

Metamorphosis

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1 INT. FUNERAL CAR - DAY

1

It's raining.

Inside the funeral car is sixteen year old DANNY WEBBER, and his father BOB.

The long nose of the limousine arcs into the graveyard.

Danny's looking out the window.

He sees the grassed over graves of the headstones planted in the 1800s.

At the 1900s gravestones he starts to see some life amongst the death: little statuettes of saints, plastic windmills blowing, and prayer sheets covered in plastic to protect them from the elements.

2 EXT. GRAVEYARD - CONTINUOUS

2

This is the cemetery where he'll bury his mother.

A group of about 50 mourners stand around the grave - most hiding under brollies.

He is standing beside his father. He's a slightly awkward looking young boy, dark hair, dressed in a black suit that's too big for him.

He's staring at the coffin which is perched above the hole resting on three long sticks.

Danny looks at this for a moment until his attention is snatched away by a voice of a priest.

PRIEST

Give her, o Lord, your peace and let
your eternal light shine upon her.

CONGREGATION

Amen.

Numbers are shouted out by the undertaker.

UNDERTAKER

Number one.

He holds up a cord and a man steps forward and takes it from

him.

UNDERTAKER (CONT'D)

Number two.

Another man steps forward and takes a cord.

Danny starts to cry. He becomes aware of his father leaning in close. He can smell the whisky and cigarette smoke on his father's breath.

BOB

Pull yourself together.

Danny nods and tries to smile. He sees a blonde-haired boy he recognises from school. This is Steely.

UNDERTAKER

Number seven.

Steely's dad steps forward and takes a cord. Steely stares right at Danny and he winks.

3 INT. SCHOOL BUS - DAY

3

CAPTION: A week later.

Danny's sitting at the school bus window staring out.

We get our first look at the environment.

It's a Scottish council estate.

CREDIT SEQUENCE:

When the credit sequence is finished we FADE TO BLACK.

Over the BLACK we hear the sound of SOMEONE SCREAMING in agony.

We hear the sound of footsteps, tables being scraped along the floor.

Over the screams and the other noise we hear SOMEBODY ELSE SAY:

SOMEBODY ELSE (VO)

It's nothing personal.

Somebody stops screaming long enough to say:

SOMEBODY (VO)
You don't have to do this. Please
don't do this.

CUT TO:

4 INT. SCHOOL CANTEEN - DAY

4

The somebody screaming is a school pupil. He lies on the floor. He's been shot in the thigh. Blood streaks along the floor that he's dragged himself along.

Danny is the Somebody Else. He's standing over the pupil. He has an assault rifle over his shoulder. The sprinklers have been activated on the ceiling. He's being soaked. The alarm is going off. The high school pupil is still dragging himself away.

DANNY
Hey, just stop trying to drag yourself
away right now. I'm not in the mood
for chasing you.

SCHOOL PUPIL
All this blood. I don't want to die. I
don't want to die.

DANNY
Oh, excuse me, I didn't realise you
didn't want to die. If I'd known about
your preference I'd have never gone on
this kill crazy rampage.

SCHOOL PUPIL
I don't want to die!

DANNY
Now that I know about your preference
I feel bad about having shot you and I
will endeavour to rectify the
situation.

The School Pupil doesn't respond. Danny slides the assault rifle off his shoulder and points it at him.

BACK TO:

5 EXT. SCHOOL BUS - DAY

5

Brakes are applied on school bus, pistons released.

Students start to disembark down the aisle.

Danny wakes up as if from a dream, gets his bag and joins them.

6 EXT. SCHOOL PLAYGROUND - DAY

6

The school bully INNES, spots Danny on the edge of the football pitch.

We recognise Innes as the "somebody" we just saw shot in Danny's fantasy.

Innes is a well-built lad, big head, strong neck. He's holding a drink with a straw.

He wanders over, nodding as he watches the football.

INNES

Sorry to hear about your mum.

Danny doesn't look round.

DANNY

Thanks.

Innes takes a long slurp of his juice.

INNES

Hope she didn't suffer.

Danny looks at him for the first time.

DANNY

She did suffer.

The ball rolls over from the game. Steely runs to collect it. Innes waits until Steely is bending down to pick it up before booting the ball far away in the other direction. Steely looks at Innes but doesn't say anything. Innes turns back to Danny.

INNES

You owe me three weeks protection money.

DANNY

What are you protecting me from?

INNES

From me.

Innes punches him hard on the arm.

Danny's eyes start to well up as he rubs at the arm.

Steely sees what's happening. He trots back with the ball that was kicked away.

STEELY

Innes? What's the problem?

INNES

Get out of the way.

STEELY

Innes --

INNES

Just a quick couple of hits. Nothing major.

STEELY

Innes. I'm looking out for my friend here. You know what's just happened.

Steely pats Danny on the back.

STEELY (CONT'D)

Innes, his mum just died.

Steely looks at Danny, pats him on the shoulder.

STEELY (CONT'D)

It's not the time.

Innes looks, considers continuing, then thinks better of it.

INNES

Okay. Okay.

(to Danny)

Hey, I'm sorry.

DANNY

That's fine.

INNES
(to Steely)
See you around.

STEELY
Sure.

The boys watch him leave.

Danny turns to Steely.

DANNY
You shouldn't have done that.

STEELY
Done what?

DANNY
(slightly louder)
That.

STEELY
I'm not sure I follow.

DANNY
Stopped him.

Steely nods in the direction of Innes.

DANNY (CONT'D)
Now I'll get it worse.

Steely looks at him.

STEELY
If you don't stand up to guys like
that then they'll just walk all over
the top of you.

DANNY
That's what my dad says.

STEELY
Well he's right. Come on.

Steely moves off, beckons Danny to follow but Danny remains rooted to the spot.

STEELY (CONT'D)
(irritated)
Come on.

7 INT. SCHOOL CANTEEN - LATER

7

The boys are in the school canteen. It's noisy.

Steely leans forward and takes a chip from Danny's plate.

Steely's own plate has been cleared and only gravy stains are left.

STEELY

Not hungry?

Danny shakes his head and pushes the plate to Steely.

STEELY (CONT'D)

If you don't eat you'll always be
puny.

Danny looks at the plate of food and slides it back.

He picks up a fork and seems to be having some difficulty
with it. His fingers seem awkward, tangled.

He tries to lift a chip and drops it.

He gets frustrated.

STEELY (CONT'D)

What's up with your fingers?

DANNY

Nothing.

STEELY

You got Palsy or something?

DANNY

What's that?

STEELY

This thing people get if they don't
have any pals.

DANNY

Funny.

Danny gets the fork to work, his hand like a claw, and feeds
a chip into his mouth.

STEELY
(watching)
That's it.

Danny looks up at him slightly strangely.

DANNY
What do you care?

STEELY
(taking another chip)
I just want to help.

DANNY
You could help by leaving me alone.

STEELY
Shhh.
(he's noticed something)
Have you stopped wearing your glasses?

Danny looks down quickly to hide his eyes.

STEELY (CONT'D)
Are you wearing contacts?

DANNY
Have another chip.

STEELY
Knew it.

DANNY
I don't need them anymore.

