

SUNRI SE (CONT'D)

Now, every week from next week on, I want two pounds from each of you.

SKUNK/ FI ONA

What ?!

SUNRI SE

That's right. This is what it costs to stay off the list.

FI CNA

What list?

SUNRI SE

"What <u>list</u>"?!

(PAUSE; then)

The list of fucking death, bitch. (then, handing phone back)

Here's your shit fucking loser's out-of-date fucking mobile.

She exits. SKUNK pushes buttons on her phone.

SKUNK

It's broken!

FI ONA

What?

SKUNK

The cow ...!

As their P. E teacher enters:

SKUNK (CONT'D)

... The absolute fucking ugly, spiteful <u>fucking</u> ...

SKUNK stops, seeing her. BEAT; then:

P. E TEACHER

Go on.

75 QM TTED 75

76 I NT. KI TCHEN - EVENI NG

76

SKUNK sits at the kitchen table doing her lines. ARCHIE leans over her, looks down at what she's writing. Then:

INT. BATHROOM 79

79

ARCHIE sits on the toilet, reading the paper.

ARCHI E

Go away, Skunk!

79B INT. KITCHEN - EVENING 79B

ARCHIE eats his dinner. SKUNK lies on the couch. Sullen:

SKUNK

It's just not fair.

ARCHI E

I don't care.

SKUNK

About <u>me</u>.

ARCHI E

What?

SKUNK

You don't care about me.

ARCHI E

Give me a break, Skunk, will you?

SKUNK

(BEAT)

Well, you don't. (LONG PAUSE; then, under

her breath)

You wish I was dead.

ARCHI E

What?

SKUNK

Not hi ng.

INT. HALLWAY - MORNING 80

80

ARCHIE is putting his coat on to go to work. SKUNK is shadowing him

SKUNK

Pl eeeease, dad?

ARCHI E

Stop now.

SKUNK

Pl eeeeease?

ARCHI E

EM LY !!!!!

SKUNK is shocked into silence. PAUSE.

ARCHIE (CONT'D)

Now, I don't want to hear it again! Do you understand?!

(PAUSE; I ouder)
Do you understand!

She nods, lip aquiver. He leaves the house. The door closes. PAUSE. Then, from the KITCHEN:

JED (O. S.)

(doing NELSON from The Simpsons)

Haw-Haw!

81 EXT. SCRAPYARD - NI GHT

81

DILLON and SKUNK sit in the front of an old truck. SKUNK is eating M&Ms. After a moment:

DI LLON

What time is it?

SKUNK

Ten past ten. Do you think he's learned his lesson yet?

DI LLON

Who's this?

SUSAN OSWALD runs through the SCRAPYARD, pursued by an OLDER BOY, who catches her around the waist, swings her around, puts her down.

DI LLON

SI ut.

SKUNK

What? No, she's not.

DILLON shrugs. SKUNK continues to eat her M&Ms.

SUSAN unzips the OLDER BOY and begins giving him a blowjob.

DILLON (O.S.)

Told you ...

CLOSE ON SKUNK

frozen, an M&M halfway to her open mouth.

DILLON (O.S; CONT'D)

... You call it fellatio.

She now looks down at the M&M she's holding.

DI LLON (O. S; CONT' D) Skunk . . . ?

SKUNK I have to go home.

is pressed down on the TEST STRIP, leaving blood-deposit.

THE TEST STRIP

is put into the meter on the MACHINE which gives the numerical reading.

SKUNK

looks at it. Frowns. HOLD.

86 I NT. KI TCHEN

86

ARCHIE sits reading the newspaper. SKUNK enters. He looks up.

SKUNK

My levels are off.

87 I NT. SKUNK' S BEDROOM

87

SKUNK is now in her pyjamas. She sits on the edge of the bed. ARCHIE prepares an insulin injection.

ARCHI E

You can never forget how important this is ...

SKUNK

I know.

ARCHI E

... Routine. I knowit's hard, but

SKUNK

Say, "It's okay," dad.

ARCHI E

What?

SKUNK

I said I was sorry, now you have to say, "It's okay."

ARCHI E

(PAUSE) It's okay.

BEAT. He hugs her tightly. Then:

ARCHIE (CONT'D)

You know how much I worry about you ...?

Yes.

ARCHI E

... you and Jed, and how much I love you?

SKUNK

What would you do if I died, dad?

ARCHI E

(BEAT)

I can't even answer that.

SKUNK

Would you cry?

ARCHI E

Uh- huh.

SKUNK

A lot?

ARCHI E

I don't think I would ever stop, love.

After a LONG PAUSE:

SKUNK

Tell me about the night I was born.

ARCHI E

Oh, come on ...! The night?

SKUNK

The dream

ARCHI E

Again?! I don't even understand why you like it, Skunk.

SKUNK

I do.

ARCHI E

(shakes his head; then) All right. It was about this woman ...

SKUNK

Uh- huh.

ARCHI E

... and it was different times in her life.

Different moments.

ARCHI E

Yeah.

SKUNK

Like what?

ARCHI E

I can't <u>remember</u>! You <u>know</u> I can't!

SKUNK giggles. ARCHIE continues:

ARCHIE (CONT'D)

I know that some of them were sad ...

SKUNK

Ckay.

ARCHI E

 \dots but that \underline{most} of them were happy.

SKUNK

And the woman was me.

ARCHI E

The woman was you.

SKUNK

And the dream was my future.

ARCHI E

Well, I don't know, but that's what it felt like, yeah.

SKUNK

And what did I look like?

ARCHI E

St unni ng.

SKUNK

And then you woke.

ARCHI E

I woke and I was crying and laughing all at once.

SKUNK

And mum was there.

ARCHI E

She's the one who woke me.

And what did she say?

ARCHI E

She said, "Archie ... (BEAT)

... She's here."

SKUNK

Meaning me.

ARCHI E

Well, you were the one about to be born ...
(BEAT)
... weren't you.

She's crying.

ARCHI E

Ch, Skunk!

SKUNK

(laughing) l can't helpit!

ARCHI E

You're a very strange girl, love. Come on. Let's get this done.

She pulls her top up, exposing her stomach. ARCHIE injects her.

88 I NT. SCHOOL CORRI DOR - DAY

88

Packed. SKUNK is showing FLONA TORBY her new phone.

FI QVA

Beautiful.

SKUNK

Yeah, the only thing is I've got to pay for half of it.

FI ONA

How d' you do that?

SKUNK

Give up half of my pocket money every week.

FI CNA

Shit. That sucks.

SKUNK hurriedly puts the phone away when she sees SUNRISE approach.

SUNRI SE

All right?

FIONA hands her two pounds. To SKUNK:

SUNRI SE

Fuck is yours, you chunky twat? (to FI ONA; taking the five)
You're all right; you're punctual.

mot dan .

SKUNK
Can I bring it into you on Monday?

SUNRISE You ain't got it?

SKUNK I will on Monday.

SUNRI SE

(PAUSE)

Make sure you do or you're going on the list.
(BEAT)
Have your swollen fucking head kicked in. Chubby cunt.

She goes. HOLD on SKUNK and FLONA.

89 OM TTED 89

90 OM TTED 90

91 I NT. SKUNK'S BEDROOM - NI GHT

SKUNK stands at her window, staring across the square at -

which remains in darkness.

SKUNK

stares for a long time.

92 EXT. HOSPITAL - DAY

RICK'S WINDOW

92

91

MR and MRS BUCKLEY stand at the entrance, while, off a little, KASIA instructs SKUNK.

KASI A

Now, you know to do what ever you're told ...

SKUNK

Yes.

KASI A

... And not to forget your manners.

SKUNK

Kasi a. . . !

KASI A

All right. All right. Go on, then.

SKUNK joins MR and MRS BUCKLEY and they go inside.

93 I NT. HOSPI TAL ROOM

93

RICK is sitting in bed watching TV. The door opens and MR and MRS BUCKLEY enter.

MRS BUCKLEY

Hello, darling!

RI CK

Hi, Mum

MRS BUCKLEY

Look who's here to visit.

SKUNK peeks her head in shyly.

RI CK

Hiya, Skunk. Come in.

She does. MR BUCKLEY shuts the door.

RICK (CONT'D)

How <u>are</u> you?

SKUNK

Fine. Why are you talking like that?

MR BUCKLEY

It's his medication.

RI CK

Talking like what?

SKUNK

Ki nda groggy.

RI CK

Am I?

He looks confused. PAUSE. He smiles. Everyone laughs.

SKUNK

Oh, wow, you've got your own telly and all.

RI CK

Yeah. You know, I watch, um... (struggles to remember; SILENCE; then) I'm sorry.

MR BUCKLEY

(cal ming unnecessarily) That's okay. That's okay.

RI CK

How's school?

SKUNK

'Salright. We're on a half day today.

MRS BUCKLEY

Isn't she good to come, Rick?

RI CK

She is ...

MRS BUCKLEY

She asked to, you know.

RI CK

... she's <u>really</u> good. (to SKUNK) I always <u>thought</u> that Skunk was good, didn't I?

SKUNK

I dunno.

He looks at her a moment, smiling, then turns to the TV. After several moments more:

SKUNK

So, what did it feel like?

RI CK

Hm?

SKUNK

When you went kinda mad. (to MR BUCKLEY) Is it all right to say that? RI CK

It's hard to describe, really. It's like there's a toxic cloud, isn't that right, mum? Down in my stomach ...

SKUNK

A toxic cloud?!

RI CK

... Or a mist of ... \underline{I} don't know, \underline{evil} or something ...

SKUNK

Real I y?!

RI CK

... Or <u>badness</u>. <u>Yeah</u>.

SKUNK

And is it there right now?

MR BUCKLEY

MRS BUCKLEY

Less.

Less.

MR BUCKLEY (CONT'D)
In fact, Doctor Sinclair says, at this rate of improvement, Rick might be able to come home for a weekend. Right, son?

SKUNK

When?

RI CK

(slightly panicked)

Not now . . .

MR BUCKLEY

MRS BUCKLEY

No, no. Not now.

No, no. Not now.

RI CK

... But soon.

SILENCE. Then, smiling lopsidedly at SKUNK, he enthuses:

RICK (CONT'D)

It's so good of you to come,

Skunk!

HOLD on SKUNK smiling awkwardly back.

94 OM TTED 94

SKUNK and DILLON walk.

DI LLON

... yeah, I'd an uncle was crazy something like that, he thought he'd worms in his hair ...

SKUNK

Oh, yeah?

DI LLON

... like nesting there. Shaved it off, he's been bald ever since.

SKUNK

Is he better, though?

DI LLON

Nah, he's worse. He lives in Florida now. You know they've lizards there?

SKUNK

What ?!

DI LLON

Lizards. Mllions of 'emjust walkin' around the streets -"Hey, how you doin'?" - You and L should go, you know that?

SKUNK

When?

DI LLON

I dunno. One day.

(BEAT) Yhy, would you come if I asked you?

SKUNK

Yeah.

DI LLON

What about that guy you're in love with?

SKUNK

M ke?

DI LLON

That teacher.

SKUNK

<u>He'd</u> understand. I'm in love with <u>you</u> as <u>well</u>, you know.

DI LLON

Sweet. They call that a

SKUNK

What does that mean?

DI LLON

Love triangle. Give us a kiss.

SKUNK

No!

DI LLON

Go on.

She kisses him He smiles.

DI LLON

Nice one.

96 INT. CLASSROOM - DAY

96

VIKRAM, an Indian pupil, reads aloud. The class, including SKUNK, listen.

VI KRAM

"... and so, in spite of the enormous fear he felt, James took VI KRAMB48j 1 0 0 1 19 felt, 40 43M KE Tc 0.0 70 1 m - 0Tj

M KE

Well, that's the <u>definition</u> of courage, isn't it? Being afraid and doing it anyway?

VI KRAM

Hmm

(BEAT)

I still would not go.

C. U M KE: his face has gone blank. As he sits down slowly:

ANNA (O.S.)

Well, of course you wouldn't.

VI KRAM (O.S.)

I wouldn't want to die.

M KE

(quietly; almost to himself)

He doesn't <u>die</u>, Vikram

PAUSE. The entire class registers shock. Then:

VI KRAM

You tell me the end?! Why do you tell me the end?!

Everybody starts giving out, except SKUNK, who is watching M KE. KI M punches STEPHEN agai n.

STEPHEN

Ouch, mot her fucker!

ANNA

Sir ...?

VI KRAM

(starting to cry) You ruined it, Mr Kiernan!

ANNA

Sir!

VI KRAM

You ruined it!

KI M punches STEPHEN again.

STEPHEN

Ouch, you fucking arsehole!

VI KRAM

... Why did you have to ruin it?!

HOLD on SKUNK as the chaos continues.

97 EXT. SCHOOL PLAYGROUND

97

SKUNK watches, over FICNA's shoulder, SUNRISE approach.

FI CNA

... I don't know, it was like ...

SKUNK

Uh- huh.

FI QVA

... like he just switched off or something. Click ...!

SKUNK

Yeah.

FI CNA

... Click! ... And he just wasn't there anymore ...

SUNRI SE

(arriving) Hello, fats.

SKUNK

(PAUSE; scared) I haven't got it.

SUNRI SE

You haven't got it?!
(pushes SKUNK against the wall)

Are you fucking joking me?