STEELY
Because they were calling you four
eyes.
(beat)
You don't want to give way like that.

DANNY
Just forget it.

STEELY
What you gonna do if they tell you to
change your haircut or your clothes?

Danny looks down at his clothes, a tad self-conscious, brings
a hand over a stain.

STEELY (CONT'D)
 Don't get paranoid. Your clothes are
 fine. I mean look around. Same as
 everybody else's, right?

The rest of the kids are all dressed the same.

STEELY (CONT'D)
 In some respects you fit in.

Steely lightly touches Danny's arm.

STEELY (CONT'D)
 But in some respects you don't fit in.

Danny is shy, unable to make sustained eye contact.

DANNY
 I want to fit in.

STEELY
 (dry)
 Of course you do.

Just then Steely pulls his bag up onto the table.

He tugs at a couple of loose straps.

He stands up and pulls the bag over his shoulder, starts to
 walk away.

Danny touches his arm.

DANNY
 How do I fit in?

STEELY
 (incredulous)
 You really need to ask?

Danny doesn't answer at first. Sips more juice, a bit
 embarrassed.

DANNY
 Yes, I really need to ask.

8 EXT. SCHOOL PLAYGROUND - MOMENTS LATER

8

The boys are in the school playground.

Steely is scanning.

He points to a kid called DEREK Gilmour.

Derek is a weak looking kid, no friends, standing against a wall.

STEELY

You don't win bullies over by crying.

DANNY

No, but --

STEELY

You don't win them over by calmly explaining that what they're doing is wrong.

Danny stands there looking out trying to work out what the plan is.

STEELY (CONT'D)

You don't win them over by telling on them.

DANNY

I'm not a grass.

STEELY

Well okay.

He puts his bag down at his feet and cracks his knuckles.

STEELY (CONT'D)

You win them over by showing them you're like them.

He spits down onto the floor.

DANNY

Like them?

STEELY

That's how you fit in.

Steely starts marching across the playground. Danny soon starts to follow.

DANNY

What are we doing?

STEELY

You know what we're doing.

DANNY
I really don't.

They're closer to Derek Gilmour now, about twenty feet away, and he looks up at the two boys now approaching him.

DANNY
I can't.

STEELY
Don't overthink it.

DANNY
I'll feel bad.

STEELY
Just follow my lead.

And he leads Danny toward the waiting Derek Gilmour.

9 EXT. SCHOOL PLAYGROUND - MOMENTS LATER

9

The chorus of the playground rises.

The boys can hear the blood in their ears.

Steely moves forward raising his right arm.

He launches a bony fist into Derek Gilmour's face.

Derek's head rolls back from the impact.

Derek stands there stunned.

Danny is quite awkward. He looks around. Steely leans in.

STEELY
(raised voice)
Do it!

He starts to load another punch indicating Danny should copy him. Danny pulls back his arm. He's eager to fit in and gain Steely's approval. He punches Derek Gilmour on the eye.

STEELY (CONT'D)
That's it!

Danny starts to smile. It feels good.

Steely boots Derek in the balls making him fall down.

Other people on the playground start to notice. They're enjoying what they're seeing, coming closer.

Danny notices. He glances around, self-conscious.

Steely is oblivious.

For a moment we hold on Danny as he watches Steely lose it in the moment, the kicks and punches now turning into a frenzy, enjoying the attention of the other pupils.

Danny, a little upset, backs away, then leaves.

Steely doesn't notice at first. Then he looks around just in time to see Danny pushing through the doors of the school building.

10 INT. SCHOOL CORRIDOR -- MOMENTS LATER

10

Danny opens a door and enters the building. He stays beneath the staircase. Steely comes through the door.

STEELY

Why did you run away?

DANNY

Sorry.

Danny goes to walk off.

STEELY

All you do is run away.

Danny stops, turns to look at him.

STEELY (CONT'D)

If that's how you feel. I'm not gonna chase you.

(beat)

I mean, I'm trying to help you here.

DANNY

They were all staring.

STEELY

Staring?

DANNY

(indicating the two of them)

They were watching what we were doing.

STEELY

So?

DANNY

So say they tell the teachers?

STEELY

Then they tell the teachers.

Danny looks up at the ceiling.

DANNY

I've never hit someone before.

STEELY

Never?

DANNY

Never.

STEELY

How do you feel?

Danny shrugs.

DANNY

I'm all going.

Steely sits down beside Danny.

STEELY

That's the buzz.

(beat)

You get this buzz that's better than anything.

DANNY

But I also feel bad.

Steely looks at Danny for a moment. Danny is shaking a little with adrenaline.

STEELY

Do you feel as bad as when it happens to you?

He leans in a little closer. Danny looks down at his shoes.

DANNY

Uh...

(looking up)

No.

STEELY

It feels better giving it than taking
it, doesn't it?

Steely inches in a little closer still.

STEELY (CONT'D)

(softly)

Admit it.

Steely moves in a little closer now, leaning his face round
so they're almost kissing.

STEELY

You want to fight me?

Danny abruptly stands up, and breaks away, very flustered.

DANNY

I - uh -- don't know what -

Steely gets to his feet but he's smiling.

STEELY

It's okay.

DANNY

No, I mean --

STEELY

You don't want to fight me, it's okay.

DANNY

(babbling)

I thought.

STEELY

Yes?

DANNY

I thought we were friends.

Steely is amused by Danny's embarrassed flustering.

DANNY (CONT'D)

Like we were gonna be friends.

STEELY
We are friends.

DANNY
But friends don't fight.

STEELY
Sure they do.

DANNY
Okay.

STEELY
Friends fight all the time. Then they
make up.
(beat)
But we don't need to fight.

DANNY
Yeah.

STEELY
Uh-huh.

He clicks his fingers.

STEELY (CONT'D)
(smiling)
You've had enough excitement for one
day.

Danny thinks for a moment.

DANNY
I... You're a good mate.

STEELY
(shrug)
Okay.

DANNY
I can't.

STEELY
I understand.

School bell starts to sound.

DANNY
I have to go.

STEELY
 (pointing to the bell)
 Of course you do.

DANNY
 Thanks for today.

He holds out his hand. To shake hands. Steely looks at his hand, amused. Then shakes it.

STEELY
 Don't mention it.

Then Danny turns and starts to walk away, quickly. Steely watches him leave for a moment, still slightly amused.

We follow with Danny for a few moments, tight on his face, as he strides away, down the corridor, murmuring to himself.

He stops. He looks up at the ceiling again. Closes his eyes, clenches his fists. Exhales. Opens his eyes again. Makes a decision.

He turns on his heel to look for Steely. But he's not there. Danny just looks around underneath the stair well. He turns around again and walks away, a little crushed.

11 EXT. STREET/COUNCIL HOUSE - NIGHT

11

We see the outside of a council house, light on upstairs, perfect yellow rectangle.

CAPTION: ONE WEEK LATER.

We close in slightly.

12 INT. DANNY'S HOUSE - BATHROOM - CONTINUOUS

12

Danny's in the shower.

He drops the soap. Tries to pick it up. Drops the soap. Tries to pick it up. Eventually he holds it in his clawed hand and starts to clean his body.

His eyes are closed as he leans his face up into the shower head.