SKUNK tries to move away, but SUNRISE grabs her and, again, pushes her against the wall and repeats:

SUNRI SE (CONT'D)

Are you fucking joking me?

SKUNK

Leave me al one.

SKUNK tries to walk away again and, again, SUNRISE grabs her, but this time -

SKUNK (CONT'D)

Let go!

SKUNK swings SUNRISE around, throwing her to the ground. Shocked at her own actions, she gives a little hysterical titter.

SUNRI SE

You fucking Laughing?!

No, I ...
(another involuntary
titter)
... I'm sorry, Sunrise ...

SUNRI SE

(getting up; embarrassed and slightly teary) Bitch, you're gone ...

SKUNK

... I ... <u>Sunrise</u> ...!

SUNRI SE

... History, yeah? You're now officially on the list, so just you fucking wait.
(BEAT)
Dumpy little turd.

She goes. SKUNK watches, then notices that several kids scattered around the playground are just standing there solemly, staring right at her.

98 I NT. CLASSROOM

98

SKUNK stares of f into space as an unseen FEMALE TEACHER drones on.

99 EXT. STREET

99

SKUNK on her way home. She stops, seeing ahead of her, SUNRISE and her big sister, SASKIA.

100 INT. M KE'S CAR

100

M KE drives home. He takes a corner, sees, as they pass, running in the opposite direction, SKUNK and her pursuers.

101 EXT. ANOTHER STREET

101

SKUNK, exhausted, comes to a stop, turns to face the two OSVALD girls who have slowed now to a walk. As they approach:

SKUNK

Please ... (as they get closer)
Please ...

SUNRISE punches her in the face. She falls, curls up into a ball as the two girls begin kicking her.

SUNRI SE

Fucking fat fucking bitch ...! Frigid fucking slut ...! Hey!

They are being pulled away from her by MKE.

M KE

What the hell do you think you're doi ng?!

SASKI A

Fucking touch me again, I'll report you ...!

M KE

Report me?! (BEAT)

How old are you? Huh? Beating up someone half your size!

SASKI A

Ch, fuck offKIA

SKUNK looks up at MKE. Her nose is bleeding.

SKUNK

I think so.

102 I NT. SCHOOL CORRI DOR

102

SKUNK sits on a bench, bloody tissues held to her nose. O.S and muffled, we can hear MKE'S VOICE raised in anger.

103 INT. CLASSROOM

103

M KE sits across from SUNRISE.

SUNRI SE

What kids?

M KE

Don't insult me, Sunrise. Please. You're a thief and you're a bully and I am not going to entertain your denials. Not for a second. All right? Now, every day for the next two weeks you'll come here for ...

SUNRI SE

(Iooking away) Yeah, right.

M KF

... for a ... <u>Look</u> at me, Sunrise!

She does. Hat efully. MKE continues:

M KE (CONT'D)

... for an hour and a half's detention, starting tomorrow. Do you understand?
(no answer)

Do you understand, Sunrise? (no answer)

Do you underst and?

104 I NT. CUNNI NGHAM HOUSE - HALLWAY

104

SKUNK and MKE enter. SKUNK calls out:

SKUNK

Hello-o! Jed ...? Kasia...?

They hea8 ...?

KASI A

Skunk! What happened you?!

M KE

She's okay.

KASI A

My God!

M KE

She had a bit of a run-in with another girl. We sorted it out. Don't worry.

SKUNK

M ke rescued me.

KASI A

Really.

SKUNK

Can I have a jam sandwich?

KASI A

(BEAT)

Okay. Change out of your uniform first.

SKUNK exits. KASIA goes to the press.

KASI A

So, who was it?

M KE

She says she wants to tell you herself.

KASI A

Fair enough. Can I make you some tea?

M KE

No, no, I'm okay.

She brings bread and jam to the table and begins to prepare SKUNK's sandwich. MKE watches her for several moments; then, thoughtfully:

M KE

It's weird, when you're in the middle of something, isn't it? How things can be so, you know ... confusing ...

KASI A

Mm

M KE
... <u>uncl ear</u>, whereas ...

KASIA
What are you talking about?

M KE
Well, I'm <u>saying</u>, whereas, a bit
of <u>distance</u>, or <u>time</u>, or a bit of
<u>perspective</u>, everything sort of

(sighs) Look: what ever you want.

KASIA Sorry?What are you talking about?

105

EXT. HALLWAY 105

> Pulling SKUNK, now dressed in her everyday clothes, down the stairs, along the hall way, towards the kitchen, over which we hear:

> > M KE (O. S.)

You what ?!

KASI A(O. S.)

l'm sorry.

M KE (O. S.)

With fucking Archie?!

KASI A(O. S.)

Yes.

M KE (O. S.)

As <u>lovers</u>?!!

SKUNK stops just outside the door. Reacts.

INT. KITCHEN

106

BEAT. KASI A nods.

106

M KE (CONT'D)

And <u>are</u> you in love?

KASI A

(PAUSE)

Yes.

A LONG PAUSE; then, on the verge of tears:

M KE

I'm so fucking happy for you!

He picks the jam-jar up and throws it against the wall, smashing it.

107 EXT. CUNNINGHAM HOUSE 107

M KE exits, heading for his car. He reaches it, gets in. SKUNK comes running out of the house, calling:

SKUNK

M ke?

He drives off. She calls again:

SKUNK

M ke!

He's gone. HOLD on SKUNK. She runs of f in the other direction.

108 I NT. M KE' S CAR

108

M KE drives, tears streaming down his face. HOLD before - SPLAT! a bagful of SHIT explodes against his window.

109 EXT. SCRAPYARD

109

SKUNK walks, lost in thought. She comes to the caravan and opens the door.

109B INT. CARAVAN

109B

She enters, seeing, on one of the armchairs, a guy, trousers around his ankles, having sex with SUSAN OSWALD. SKUNK gasps. SUSAN sees her.

SUSAN

What the fuck?!

The guy turns around. It's JED. SKUNK, in shock, backs away.

JED

Skunk ...

She bolts.

110 INT. CUNNINGHAM KITCHEN - EVENING

110

ARCHIE and KASIA sit at the table, which is laid for dinner.

KASI A

... What could I do ...?

ARCHI E

Uh- huh.

KASI A

... I <u>t ol d</u> hi m

ARCHI E

What?

KASI A

That I was with you. What else?

ARCHI E

And where was Skunk at the time?

KASI A

Upstairs. But we need to <u>tell</u> her, Archie ...

ARCHI E

I know.

KASI A

... her <u>and</u> Jed.

ARCHI E

I know. Just let me, uh ...

We hear the front door opening. After a moment, SKUNK enters. ARCHIE goes to her.

ARCHI E

Let me see.

(squats down, examines

her face) Are you okay?

SKUNK

Uh- huh.

ARCHI E

Sit down and tell me about it.

SKUNK

(as they sit)

There's nothing to tell, dad.

ARCHI E

Of course there is. Who was it?

SKUNK

<u>I</u> dunno. Some <u>girl</u>.

ARCHI E

And why did she ...

SKUNK

Can we talk about it another time. dad?

ARCHI E

Skunk...

PAUSE. We hear the front door open and close, then footsteps running up the stairs and another door closing. PAUSE. Everyone looks at each other.

111 INT. JED'S BEDROOM

111

He is lying in bed, miserable. SKUNK enters.

You have to come down for your dinner.

(LONG PAUSE)

What were you doing?

JED

You know what.

SKUNK

Why?

JED

I dunno.

SKUNK

Why her?

JED

I <u>dunno!</u> Promise you won't tell anyone, will you?

SKUNK

Okay. I just don't ...

JED

You haven't promised!

SKUNK

I promise. I just don't understand why people would <u>do</u>t hat.

JED

It's what you do when you're in love.

SKUNK

You're in love?!

JED

<u>I</u> am I don't know about her.

SKUNK

And what if she's pr4ve.

JED (CONT'D) What's for dinner?

112 INT. SUSAN'S BEDROOM - NIGHT

112

SUSAN sits with SUNRISE.

SUNRI SE

What do you mean, you don't know?

SUSAN

I'm not sure.

SUNRI SE (CONT'D)

Well, whose could it be, then?

SUSAN

Simon Malloy's ...

SUNRI SE

Okay ...

SUSAN

... Jed Cunni ngham's, Denni s Woods'...

SUNRI SE

Jed Cunni ngham s?!

SUSAN

Yeah, I know.

SUNRI SE

Who else?

SUSAN

A couple of guys whose names I can't remember ... Who's the one with the dreadlocks?

SUNRI SE

Nicky Cantwell?

SUSAN

He's going to fucking <u>kill</u> me, Sunrise!

SUNRI SE

He's not. Just let me ...

SUSAN

Yes, he is!

SUNRI SE

... Just let me $\underline{t \text{ hink}}$ for a minute, will you?

HOLD as she does.

113 INT. LIVING ROOM - MORNING

113

BOB has the TV in his arms again. He struggles under the weight. SUSAN, SUNRISE (both wearing school uniforms) and SASKIA watch in horror.

SUNRI SE

... Dad, don't ...!

BOB

I will and it won't even matter, 'cos after, I'll lock you all in the fucking shed and I won't let you fucking <u>out</u>, you hear me?! Drastic fucking measures're gonna be taken unless you give me the dirty bastard father's <u>fucking</u> name!

(BEAT; raises the TV)

WHOSÈ IS ÍT?!

SUNRI SE

SASKI A

SUSAN!!!

SUSAN!!!

SUSAN

M st er Ki er nan!

BOB

(BEAT; then, lowering the TV)

Who the fuck is ...?

SUNRI SE

He's a teacher in school.

BOB

A TEACHER?!!!

SUSAN

He ... He took me for lifts in

his car ...!

The TV slips out of BOB's grip, crashing to the floor.

BOB

Fuck!

SUSAN

... He ...

SUNRI SE

SASKI A

Da- ad!!!

<u>Da-</u> ad!!!

114 INT. SCHOOL CORRIDOR - DAY

114

PULLING BOB in C.U down the empty corridor.

SUSAN (V. Q, CONT'D)
... He said I could be his
girlfriend if I ... if I let him
put it in me!

FOLLOWING BOB into -

115 I NT. M KE' S CLASSROOM

115

The class is going wild, kids screaming at each other, throwing things, etc. MKE sits behind his desk, oblivious to it all, staring off into space, then -

BANG BOB knocks him off his chair and begins beating him viciously. MKE curls up into a ball as blows rain down.

After several moments of this, BOB screams.

SKUNK has her arms around him and is biting into his waist. He grabs her by the hair and pulls her away from him Then, raising his fist to hit her:

SKUNK

Mr Oswald ...!

He hesitates. SKUNK is terrified.

SKUNK (CONT'D)
... It's a lovely day, look?

SILENCE. BOB looks out the window. It's raining. He looks at the class, all the frightened faces staring at him He looks at SKUNK again. Another PAUSE, then:

BOB

It's fucking raining!

He releases her, goes.

SKUNK

M ke!

She runs to him, squats down. He has blood all over his face. His nose is broken. His eyes are beginning to swell. One of his front teeth is missing.

SKUNK

M ke!

MRS MCCLUSKEY enters, followed by MR BROWN, the school janitor. Seeing MKE:

BOB (cont'd)

No parties!

(to POLICEMEN)

Fucking pigs!

POLICEMAN 1

No need for that, sir.

BOB

Cunt s!

POLICEMAN 1

No need for that kind of <u>abuse</u>, sir.

BOB

(calling back)

... And stay away from my fucking shit!

They continue to struggle.

118 OM TTED 118

119 INT. POLICE STATION - INTERROGATION ROOM - DAY 119

M KE, bruises, stitches, etc., is being interrogated by DC CARSON (male) and DC JENKS (female).

DC CARSON

... and, when's the last time you saw Mss Oswald.

M KE

Last week.

DC CARSON

Where?

M KE

Outside the school. She was hurting another child, so I had to ... Hang on, did you say Sunrise?

DC CARSON

Sorry?

M KE

Sunrise Oswald?

DC CARSON

Susan.

(to DC JENKS)

What `did <u>we</u> say?´

DC JENKS

Susan.

M KE

Sorry. Right. No, no, it was Sunrise I reprimanded. Susan, I don't know.

DC CARSON

You don't know her.

M KE

No. Well, I know her, she's in the school, but I've never had any contact with her.

DC CARSON

I see. Well, she claims you've been having an affair.

M KE

She what?!

DC CARSON

That's right.

M KE

That's <u>insane</u>. How <u>old</u> is she?

DC JENKS addresses MKE for the first time.

DC JENKS

She's fourteen years old, Mr Kiernan. She's also pregnant.

LONG PAUSE. MKE just stares at her; then:

M KE

DC JENKSKi er nan. She' s287. 4 48. 96 - c - 0. 039 T 1 168 soli ci

120 LATER 120

C. U: ARCHI E.

ARCHI E

... And this is alleged only.

DC CARSON (O.S.)

Yes.

ARCHI E

So, you haven't arrested him yet.

DC CARSON (O.S.)

For the moment, he's helping us with our inquiries.

ARCHI E

(to MKE)

Get your jacket on.

GO WIDE to include MIKE, DC JENKS, DC CARSON, as:

DC JENKS

Wait a minute ...