He starts to clean the inside of the left arm.

Stops.

Leans down to look at something on the skin.

He wipes the water away.

It looks like a piece of silver paint about an inch in diameter.

He turns the shower off and steps out of the bath.

He stands there naked, with the water dripping off his body, examining the arm closer, pushing the skin into the silver to see if it moves.

There's a harsh knock on the bathroom door that makes him jump.

BOB

Are you going to be long in there?

DANNY

No.

He waits until he hears his father's footsteps going back down the stairs before lifting the arm back up and staring at it.

He moves to the sink and turns on a tap.

We see hot water flowing and steam rising.

He opens up the cabinet above the sink and takes out some soap and some moisturiser.

He takes a nail brush and starts to scrub at the silver on his arms but it doesn't come off.

If anything, the scrubbing seems to make it shinier.

13 EXT. STREET - OUTSIDE DANNY'S HOUSE - EARLY EVENING

13

Danny is leaving his house.

A dog in the neighbour's front garden barks out into the darkness.

DANNY

Buster, it's okay.

The bark gives way to a low growl, but the dog keeps staring forward, eyes fixed on the darkness.

There's something out there it doesn't like.

Danny walks out onto the pavement closing the gate behind him.

Out of the darkness across the road steps Innes and his sidekick Scott.

The dog starts barking louder.

Danny starts running up the road to get away from them.

The two of them give chase.

14 EXT. STREET - CONTINUOUS

14

Close up of Danny's face as he runs for his life. The two boys are behind him gaining on him.

15 EXT. SHOPS - CONTINUOUS

15

Danny's running out of breath.

He sees the light of the shops up ahead but the shopkeeper jumps into a van and drives off just as Danny gets there.

He leans against the wall knackered as the two boys approach. Nowhere to go. He holds an arm out.

DANNY

Wait.

INNES

Why did you run?

DANNY

Wait 'til I get my breath. Seriously, okay?

SCOTT

All you ever do is run.

DANNY

(arm flailing)

Stop this.

INNES

It hasn't even started yet.

Danny stands up straight. This is no fun now.

DANNY
How many times are you going to do
this to me?

INNES
Until we get bored.

SCOTT
And we hardly ever get bored.

DANNY
I'll go to the police.

SCOTT
(shaking head)
Unreal.

DANNY
I will.

Innes takes a step forward and lands a punch on Danny's solar plexus.

Danny falls back onto the wall, groaning.

Scott punches him on the mouth and he sinks to his knees.

He kneels on the ground with his head bowed panting heavily like a dog.

INNES
Where are your glasses?

Danny nods, breathless.

DANNY
I don't need them.

INNES
I want you to start wearing your
glasses again. Okay?

DANNY
Okay.

INNES
(to Scott)
Help him up.

Scott offers his right hand out.

Danny hesitates at first and then takes it.

Scott holds him with the right hand before unleashing a vicious left hand jab into his face.

Danny collapses onto the ground.

16 EXT. SHOPS - CONTINUOUS

16

We see footsteps coming. We see Danny from this person's perspective, broken and on the ground.

We follow the footsteps.

The person walks to Danny and kneels down.

He turns Danny over and Danny reflexively covers his face before seeing that it's Steely.

DANNY

I think I've lost a tooth.

STEELY

You don't smile much, anyway.

Danny sits up, slowly.

STEELY (CONT'D)

Innes?

DANNY

Sure.

A small distance away a woman rolls her bin out onto the pavement. She looks across to them.

WOMAN

Are you all right, son?

STEELY

He's fine.

WOMAN

Do you want me to phone someone?

STEELY

(angry)

I said he's fine.

The woman stares at them before retreating back into her house.

STEELY (CONT'D)
Let's get you on your feet.

With great effort he hoists Danny back onto his feet and steadies him against the wall of the shop.

DANNY
I feel dizzy.

STEELY
Just take it easy.

Steely looks around.

STEELY (CONT'D)
See the swing park?

Danny nods.

STEELY (CONT'D)
You'll be able to sit on the swing and get yourself together. You can lean on me. Let's go.

Danny drapes his arm over Steely's shoulder and they walk like that with Steely supporting Danny.

They cross the road.

At the darkened swing park Steely sits Danny down on a swing.

DANNY
Thanks.

STEELY
Don't mention it.

He looks back in the direction they came from.

STEELY (CONT'D)
What do you drink?

DANNY
Eh?

STEELY
You need a drink after that. Tell me what you drink.

Danny looks at his shoes.

DANNY
I don't really know.

STEELY
You've never drank?

DANNY
No.

STEELY
Jesus.

He spits down onto the ground.

STEELY (CONT'D)
Well tonight Uncle Steely's gonna
treat you.

Danny stares at him blankly.

STEELY (CONT'D)
Money, you need to give me money.

17 EXT. SWING PARK - CONTINUOUS

17

Danny watches Steely as he crosses the road heading to the shop.

Danny is shivering uncontrollably.

He undoes the cuff of his shirt and pulls the shirt up.

He can see that the silver has spread.

It looks like a tick now on his inner arm.

He pulls the shirt back down again and buttons the cuff looking round just in case anyone has seen him.

18 EXT. SWING PARK - MOMENTS LATER

18

The two boys are sitting on two swings side by side. They're drinking wine straight from the bottle. This is the first time Danny has drunk. He's swinging back and forward a little on the swing.

DANNY
I don't know how to do this.

Steely is looking forward. He turns.

STEELY

Do what?

DANNY

Get drunk.

Steely keeps staring at him.

STEELY

(quietly)

It does it all for you. That's the magic of it.

Danny takes another swig.

DANNY

(touching his face)

It doesn't hurt as much.

STEELY

Another great feature of the liquor - it dulls pain.

Steely takes a drink from his wine bottle.

STEELY (CONT'D)

I saw this cowboy movie once and the guy needed his leg cut off and they just gave him bottles of whisky to drink. Worked as well. He was singing as they were sawing and his leg came clean off.

DANNY

That's amazing.

STEELY

Four of them holding him down. Butchery in them days. At least your mum didn't need to go through that.

DANNY

(sadly)

No.

Steely reaches down into a blue plastic bag that's on the ground between them and holds up a can.

STEELY

The drugs she was on were probably better than the liquor.

Danny sighs and nods.

STEELY (CONT'D)
(realising)
Sorry mate, I shouldn't have said
that.

Danny takes the can in his claw like hand.

DANNY
It's okay.

STEELY
My old man said she was a nice lady.

Danny is looking at the floor, nods.

STEELY (CONT'D)
He said he didn't recognise her when
he visited. She was ravaged he said.

DANNY
(quiet)
Yes.

STEELY
Sorry, shouldn't have said that,
either.

DANNY
It's okay.

STEELY
Just the liquor talking. It loosens
the tongue.

Danny drops the can as he can't hold it. It fizzes on the
floor.

STEELY (CONT'D)
That's the downside of it.

Steely lights a cigarette and exhales into the night sky.

STEELY (CONT'D)
Is your old man missing her?

DANNY
The only thing he misses is alcohol.
My dad's an alkie.

STEELY
So's everybody's.
(he holds something out)
Here.

DANNY
What is it?

STEELY
It's your tooth.

Danny takes it and starts examining it.

STEELY (CONT'D)
Put it under your pillow and maybe the
Tooth Fairy will come and ride you.

Steely gets to his feet, flicks the lit cigarette
cartwheeling into the night.

STEELY (CONT'D)
C'mon let's get out of here.

19 EXT. COUNCIL ESTATE - NIGHT - MOMENTS LATER

19

They come out onto the street. They see a speed bump. Steely
stops at the side of a road.

STEELY
What do you see, Danny?

DANNY
A speed bump.

STEELY
Do you know there are dead bodies
buried under every speed bump?

DANNY
Bullshit.

STEELY
I'm telling you, every RTA victim in
Britain is buried under a speed bump
to remind us.
(jumps on it with both feet)
I fucking hate speed bumps.

He jumps another three times until his hair is hanging over
his face.

STEELY (CONT'D)
I'd flatten the speed bumps.

He kicks at it, turns to Danny, breathless.

STEELY (CONT'D)
What would you do?

DANNY
(puzzled)
I don't know.

Steely points up at the No Entry sign above his head.

DANNY
(hesitatingly)
I'd...take down the road signs.

STEELY
(nodding)
And what would happen?

DANNY
Cars would crash...People would get
run over. It would be carnage.

STEELY
(spinning round the no entry pole
with his outstretched arm
swinging)
I'd mute the sounds that trucks make
when they're reversing.

DANNY
(getting it now)
I'd remove the allergy advice on
sandwiches.

STEELY
I'd peel the labels off medicines and
just hand people little brown bottles.
Let them play remedy roulette at the
chemist the old bastards.

DANNY
I'd stop giving warnings on the
weather before a hurricane arrives.

STEELY
I'd take away all the measures that
are in place to stop the stupid from

dying and I'd let natural selection
take its natural course.

Steely walks off leaving Danny staring at him with something
approaching awe.

20 EXT. COUNCIL ESTATE - NIGHT - MOMENTS LATER

20

A car alarm is sounding.

The car's lights are flashing on and off.

Steely is running at speed, down the street.

Danny is racing behind him.

A brick has been put through the rear windscreen.

Glass lies fragmented everywhere.

A man comes to his front door wearing pyjamas and looks out.

STEELY
(laughing)
Is he coming?

Danny looks back from the edges of a little lane that they're
hiding in.

DANNY
I don't think so.

STEELY
Good. I can't run far with a twenty a
day habit.

He takes his cigarettes out and lights one. He offers one to
Danny.

DANNY
(shaking his head)
How will he pay for that?

STEELY
For what?

DANNY
The windscreen.

STEELY
Who cares?

(thinking)
Insurance.
(beat)
They can claim all that back on
insurance.
(he looks at Danny)
But I go back to my first response of
who cares.

Danny looks down the street again to the flashing car.

DANNY
Yeah, who cares.

He looks a little troubled.

Steely can't see this. He leaves the cigarette in his mouth
and digs out his mobile phone. He plays about with it until
he's ready.

STEELY
Here, check this out.

He turns the phone to Danny.

DANNY
What is it?

STEELY
Just watch.

The video starts.

They see a soldier dressed in green uniform kneeling on the
sandy ground. His hands are tied behind his back.

Three bearded men are standing behind him. They look Chechen.

The soldier is young, about nineteen, Russian maybe. He looks
paralysed with fear. His skin is a Simpsons' yellow jaundiced
colour.

One of the bearded men pulls the soldier's head back by the
hair. He brings a knife to the soldier's throat.

The soldier closes his eyes as the man starts to behead him.

The body falls forward. The head is held up. The whole thing
takes no more than ten seconds.

STEELY (CONT'D)

You okay?

DANNY

Yeah.

Danny turns around. He's gulping hard. He then leans forward and throws up on the ground. While he's doing this Steely is patting him on the back to help him.

STEELY

Get it all out.

Danny is sick some more and then he stands upright again and wipes at his mouth.

STEELY

Sorry but -

(laughs)

Man your face.

Danny laughs nervously. Steely starts to walk through the lane and Danny follows.

21 EXT. STREET - NIGHT - MOMENTS LATER.

21

Man in his pyjamas standing at his car.

His wife is at the doorstep.

The man is throwing his arms in the air in exasperation at what's happened to his car.

22 EXT. STREET - NIGHT - CONTINUOUS

22

Danny and Steely walk along the street.

Danny looks behind them as they walk just in case the man is following.

They're both smoking now.

Danny is coughing as he draws in. He looks self-conscious smoking.

DANNY

Never thought I'd smoke.

STEELY

You like it?

Danny is looking around.

DANNY
I don't know yet.

STEELY
Give it time. Everything that's good
tastes bad at first.

Steely spots a couple of boys in front of them. They're about the same age. They're oblivious just chatting as they walk.

STEELY
Look what we have here.

Danny takes another draw of his cigarette. Coughs.

Steely flicks his lit cigarette into the air. He reaches into his pocket and pulls out a knife.

DANNY
Whoa.

STEELY
Don't worry I'm not going to behead
them.

23 EXT. STREET - NIGHT - MOMENTS LATER.

23

The boys are up against an electricity box.

They look terrified as they stare at the blade.

While Steely holds the knife Danny is rifling their pockets for money.

DANNY
(breathless)
That's everything.

STEELY
No it's not.

Steely starts to move the knife from one to another.

STEELY (CONT'D)
Eeny, meeny, miny, moe,

Catch a tiger by the toe.

If he hollers, let him go,

Eeny, meeny, miny, moe.

He stops at the boy who lands on moe. He takes the knife and holds it against the boy's heart. The boy quivers.

STEELY (CONT'D)

Shhh.

(beat)

Right, holler.

BOY

(voice shaking)

What?

STEELY

You heard the rhyme. If you want me to let you go you have to holler.

BOY

(voice shaking)

Let me go, please.

STEELY

That's not hollering.

BOY

(louder)

Please don't kill me, I'm begging you.

STEELY

More fear.

BOY

(crying now)

Please...please don't. I'm begging you. Please.

STEELY

I need more.

BOY

I'm begging you.

Holding the knife up.

STEELY

It's not enough.

BOY

(face contorted)

Please.

STEELY
 (angry, pushing the blade in)
 This is your last chance.

BOY
 (breaking down)
 Please, I want my mum.

Steely sniffs the air, looks down, sees that the boy has let his bladder go and has started to wet himself.

STEELY
 That's it.

He then puts the knife away. He's humiliated him enough.

STEELY (CONT'D)
 That's everything.

DANNY
 No it's not.

Out of nowhere Danny launches a fierce right hander into the boy's face decking him.

Steely stares in shock at Danny for a second.

It's a complete reversal of the first scene in the school playground.

Now it's Danny starting to lose it in a frenzy of violence with Steely watching.

Then Steely starts to join in attacking the other boy.

24 EXT. STREET - NIGHT - MOMENTS LATER

24

Steely is coming out of a shop with another bag of beer and more cigarettes. They head over to a bus shelter where they sit inside drinking. Steely hands him a can.

STEELY
 You've never done anything like that before.