ARCHI E

She's a liar.

DC JENKS

What?

ARCHI E

She's done this kind of thing before, Detective. Check it out. Another man, another accusation essentially of rape - another lie. Now, make a decision; release my client or, better yet, arrest him so we can take this matter further when her story falls apart.

(SILENCE; then, to MKE) Get your coat.

DC CARSON

Hang on ... (BEAT; then, heading for the door)

... I just need a word with my superi or.

121 INT. PUB - DAY 121

ARCHIE and MKE at the bar, drinks in front of them

M KE

Thank you.

ARCHI E

Thank

ARCHI E

Fair enough.
(getting up)
Look after yourself, Mke.

ARCHIE goes. HOLD on MKE.

122 INT. CUNNINGHAM HOUSE - KITCHEN - EVENING

122

ARCHIE, KASIA, SKUNK and JED have dinner.

SKUNK

... Then what?

ARCHI E

I dunno. They might do a DNA test ...

SKUNK

Right.

ARCHI E

Do you know what that is?

SKUNK

(BEAT)

Yes.

ARCHI E

... So ...

SKUNK

No.

KASI A

It's a test that'll show he isn't the father.

SKUNK

He isn't the father ...

ARCHI E

We know.

SKUNK

... She's a <u>liar</u>. I mean, everyone knows she's done it with ...

(unconsciously glancing at JED)

... <u>God</u>, with <u>lots</u> of boys ...

KASI A

It doesn't matter, Skunk.

SKUNK

Why not?

KASI A

Because they're boys. Mke is an adult, you understand? A teacher. And in this kind of situation, they have to be absolutely sure of his innocence. And until they are, they just can't allow him to work with children.

The doorbell rings. JED goes to answer the door.

SKUNK

So, he's not coming back.

ARCHI E

Not for the moment, no. (BEAT)

l'm sorry, Darling.

SILENCE. JED returns. As he sits back down:

JED

For you, Skunk.

123 THE FRONT DOOR

123

is opened by SKUNK to reveal DILLON standing there.

SKUNK

Н.

DI LLON

Hi. Do you wanna go for a walk?

124 EXT. ALLEY - EVENING

124

SKUNK and DILLON stand there.

SKUNK

Birmingham?!

DI LLON

Yeah.

SKUNK

But I thought ... I thought you and me were gonna go to <u>Florida</u>, and see ...

DI LLON

That was ... Yeah, but ...

SKUNK

... you know, see the lizards and all.

DI LLON

... That was when we're older.

SKUNK

Why not now, though?

DI LLON

'Cos my aunt says I have to go to Birmingham, Skunk.

SKUNK

(PAUSE)

But what am I gonna do without you?

DI LLON

Here ...

He takes a friendship bracelet out of his pocket.

DILLON (CONT'D)

... Will you take this?

SKUNK

Why?

DI LLON

To remember me by.

She takes it. PAUSE.

SKUNK

When do you go?

DI LLON

Tomor row.

SKUNK

Tomor r ow?!

DI LLON

Early. So I'm not gonna get to see you again.

SKUNK is in shock. PAUSE; then:

SKUNK

DILLON (fending her off) Skunk!

SKUNK

... How I ong di d you know you were going?!

DI LLON Skunk! St op!

She stops hitting him They just stand there.

DILLON (CONT'D)
I wanted to tell you, but I was afraid to. DI (BEAT

MRS BUCKLEY (CONT'D) ... I wanted it to be perfect.

MR BUCKLEY

Is it edible?

MRS BUCKLEY

Course it is! How dare you?!

MR BUCKLEY

And the sentiment's legible. I mean, that's all you want, really, isn't it?

MRS BUCKLEY

I suppose.

MR BUCKLEY

l've gotta go. (kisses her) He'll love it, Doris.

He goes. She calls after him

MRS BUCKLEY (CONT'D)

Ch, get some milk on your way back, Dave, would you?

MR BUCKLEY (O.S.)

Sur e.

We hear the front door open and close. HOLD.

126 INT. OSWALD'S HOUSE - EVENING

126

SASKIA, SUNRISE, SUSAN and several others, male and female, party. The place is a mess, everyone drinking, smoking BOB's weed. SASKIA makes out with a BEARDED GUY. SUSAN watches EASTENDERS on the much smaller TV we saw earlier in the kitchen. The doorbell rings. Nobody moves.

SUSAN

Is anyone gonna get that?
 (no answer; another ring)
Saskia ...?
 (no answer; then, getting up)
Fucking hell!

127 EXT. OSWALD FRONT DOOR

127

Opened by SUSAN to reveal JED standing there.

SUSAN

Hi Jed.

JED

Can I talk to you about something?

SUSAN

(sways slightly; BEAT; then)

What is it?

JED

I just wanted to say that, if you want me to, then I'll be the daddy.

SUSAN

The what ?!

JED

The dad of the baby. I'll take, you know, the responsibility for it. You and me can get married and ...

SUSAN

Jesus Christ! Are you serious?

JED

Yeah.

SUSAN

Jed, listen: we're having a party here, all right?

JED

But ...

SUSAN

Don't call over again.

She shuts the door in his face. As she heads back down the hall, we can see that the backs of her tracksuit bottoms are dark with blood.

128 I NT. LI VI NG ROOM

128

Everybody's mellower now except SASKIA and SUNRISE who are dancing to their dance instruction DVD on the couch. Between them, SUSAN lies as leep. She is right at the sofa's edge and, inevitably, after a bit more dancing, she topples onto the floor -

SUNRI SE

Whoops!

and stays there, unmoving. PAUSE; then:

SUNRI SE

Susan?

SASKI A

Ch, God! Sunrise!

SUNRI SE

What.

SASKI A

Oh, God! Oh, Jesus ...!

SUNRI SE

Shit.

She has just seen what SASKIA is shouting about. The sofa, where SUSAN has just been lying, is covered in blood.

SASKI A

... Ch, God!

BEARDED GUY

What's going on?

SUNRISE is now in front of SUSAN, shaking her.

SUNRI SE

Susan!

(BEAT)

Susan! Call an ambulance, Saskia.

SASKI A

What's the number?

SUSAN

Ni ne-ni ne-ni ne, you t wat!

129 INT. HOSPITAL RECEPTION - NIGHT

129

Quiet. Rick's DOCTOR signs a couple of forms at the counter. He gives them to the RECEPTIONIST, then, turning to MR BUCKLEY and RICK:

DOCTOR

So, you have my number, so don't forget: routine, medication ... I gave you the chart ...

MR BUCKLEY

You di d.

DOCTOR

... and calm So, lets, in as much as we can, confine things to the home for the weekend, okay? Just to be safe this first time out.

A strange looking PATIENT wanders past in the background, staring intensely at them Then, to DCCTOR:

MR BUCKLEY

Yes. Of course. Thank you, Doct or.

DOCTOR

Not at all. Best of luck, Rick. (shaking his hand)
Have a great weekend.

130 INT. MR BUCKLEY'S CAR - MOVING - NIGHT

130

MR BUCKLEY drives, RICK beside him After a moment:

MR BUCKLEY

I wonder does he mean we can't have a kickabout. <u>I</u> wouldn't mind a bit of a kickabout. Rick?

RI CK

Hm?

MR BUCKLEY

Would you?

RI CK

I think I'd rather stay inside, dad.

MR BUCKLEY

Fair enough. No, you're probably right. Best to go by the book. (PAUSE)

Mum made a cake.

RI CK

Mm hm

MR BUCKLEY

It's lopsi ded. (BEAT)

Just thought I should warn you.

RICK smiles a little. They turn into DRUMMOND CLOSE and are lit through the windscreen by flashing blue lights -

MR BUCKLEY

Something going on there, eh, Rick?

which belong to an ambulance parked outside the Oswalds. SUSAN is being taken out on a stretcher. Her sisters stand about, upset.

MR BUCKLEY Not hing changes, right?

MR BUCKLEY pulls the car up outside his own house.

As they get out of the car, MRS BUCKLEY comes running out of the house and throws her arms around RICK (Over the following, RICK never takes his eyes off what's happening outside the Oswalds').

MRS BUCKLEY
Oh, my darling! My darling,
welcome home!

MR BUCKLEY
Guess what? I forgot to get the milk.

MRS BUCKLEY

Oh, Dave!

MR BUCKLEY
I'll just nip down to the garage, shall I?

MRS BUCKLEY
(of the Oswalds)
What's going on up there?

MR BUCKLEY (getting back into the car)

Pay no attention. I'll be back in five minutes.

He drives away. MRS BUCKLEY turns back to RICK, who is still staring; taking his arm

MRS BUCKLEY
Come on, Rick. You heard your father. Pay no attention.

SASKIA spots him

SASKIA

Jesus Christ! Here's the <u>other</u>
pervert, look?

SUNRISE Looks. SASKIA shouts at RICK:

SASKIA
It's because of fucking scumlike you that this is happening!

SUNRI SE

Fucking rapist!

SASKI A

Fucking sicko!

MRS BUCKLEY gently urges:

MRS BUCKLEY

Come on, darling. Let's go inside.

As she guides him toward the door:

SUNRI SE (O.S.)

Fucking evil bast and!!!

131 **CM TTED** 131

132 INT. HALLWAY 132

MRS BUCKLEY shuts the door, then turns to see RICK heading up the stairs. She frowns.

MRS BUCKLEY

Rick? Where are you going?

He stops. Then, without turning:

RI CK

To my room

MRS BUCKLEY

But . . .

RI CK

Just for a little while.

MRS BUCKLEY

But, I made you cake, I ove.

RI CK

(BEAT; then ascending

agai n)

I'll have some later, mum

MRS BUCKLEY

(hurrying after him)

But, you only just got here, Rick. <u>Please!</u> <u>Don't</u> go to your

r oom . . . !

SOUND of the AMBULANCE SIREN passing outside, takes us to -

		97.
132B	THE LANDING	132B
	where MRS BUCKLEY catches up and grabs RICK's arm hysterical now.	Becomi ng
	MRS BUCKLEY (CONT'D) <u>Please</u> , love! Don't mind what they said.	
	RICK But, they're <u>right</u> , muml	
	MRS BUCKLEY No	
	RICK They're <u>right</u> !	
	MRS BUCKLEY they're <u>not!</u> They couldn't be more <u>wrong!</u> You're gentle, and good and <u>Please</u> come down, Rick <u>Please</u>	
	He moves away. She grabs him again, panicking:	
	MRS BUCKLEY (CONT'D) <u>Please</u> , love. <u>Don't</u> go to your room (they struggle) <u>Please</u> , love <u>Please</u> , love <u>Please</u> , love	
133	EXT. STREET	133
	The ambulance speeds past camera, its SIREN blasti	ng I oud.
134	I NT. CONVENI ENCE STORE.	134
	Quiet. MR BUCKLEY buys milk and toilet roll.	
135	QM TTED	135
136	I NT. CAR - MOVI NG	136

137 I NT. BUCKLEY'S HOUSE - HALLWAY 137

MR BUCKLEY drives.

MRS BUCKLEY lies at the bottom of the stairs, eyes staring, body contorted into an impossible position.

We hear Mr Buckley's CAR pulling in, the ENGINE turning off, the DOOR opening and closing.

SI LENCE.

MR BUCKLEY (putting his phone to his ear)

<u>Wh</u>at ?!

RI CK

They'll say I'm bad like before, but it wasn't me ...

MR BUCKLEY

Rick ...

RI CK

... It wasn't my fault!

MR BUCKLEY, waiting for his call to be answered, ignores hi m

RICK (CONT'D)

<u>Pl ease</u>, dad . . .

MR BUCKLEY

Rick ...

RICK (CONT'D) ... You don't have to tell them

MR BUCKLEY

Rick ...

(into phone)

Hello?

RICK rushes forward -

RI CK

YOU DON'T HAVE TO TELL THEM, DAD!

then, stabbing him repeatedly with the kitchen knife:

RICK (CONT'D)
YOU DON'T HAVE TO TELL THEM, DAD!
YOU DON'T HAVE TO TELL THEM...!

INT. SKUNK'S BEDROOM - NIGHT 138

138

ARCHIE knocks on the open door -

ARCHIE Skunk . . . ?

and enters.

SKUNK sits, as before, on the floor, back against the wall, duvet pulled up to her chin.

ARCHIE (CONT'D)

... You okay?

Why didn't you tell me and Jed about you and Kasia?

ARCHI E

(PAUSE)

I'm sorry.

(BEAT)

I was trying to find the, um... I suppose, the right moment ...

SKUNK

Are you gonna marry her?

ARCHI E

l ...

SKUNK

(calling)

I know you're out there!

KASIA appears in the doorway. SKUNK continues to ARCHIE:

SKUNK (CONT'D)

Are you? (BEAT)

Because she'll leave us, dad, the way she left Mke, like mumleft us, like everyone does.

KASI A

L won't.

SKUNK

You will. Don't lie. It'll all go wrong as usual, dad. Everything always goes wrong. Why do only bad things ever happen?!

ARCHI E

Good things happen too.

SKUNK

Like what, your love affair? What about me? Or Jed? Or Rick? Or M ke? What about M ke, Kasia?!!

KASI A

Skunk. I ...

SKUNK

Get out! I don't wanna talk to either of you.

(PAUSE; a shout)

GET OUT!!!