(beat; pulls the ring pull on a can and drinks some)

That's not a criticism by the way. I mean you were fucking wild when you got started.

DANNY
I don't know -
(beat)
Never done that before.

Steely lights a cigarette. He throws the pack to Danny quickly followed by the lighter.

STEELY
Did you see when his mouth opened.

DANNY
Yeah.

Steely turns, smiling.

DANNY (CONT'D)
I got the other one.

STEELY
(laughs)
Oh you got him all right.

DANNY
(worried)
I don't know what came over me.

STEELY
Nothing came over you.
(exhales, blowing smoke)
It was already inside you and it was
coming out. Say hello to the real you.

Steely holds his can up for a toast and the two boys bring their cans together.

DANNY
The real me.

STEELY
You've got the devil in you, Danny.

DANNY
Can I show you something?

STEELY
That boy was in a terrible state by
the time you'd finished.

Danny puts the can down and starts to roll up his shirt sleeve. The silver is now almost entirely covering his lower

left arm.

STEELY (CONT'D)
What am I looking at here?

DANNY
Can't you see it?

STEELY
I can't see shit.

DANNY
It's a different colour.

STEELY
Hold it up to the light.

Danny holds the arm up in the direction of the street light.

STEELY
Yeah, I can see it now.

DANNY
Touch it.

Steely touches it with the tips of his fingers. Brings his fingers back, quickly.

STEELY
It's freezing.

Danny looks at him.

DANNY
I don't know what to do.

STEELY
Do what everybody does around here,
just ignore it until it's too late.

Danny starts to roll down the sleeve again.

DANNY
I'm not going to the doctor. That's
how it started with my mum.

STEELY
Bet if she hadn't gone she'd still be
here.

Danny takes a sip of beer.

DANNY

Do you think those boys will go to the police?

(beat)

I mean, my dad would kill me if the police came to the door.

(he shakes his head)

That would be bad news man.

His face tenses slightly.

DANNY (CONT'D)

That's just the one thing he's said never to let happen and you slashed that boy. You cut him up.

This is difficult for him.

STEELY

(mimicking)

Oh you cut him up.

He takes another drink from his can and then launches it viciously against the side of the bus shelter. The can lands on the ground with a thump and beer foams out on the concrete. The sudden violence of the act jolts Danny.

STEELY (CONT'D)

You did far worse to that other guy.
He collapsed twice while he was trying to walk away.

Danny just sits there with head bowed listening.

STEELY (CONT'D)

Wouldn't surprise me if he's got a blood clot.

(beat)

It can happen really easy in a fight.

(beat)

They get sent home from hospital after the scans and they go to bed. Next day they don't wake up.

Steely suddenly flips back to Mr Nice Guy mode. He leans over and clamps a reassuring hand on Danny's shoulder.

STEELY (CONT'D)

It's all right.

He ruffles Danny's hair.

STEELY (CONT'D)
 It's all right so it is. Nothing's
 gonna happen.

He ruffles Danny's hair a further twice and it's slightly
 unnerving how he does it, just slightly too aggressively.

STEELY (CONT'D)
 Eh?
 (mocking)
 Oh, you cut him up.
 (rubs Danny's hair again)
 I don't want the police coming to my
 door.
 (he places a hand on Danny's face
 and pushes his head away
 aggressively)
 Let's get out of here.

25 INT. DANNY'S HOUSE - BEDROOM - NIGHT

25

CAPTION: ONE WEEK LATER.

Danny's holding a tablet awkwardly in his hands. He's
 watching a documentary on the Columbine School Shooting. The
 narrator is introducing the documentary:

NARRATOR
 A school under siege.

911 RECORDING
 (female teacher)
 The school is in a panic. I've got
 students down.
 (commotion in the background)
 Under the table, kids! Heads under the
 table!

NARRATOR
 Two students launch a deadly assault
 on Columbine High.

911 RECORDING
 Oh God!

OPERATOR
 Stay on the line.

911 RECORDING

Oh God!

(beat)

Kids just stay down!

NARRATOR

It was the worst school shooting in American history.

POLICE CHIEF

There were a total of 15 bodies. There were 11 males and -

(beat)

Four females.

NARRATOR

As families grieve there are questions about the rage.

ERIC HARRIS

(to Camera)

I'm gonna pull out a fucking shotgun and blow your damn head off.

NARRATOR

That drove these young men to murder.

DYLAN KLEBOLD

(to camera)

I'll rip off your fucking head.

NARRATOR

And whether warning signs were missed.

PSYCHOLOGIST

When you start putting all these pieces together to the puzzle then you're saying boy there were red flags.

NARRATOR

The questions. And answers. The story behind the Columbine massacre. Next.

Danny presses pause on the video. He places the tablet down on the bed.

He's lying topless on his bed. All the available skin on either arm is silver now.

He brings his hands up and moves the fingers apart. The skin

between the fingers has a gluey quality. The fingers are starting to knit into the one whole. As soon as he lets them go the fingers start to join again.

With great difficulty, and his face shaking with the effort, he makes the elbows of each arm bend but as soon as he releases them again they shoot out straight again and lock.

26 INT. SCHOOL CORRIDOR -DAY

26

Danny heads into the school walking along the corridor. There's no sign of Steely.

He walks along another section of corridor.

It is eerie with just his footsteps resounding as he walks the long distance from one end to another.

27 INT. SCHOOL CORRIDOR - MOMENTS LATER

27

He checks the area under the stairs. Nope. He checks the breakout area.

He hears more footsteps and sees Innes and Scott walking down the corridor. As soon as they see him they turn and start walking back the way they came. Danny chases after them.

DANNY

Wait.

Innes and Scott look worried but they stop, exchanging nervous glances with each other as Danny gets closer.

DANNY (CONT'D)

You seen Steely?

INNES

Not today, man.

Innes and Scott exchange another glance.

INNES (CONT'D)

Listen man we just wanted to say that there's no problem between us now, okay.

SCOTT

We heard about what you did to those two guys.

INNES

We don't want any trouble with you
anymore.

Danny looks around again.

INNES(CONT'D)

We're quits, okay?

SCOTT

Truce.

The two of them back off with their hands in the air like
there's someone pointing a gun at them.

28 INT. OUTSIDE CLASSROOM 1 - DAY 28

Danny peering through the glass door of a classroom scanning
the students for Steely.

29 INT. OUTSIDE CLASSROOM 2 - CONTINUOUS 29

Danny at the next classroom now doing the same thing. No joy.

30 INT. OUTSIDE SCHOOL CANTEEN - MOMENTS LATER 30

Danny can't work the door to the canteen because of his
fingers. They're becoming a gluey tangled mess.

A girl called JULIE comes up and stands beside him.

She dresses indie cool, dark hair, knows her music. She
smiles at Danny.

JULIE

You want me to get that?

DANNY

I'm struggling a little bit.

She watches his fingers for a bit struggling with the door
handle.

JULIE

What's up with your hands?

DANNY

They're just cold.

She pushes through the door holding it open for him.

He looks at her hesitantly; opens his mouth, closes it again.

She catches him looking. Now it's awkward.

Just then Steely waves to them from across the way. They wave back. Steely comes over to them.