A CELL DOOR 139 139

being opened by an OFFICER. With him is POLICEMAN 1.

POLICEMAN 1 Mr Oswald ...?

BOB (O. S.)

What?

POLICEMAN 1 ... I'm afraid I have some unfortunate news.

OM TTED 140 140

OM TTED 141

JED Just to hang out.

ARCHI E

Uh- huh.

(shi nes the torch around some more; then) Whose are the cigarettes?

The beam is on the ashtray, full of butts.

JED

Not mine.

ARCHIE shines the torch in JED's guilty face.

146C EXT. CARAVAN

146C

They step out. ARCHIE looks around, takes out his phone, checks it, puts it back in his pocket. PAUSE.

ARCHIE Come on, Skunk. Where <u>are</u> you?

DI SSOLVE TO:

147	OM TTED	147
148	OM TTED	148
149	OM TTED	149
150	OM TTED	150
151	OM TTED	151
152	OM TTED	152
153	SKUNK	153

in profile. She is lying on her back on the floor of RICK'S BEDROOM She is terrified. RICK's face enters frame, his mouth moving to SKUNK's. Then, their lips not quite touching, he inhales as if taking her breath from her body.

SI LENCE.

He does it again.

SI LENCE.

And agai n.

SI LENCE.

And agai n.

FADE TO BLACK:

154 I NT. POLICE STATION - NI GHT

154

ARCHIE argues with a POLICEMAN.

POLI CEMAN

... I'm just saying, kids, they wander in; they've been to a party ...

ARCHI E

Christ ...!

POLI CEMAN

... a friend's ...

ARCHI E

... We've <u>spoken</u> to all her friends, okay? We've exhausted that possibility along with every other! Now my daughter has type 1 diabetes, and if she doesn't stay monitored, she ...

POLI CEMAN

Calm down ... All right ...

ARCHI E

... she could <u>die</u>, do you under st and me?! She could die!

JED starts crying. As ARCHIE sees this:

ARCHI E

Shit. C'mere, son.

JED goes to ARCHIE. ARCHIE embraces him HOLD.

154B INT. CUNNINGHAM HOUSE

154B

KASIA stands at the back door, smoking, fretting. Her phone rings from the LIVING ROOM. She rushes in, picks it up, answers.

KASI A

Ar chi e?

M KE (V. O.)

Kasi a?

KASI A

M ke?

M KE (V. Q.) Sorry to ring so late ...

154C INT. MKE'S FLAT

154C

MKE, very drunk, sits on his couch.

MKE (CONT'D)
... Can I talk to you?

We CUT BACK AND FORTH between them until stated.

KASI A

Mke. This isn't really ...

M KE

I'm not gonna keep you long, all right? I just wanted to ring this once to say, <u>l</u> dunno, sorry ...?

KASI A

Ckay.

M KE

... to say thank you?

KASI A

For what?

M KE

L dunno. For helping me out
t oday, I suppose? Archie as well,
of course, I was fairly rude to
him earlier on and I didn't mean
to be, he's a decent guy, and I
j ust wanna say you're a very good
match and I wish you the best ...
(BEAT)

... I wish you the very best.

KASI A

All right.

M KE

Will you do me a favour, Kasia? Will you apologise to Skunk for me ...?

KASI A

For what?

M KE

Just for all the stupid embarrassing shit she's had to be witness to. She's a terrific kid, you know? Jed as well, of course, but Skunk, I dunno, some day she's gonna blow us all away, d'you reckon, Kasia?

KASIA puts her hand over her mouth to prevent herself from crying.

M KE (CONT'D)
D'you reckon she's gonna blow us all away?

KASI A

Mm hm

154D OM TTED 154D

154E OM TTED 154E

155 I NT. RI CK'S BEDROOM

155

RICK sits against the wall, staring in horror at SKUNK, who lies on the floor, her breaths coming in shallow gasps, her body spasming violently, foam spilling from her mouth, her eyes rolling back in her head.

155B INT. CUNNINGHAM SITTING ROOM

155B

KASIA is barely holding herself together.

M KE (CONT'D)
Anyway. That's all I wanted to say. Thank you, Kasia.

155C INT. MKE'S FLAT

155C

M KE continues:

M KE (CONT'D) Have a good life, yeah?

155D INT. CUNNINGHAM SITTING ROOM

155D

KASI A nods.

KASI A You too, M ke. Click. He's gone. HOLD on KASIA. After a moment, the sound of a car turning into the close makes her look up.

156 EXT. CUNNI NGHAM HOUSE

156

ARCHIE'S CAR comes to a stop outside. He and JED get out. ARCHIE looks up, his eye caught by the light in RICK'S WINDOW He stares at it a second before:

VOI CE

Well?

He turns. KASIA is standing at their door. JED is already walking toward her. He passes inside without saying anything. ARCHIE and KASIA just stare at each other.

FADE TO BLACK:

156B EXT. DRUMMOND CLOSE - DAWN

156B

The sun is coming up.

15 3Dgj OM TTED

162 EXT. DRUMMOND CLOSE

162

The taxi pulls up outside the OSWALDS' HOUSE. BOB gets out. The taxi drives away. BOB stands there, looking at his front door, trying to find the courage to enter.

OVER HIS SHOULDER

and just out of focus, a FIGURE staggers out of the BUCKLEY HOUSE.

BOB turns, sees -

MR BUCKLEY

covered in blood. He sways a little, then collapses.

163 I NT. BUCKLEY'S HOUSE

163

MRS BUCKLEY'S dead body lies at the bottom of the stairs. BOB is standing over it.

BOB

Jesus ... Christ ...!

He looks up. A fast, continuous thumping noise is coming from upstairs.

BOB

Rick?

164 I NT. LANDI NG HALLWAY

164

Pulling BCB up the last couple of stairs, across the landing, the thumping sound increasing in volume, and into -

165 I NT. RI CK' S BEDROOM

165

where the first thing he sees is RICK sitting against the wall, head slumped forward, dead, blood from his slit throat everywhere. BCB reacts, then looks around to see -

SKUNK

lying on the floor, vomit on her front, her body contorting in a diabetic fit. As he moves to her:

BOB

Oh, no ... no ... Darling,

He gets down, cradles her in his arms, looks wildly around, sees her PHONE on the bed, grabs it, dials, waits; then:

Pulling ARCHIE as he hurries toward the Buckleys.

BOB (V. Q; CONT'D)
... Daddy's on his way ...
Daddy's on his way ...
(PAUSE)
... Daddy's on his way ...

FADE TO BLACK:

171 I NT. HOSPI TAL ROOM - NI GHT

171

ARCHIE sits in a chair beside a hospital bed, holding SKUNK's hand in both of his. After a moment:

ARCHI E

I won't deny it's getting tough to think of things to talk about, Skunk. I mean, not enough happens in a day to fill, you know, ten minutes lately. Although the scan is pretty impressive, isn't it?