STEELY

I hope this guy isn't harassing you?

JULIE

He just asked me what kind of underwear I had on.

DANNY

(embarrassed)

No I didn't.

STEELY

He's well known for that kind of thing I'm afraid.

Julie smiles. Steely and Julie walk off together.

Danny watches them go.

DANNY

(quietly to self)

No I didn't.

31 INT. SCHOOL CANTEEN - CONTINUOUS

31

Danny starts to walk through the tables.

He notices that a lot of the pupils have stopped talking. Gradually silence descends. He can hear a pin drop.

They're all staring at him. Holding hamburgers to their open mouths. His reputation now precedes him.

He starts to move to the top of the canteen.

32 INT. SCHOOL CANTEEN - CONTINUOUS

32

At the food counter Steely picks up a carton of orange juice.

Danny lifts a carton of orange juice.

Steely reads the ingredients and puts it back.

Danny puts his carton of orange juice back.

The dinner lady is standing there at the till with her hair covered in a net.

FIRST DINNER LADY
(to Danny)
What can I get for you?

Danny stares at the food. Looks across to Steely.

STEELY
(to the second dinner lady)
Lasagne please.

DANNY
(to his server)
I'll have the lasagne.

STEELY
And potatoes instead of fries.

DANNY
I'll have potatoes instead of fries.

The dinner lady starts to slop it onto a plate. She turns to her colleague and nods to Steely.

FIRST DINNER LADY
Is he having vegetables?

SECOND DINNER LADY
Carrots.

The first dinner lady doesn't even ask Danny. She just ladles some carrots onto his plate and hands it to him.

33 INT. SCHOOL CANTEEN - CONTINUOUS

33

Danny gets served first. He sits down at a table alone waiting for Steely.

Steely and Julie walk by holding their trays. They are chatting and walk by Danny to sit at another table.

Danny stares at them unsure if this is a deliberate snub.

He sees the two of them deep in conversation laughing.

34 INT. DANNY'S HOUSE - DAY

34

CAPTION: ONE WEEK LATER.

Postman comes.

Danny rushes downstairs to collect the package before his dad comes to the door.

He takes the box and runs upstairs.

Inside his room he tears open the box and pulls out the contents.

It's fake skin used by tattoo artists to practice their inking skills.

Danny takes a piece out and wraps it around his arm to try and cover the silver.

35 EXT. SWING PARK- NIGHT

35

Danny sitting on the same seat in the swing park that he sat on that first night with Steely.

He looks left and right but Steely is nowhere to be seen.

He leans over and makes Steely's seat swing.

He watches it for a second.

It stops.

He leans over and makes it swing again.

36 INT. CHEMISTRY CLASS - DAY

36

Mrs Moore, chemistry teacher, stands at the front of the class. She's wearing a white lab coat and she has thick-rimmed glasses. She's slightly authoritarian and old-school but deep down she cares for her pupils.

MRS MOORE

Now I want you to work in pairs.

Chairs screech as pupils stand and look for partners.

MRS MOORE

Each pair should have a magnet and a bag of iron filings.

Students form pairs. No one goes to Danny who grabs his own magnet and filings.

MRS MOORE

I'll be asking the following questions about magnetism. What kind of patterns and shapes are formed by the iron filings? What do you think causes these patterns?

The pupils start to laugh as they learn about magnetic fields. The filings though are flying up and sticking to Danny's arm avoiding the magnet all together.

Mrs Moore walks up to him, looks at what's happening.

MRS MOORE

What are you doing, son?

DANNY

I can't stop it, miss.

Mrs Moore looks at the lower arms covered in filings. More and more filings are jumping up as she watches.

The hands are now silver. The fingers melded into one amorphous mass of knuckles and bones. She doesn't seem to see this, though.

MRS MOORE

You're taking the piss, son.

DANNY

Miss, I'm not.

MRS MOORE

Into my office, now.

37 INT. MRS MOORE'S OFFICE - CONTINUOUS

37

Mrs Moore's office - typical of a chemistry teacher: periodic table pinned to the wall behind her; science books on a shelf; Bunsen burners on a ledge, with rubber tubing hanging down.

MRS MOORE

You're the boy who lost his mother?

Danny nods.

MRS MOORE

Because of that I'm going to take this easy.

Mrs Moore opens a drawer on her desk and closes it, looks up.

MRS MOORE

Did you see how those filings were attracted to the magnet.

DANNY

Yes, miss.

MRS MOORE

Well that's kind of how life works as well. Good people become a magnet for good things, and bad people become a magnet for bad things.

DANNY

Yes miss.

MRS MOORE

What kind of filings are you going to attract son?

DANNY

Don't know, miss.

MRS MOORE

I've worked here for nearly thirty years. The bad people I've taught attract violence, drug dependency and early death. Do you understand?

DANNY

Yes, miss.

MRS MOORE

They attract prison terms and savage beatings. I don't want you to be that kind of magnet.

DANNY

No miss.

MRS MOORE

I want you to be the kind of boy who attracts good things: a nice life partner you can rely on, a nice house, children of your own.

DANNY

Yes, miss.

MRS MOORE
What are your plans?

DANNY
Don't know, miss.

MRS MOORE
You don't know? You're nearly
seventeen, Danny. You can't stay in
school forever. You should have a
plan. Are you going to uni? Going into
the workplace? Where do you see
yourself in twenty years?

CUT TO:

38 EXT. PRISON - DAY

38

Danny, nearly forty, wearing the blue polo shirt and trousers
of the Scottish prison inmate. He's heavily scarred. He's
holding a tray of food. He goes to sit beside a table of
other prisoners.

PRISONER 1
Don't even think about it.

PRISONER 2
People like you don't get to sit with
people like us.

Danny takes his tray and moves to another table.

PRISONER 3
Keep walking.

Danny walks to the next table. A prisoner sticks his leg out
and Danny falls face down on the ground, food goes
everywhere, plate smashes. Prison Guard comes over and
Danny's face is at his feet.

PRISON GUARD
Causing trouble again I see. What are
we to do with you?

BACK TO:

39 INT. MRS MOORE'S OFFICE - CONTINUOUS

39

MRS MOORE
You aren't going to get the grades for
uni.

DANNY

No miss.

MRS MOORE

But you can come back for an extra year and try for the following year.

DANNY

Yes miss.

MRS MOORE

I will also help you if you're thinking an apprenticeship might be the best option for you.

DANNY

Thank you, miss.

MRS MOORE

A trade is a good thing.

DANNY

Yes miss.

MRS MOORE

Gets you out in the morning earning a living. You'll be too tired when you get home to cause trouble. There's a lot to be said for a trade, son.

DANNY

Thank you, miss.

40 INT. DANNY HOUSE - NIGHT.

40

Danny's dad, Bob, sitting on an armchair.

He's very drunk, lit cigarette on the arm of the chair beside him. He's giving the classic alcoholic "I could have been a contender" speech.

BOB

Had a trial with Celtic on the Saturday.

Takes a draw of his cigarette.

BOB

Celtic were after my signature, Rangers, Hibs.

Takes a drink.

BOB

My dad was a Rangers man, he didn't
want me to go but...he was a...

Looks for an lighter down the side of the chair to relight
the cigarette.

BOB

Trial with Celtic on the Saturday.

Lights the cigarette.

BOB

Went out with my mates on the Friday
and got drunk.

Takes another swig of beer.

BOB

Didn't make the trial and the rest as
they say is history.

Nods, holding the cigarette up.

We see the empty armchair facing him and realise he's talking
to himself.

41 INT. DANNY'S HOUSE - BATHROOM - MORNING 41

Next day and Danny's dad is feeling rough.

He's throwing up into the toilet.

42 EXT. DANNY'S HOUSE - FRONT GARDEN - DAY 42

BOB is digging soil in the front garden. He looks up and sees
a police car pull up outside the house.

He slowly gets to his feet.

43 INT. DANNY'S HOUSE - LIVING ROOM - MOMENTS LATER 43

There are two police officers sitting on the sofa in the
living room - an older male and a younger female.

Danny's sitting on one arm chair.

His dad on the other.

MALE COP
(to Danny)
Where were you on the night of
Wednesday, 13th.

BOB
He was in here with me.

MALE COP
Let him answer.

DANNY
(quietly)
I was in here.

BOB sparks another cigarette and stares deadpan at his son.

FEMALE COP
Do you know Mark Forester and Josh
White?

DANNY
No.

MALE COP
Well they claim to know you.

FEMALE COP
Both of them were attacked last
Wednesday night just off Willowdale
Avenue. Do you know where that is?

DANNY
No.

MALE COP
It's just around the corner and you
don't know it?

BOB
He said he doesn't know it.

MALE COP
(to the dad)
That's enough from you.

BOB stares hard at the cop, takes another draw of his
cigarette.

FEMALE COP
Where were you on the night of

Wednesday, 13th?

DANNY
I was in here.

FEMALE COP
What were you doing?

DANNY
Watching tele.

FEMALE COP
What did you watch?

DANNY
I can't remember.

FEMALE COP
You can't remember?

Danny looks to his dad.

BOB
He can't remember.

MALE COP
(to BOB)
Can you remember?

BOB
I can't remember either. We watched a
film. Some fucking film. Subtitles.
Some foreign shit. It had subtitles.

FEMALE COP
(to Danny)
Do you know where Willowdale Drive is?

BOB
He's already told you that.

MALE COP
One more word from you and you're
getting lifted. Understood?

BOB stares hard at his son making sure he knows who's to
blame for the humiliation he's suffering.

MALE COP
(to Danny)
We'll be going door to door on

Willowdale, just to see if anyone can positively ID you.

FEMALE COP

We'll also need you to come down to the station tomorrow to take part in an identity procedure.

MALE COP

2 p.m. - Don't be late.

FEMALE COP

We'll see ourselves out.

44 INT. DANNY'S HOUSE - LIVING ROOM - MOMENTS LATER

44

BOB at the window watching the cops pull away. He pulls down the blinds.

BOB

Jesus.

Danny is silent. He breathes. He does his best to contain himself.

BOB (CONT'D)

(quiet calm rage)

Unless I'm mistaken we just had the police at our door.

Danny doesn't want to speak. But must.

DANNY

I think they may have me mixed up with --

BOB

May have you mixed up...

DANNY

...with someone else and -

Without warning BOB picks up the TV from the stand and violently hurls it against the wall. Danny sits rigid.

BOB

(shouting in Danny's face)

FUCKING HELL.

He holds back. Pauses. Then he kicks the TV stand, hard.

BOB (CONT'D)
CHRIST!

He seems to calm down again. Danny is trying to find a moment to speak.

DANNY
Dad, it's n-

But the very sound of Danny's voice makes his dad lunge towards him, snarling through gritted teeth into his face.

BOB
(almost incoherent)
One word and I'll fucking -- I'll --

He pushes Danny back into his seat. He grabs Danny by his hair and pulls his head back. Danny is blinking away tears.

BOB (CONT'D)
(gritted teeth again, closer)
You don't bring police to this door!
You don't bring police!

He pulls Danny off the seat by the hair, wrestles him to the ground, lands on him, they both smash to the floor. Danny ends up slumped on the carpet properly tearful now.

BOB (CONT'D)
(almost childlike)
What did you do, Danny?

DANNY
We took their money.

BOB (CONT'D)
Who were you with?

DANNY
Steely - my friend, Steely.

BOB
You've got a friend?

DANNY
Yes, he's my friend from school.

BOB
Who is he?

DANNY
He's from school. He was at the
funeral.

BOB
Did you hit those boys?

DANNY
I didn't hit them.

BOB
Then who did?

DANNY
Steely did. He had the knife.

There's a pause. BOB gets back to his feet, sweeps his hair
back.

BOB
A knife?

DANNY
Yes.

BOB
He used a knife?

DANNY
I don't know. It was dark.

Bob takes a step away from his son, looks shaken.

BOB
Jesus Christ.

DANNY
What if the police come back?

BOB
(as if waking from a dream)
They take you away. That's how it
usually works.

DANNY
What'll happen tomorrow?

BOB
They'll take your picture.
(quietly)
Maybe they'll let you use it for your

fucking Facebook.

45 EXT. SWING PARK - NIGHT/LATER

45

In almost a shot for shot repeat of a scene we saw earlier, this time it's Steely who is sitting in the swing park.

He leans over and makes Danny's seat swing.

46 INT. POLICE STATION - DAY

46

Danny walks toward a photo booth.

It looks like a passport photo booth but greyer, framed in metal and more foreboding.

A young police officer's voice is heard.

POLICE OFFICER (O/S)
Please sit in the booth and look
directly at the camera.

Danny walks inside the booth with his head bowed and sits down.

POLICE OFFICER (O/S)
You will hear voice instructions.
Please follow these instructions as
you hear them. During the recording
the voice instructions will ask you to
turn your head to the left and to the
right. Please ensure that you only
turn your head keeping your body
facing forward at all times.

Close up of Danny inside the booth as the recorded voice starts.

RECORDED VOICE
Please sit well back and listen to the
instructions. Look at the camera now.
Moving just your head please look to
your left now. Please look to your
right now. Please face forward.

There's a shrill beeping noise.

RECORDED VOICE
You may now relax.

Camera from outside looking into the booth to Danny who looks

small suddenly and anything but relaxed.

47 INT. DANNY'S HOUSE - BEDROOM - NIGHT

47

Danny is standing topless in front of the large mirror in his bedroom.

His arms look increasingly like rifles now.

They're thin and tubular at the lower arms, sloping up into triangular shapes at the upper arms.

The upper arms even look a little brown now and wooden.

The fingers are almost gone.

He rolls his right shoulder and there's the unmistakable sound of a rifle chambering.

He watches as a slug starts to descend the arm just under the surface of the skin.

It pulses its way down the length of the arm, slowly, gets to the wrist, and then starts to make its way back up again.

CUT TO:

48 INT. SCHOOL CLASSROOM - NIGHT

48

Julie, Danny and Steely are all in for detention for an unspecified misdemeanour. School teacher called Mr Harkins hands them three pieces of paper.

MR HARKINS

Normally teachers give exercises to do
or whatever during detention but I
don't give a fuck.

The three kids look up.