I NSERT:

A BABY SCAN photo lying on SKUNK's bed.

ARCHIE (O.S; CONT'D)

That

ARCHIE (CONT'D)

The thing that annoys me, though, is she gets pissed off all the time - Kasia- tells me I need to spend more time at home. Bit naggy, actually.

(BEAT)

Though I won't deny that, what, with work and with coming here to see you, I suppose my attention has been lacking a little bit lately ...

(BEAT)

... But ..

(breaking down a little)

... you're my <u>girl</u>, Skunk ... (PAUSE)

... You're my girl, so, how can I do anything else, you know ...?

CLOSE ON SKUNK

her eyes closed. Unmoving.

ARCHIE (O.S; CONT'D)
... How can I ever do anything else?

HOLD for several moments; then -

DI SSOLVE TO:

WIDE SHOT

Of THE ROOM, ARCHIE, SKUNK. HOLD for several moments; then -

DI SSOLVE TO:

ARCHI E

his head bowed, SKUNK's hand still held in his. Oddly, the background is now different, suggestive more of a church than a hospital room HOLD again; then -

DI SSOLVE TO:

SKUNK

again. Her background has also changed. An entire church is spread out behind her. HOLD; then -

DI SSOLVE TO:

A WIDE SHOT

of the back of the church. SKUNK, alone now, is standing, facing us. HOLD; then -

DI SSOLVE TO:

CLOSER ON SKUNK

just staring straight ahead. SILENCE; then -

VOI CE

Skunk!

She turns to see:

SKUNK

Jed!

JED

Hey, sis. Looking good.

SKUNK

Yeah, right.

JED

No, I mean it.

SKUNK

Kasi a!

KASI A

(appearing; hugging her)
Ch, I'm so proud of you, darling.

SKUNK steps back, looking down at KASIA's swollen stomach.

KASI A(CONT' D)

Your new brother.

SKUNK

Wow!

(then, seeing MKE)

Ch, my God!

He also hugs her.

M KE

You okay?

SKUNK

Yeah, I'm good.

SKUNK looks around the church. Cathered are all the people she's known in her life. Among them she spots -

THE BARLOW BROTHERS

who glide past on their scooters. Her gaze follows them to -

DI LLON

standing with several other YOUNG MEN. He raises his wrist, points at it.

She I ooks at her own, seeing the friendship bracelet he gave to her.

Next up is -

SKUNK

Fi ona!

They hug.

FI QNA

I'm so happy for you, Skunk.

They come apart as -

THE OSWALDS

burst loudly through the front doors. As they walk along the back wall, a MAN accidentally collides with BOB.

BOB

You got a problem?

SASKIA grabs his arm, hisses -

SASKI A

Dad! For fuck's sake!

and pulls him into the back row where SUSAN and SUNRISE are already seated. He looks up, then smiles sheepishly at -

SKUNK

who smiles sheepishly back. Then:

VOI CE

Skunk?

She turns.

SKUNK

Rick!

They hug. Hard.

SKUNK

I'm sorry. (BEAT) I'm so sorry.

RI CK

For what?

Can I do that?

RI CK

Of course you can. He's outside.

SKUNK turns and looks at the church's INNER DOORS. Then, to RICK:

SKUNK

All right. Be back in a minute.

She walks down the aisle toward the doors, pulls one open and steps into -

THE FOYER

on the far side of which ARCHIE stands beside the half-open OUTSIDE DOOR. Through it, we can see a beautiful GARDEN filled with sunlight. After a SILENCE:

SKUNK

Why won't you say goodbye?

ARCHI E

Why won't you come back?

SKUNK

It's just too hard, Dad.

(PAUSE)

Do you hat e me?

ARCHI E

Why would I hat e you?

SKUNK

For going.

ARCHI E

I love you, Skunk. I'll <u>always</u> love you.

SKUNK

Then I need you to say it.

ARCHI E

I can't.

SKUNK

You <u>can</u>. Of <u>course</u> you can.

(LONG PAUSE; then,

crying)

Just say Goodbye.

ARCHI E

Why should I?

Because I'm your girl.

ARCHIE also starts crying. PAUSE.

SKUNK (CONT'D)

PI ease.

(PAUSE)

Say Goodbye, dad.

LONG PAUSE; finally, through his tears:

ARCHI E

Goodbye, I ove.

She is already running toward him He moves forward too and she leaps into his arms in the middle of the FOYER and he spins her around, holding her as tightly as he can.

CLOSE ON SKUNK

her eyes shut tight, as we -

FLASH ON

a series of vaguely formed images.

A WOMAN

throws her arms around a smiling man.

Cuts her finger while chopping carrots.

Stands at the top of a mountain, I ooking down at the I and scape below.

Holds the hand of another woman who is crying.

Pushes a child on a bicycle.

172 OM TTED 172

173

173 CLOSE ON ARCHI E

holding SKUNK to him

174 THE WOVAN 174

runs full out on an athletics track.

Is examined by a doct or.

Holds her hands out as a smiling toddler toddles into them

177

Waltzes	with	a man	at	а	party.	St umbl es.	Recovers.	Laughs.
Wades in	n the	ocean.						

CLOSE ON SKUNK

eyes closed, still in her father's embrace.

175 OM TTED 175

176 THE WOVAN 176

sets candles into a child's birthday cake.

Sinks under the water of a bath.

Looks through a telescope.

Puts on eyeshadow.

Stands in a forest.

Cries in an empty hallway.

Poses in a sexy dress.

Sucks a long string of spaghetti into her mouth. Laughs.

Quides two children as they throw bread to ducks in a park.

Points out cloud formations to the same two children.

Lies in a hospital bed, holding a newborn baby. The children touch its head.

Holds an old man's hand across a table. Smiles at him

Comes up behind him somewhere else. He's sitting. Leans over and kisses the top of his head.

177 INT. HOSPITAL ROOM

ARCHIE sits, head bowed, still holding SKUNK's hand.

178 I NT. CHURCH FOYER 178

SKUNK is alone.

She looks back into the CHURCH where everybody waits.

She turns back to look across the FOYER at the churches open FRONT DOOR, the garden beyond filled with sunlight.

SI LENCE.

She runs across the FOYER and out the FRONT DOOR, disappearing down the steps.

179 INT. HOSPITAL ROOM

179

Her eyes open. They blink several times, eventually focusing on -

ARCHI E

his head bowed.

CLOSE ON SKUNK'S HAND

held in her father's. After a moment, her fingers slowly $\operatorname{curl}\,$ around his and squeeze.

ARCHI E

raises his head.

FADE OUT.