MR HARKINS

Yes, your teacher just swore you
little shits.

He slams three pencils down onto one desk.

MR HARKINS

Do what you want with these pieces of
paper. Write obscenities, make them
into paper air-planes, do whatever you
want. It's enough for me that you're

in here against your will after
school. See you in an hour.

He walks out, slams the door behind him, seriously pissed
off.

JULIE
So what are we going to do?

INSERT: TITLE CARD: "JULIE HARGREAVES"

49 INT. BIG HOUSE PARTY - NIGHT

49

Nice big house with a pool outside. There's a party
happening. Kids everywhere drinking and having fun. Some are
out on the back patio dancing. Music is loud. Steely is in
the living room talking to some friends. A girl comes and
stands beside him. She's Julie.

JULIE
Hey, you're Steely.

STEELY
That's right.

JULIE
I'm in your biology class.

Steely looks at her unsure.

JULIE
You probably don't notice me. That's
all right.

STEELY
No, I recognise you from class.

JULIE
Do you?

STEELY
Yeah.

JULIE
What's my name, then?

STEELY
Sharon.

JULIE
It's actually pretty close so I'll

accept that.

STEELY
Of course.

JULIE
Are you enjoying the party?

STEELY
Sure.

JULIE
It's a lovely big house.

STEELY
Agreed.

JULIE
You don't say much.

STEELY
It takes me a while.

JULIE
I talk more when I'm nervous.

STEELY
I talk less.

JULIE
That's all right. Better to be a fool
and then remove all doubt.

STEELY
What?

JULIE
Sorry, nervous. I always mess up
quotes when I'm nervous.
(pause)
I've never been in a house this big.

STEELY
Me neither.

JULIE
Three floors.

STEELY
Haven't been round it all.

JULIE
Loads of bedrooms.

STEELY
Are there?

JULIE
Yeah. Do you want to go and try one
out?

Steely smiles and hands his drink to a friend.

BACK TO:

50 INT. SCHOOL CLASSROOM - NIGHT

50

JULIE
So, Steely says you're planning a
school shooting?

Danny looks at Steely.

STEELY
It's okay, she's all right.

DANNY
We're not planning anything.

Julie touches his rifle.

JULIE
You sure?

DANNY
Sure I'm sure.

She starts stroking his arm.

JULIE
I like bad boys the best.

STEELY
Stop that.

She pulls her hand back.

JULIE
We're over. You can't ghost me like
you did and then turn into the green
eyed monster when I hit on your
friends.

STEELY
It's not that. Look.

They both look at his arm. A little square of flesh has appeared in the midst of the rifle.

DANNY
(standing)
What the fuck?

STEELY
Don't panic. It'll be all right.

DANNY
It's skin.

Julie goes to touch the flesh.

STEELY
DON'T TOUCH IT.

She reflexes back like she's had an electric shock.

JULIE
I was only going to touch it.

STEELY
Just leave it alone before you make it any worse.

Steely thinking.

STEELY
Go to the bathroom and wash it.

DANNY
Wash it? What will that do?

STEELY
GO!

Danny walks out of the classroom to the bathroom unsure why he's going. Steely waits until the door closes.

STEELY
We need to keep him away from anything comforting. Anything nice. You understand?

JULIE
And I bring comfort because I'm a

female? What a cliché.

STEELY

It's not a cliché as it happened right before our eyes.

JULIE

Maybe he was due to change back and it's just coincidence that it happened when I touched him.

STEELY

It's more than coincidence I just watched it happen in real time. Don't be nice to him, okay?

JULIE

Okay.

STEELY

He fancies you.

JULIE

Right.

STEELY

Like really fancies you. He goes on about you all the time.

JULIE

Got it.

They hear the footsteps coming back along the corridor.

STEELY

I've got an idea. Come closer.

Julie and Steely start to kiss as Danny returns to the room.

DANNY

I washed it and it's still there.

He stops talking as he sees Julie and Steely passionately kissing. They break off.

STEELY

Go out and smoke a cigarette, Danny.

JULIE

Yeah, give us some space.

STEELY

Unless you want to watch.

JULIE

He looks the type.

STEELY

He's not called Creepy Danny for nothing.

They start laughing at Danny before starting to kiss again.

Danny looks gutted and leaves the room.

51 INT. SCHOOL CORRIDOR - DAY

51

Next day in school.

Danny is walking by the break out area when he sees Steely.

Steely's watching something on his phone.

Danny stands there transfixed for a few seconds before breaking out into a big smile.

Danny walks over and as he does Steely looks up.

STEELY

Well look who it is.

The school bell sounds.

STEELY

Must get to class.

He starts to head off.

Danny is in hot pursuit.

A few feet and he's caught up with him.

DANNY

Don't rush off.

STEELY

(irritated)

I'm trying to get to class.

DANNY

I was looking everywhere. Where have you been?

STEELY
None of your business, really.

He turns and starts to walk away but Danny catches up.

DANNY
I was looking everywhere.

STEELY
(smiling)
So you keep saying.

DANNY
You can't run away from me.

STEELY
Are you sure?

He runs along the corridor and hits a left. Danny chases after him.

52 INT. COMMON ROOM - CONTINUOUS

52

Steely walks into the common room and after shutting the door he presses himself up against it.

Danny tries to push through the door making Steely smile.

DANNY
(through the door)
I thought you were going to class.

STEELY
I decided there's no more they can teach me.

Danny pushes a little harder against the door.

We see Steely's feet start to slide a little across the floor.

Danny gives it one last push and knocks Steely out of the way.

Steely steps away from the door.

Steely walks over to a coffee table and lifts up a music magazine.

DANNY

Why are you ignoring me?

Steely pretends he hasn't heard as he leafs through the magazine.

DANNY (CONT'D)

Even when I make a friend he isn't friendly.

Danny turns and leaves.

Steely sighs.

He turns the magazine over and places it back on the table.

53 INT. SCHOOL CORRIDOR - MOMENTS LATER

53

A set of swing doors swing open as Danny pushes through.

He looks angry and upset and stomps by.

54 INT. SCHOOL CORRIDOR - MOMENTS LATER

54

Shortly afterwards, Steely pushes through the same set of swing doors.

He's looking more relaxed and cool as he marches after him.

He sees Danny just ahead.

STEELY

Danny?

Danny takes another few steps and then stops not turning round.

STEELY

I don't want to see you anymore, okay?
We're no longer friends.

Danny stands there with his head bowed.

STEELY

I mean it. You hear?

Danny doesn't answer. He walks off without looking back.

55 INT. SWING PARK - NIGHT

55

Danny sitting on the swings in the swing park.

He stands up and kicks Steely's swing until it wraps itself around the top bar of the swings.

He walks off with the swing hanging out of reach.

56 INT. POLICE STATION - DAY

56

Young boy who was attacked by Steely and Danny sitting down in front of a laptop at a police station.

Female police officer is sitting beside him.

We see both from the back.

On the screen is captioned:

'PLAY PARADE' and 'BACK TO MAIN MENU'.

The mouse hovers over 'PLAY PARADE' and clicks.

Danny's face appears on the screen.

Danny staring right at the camera.

Danny turning right.

Danny turning left.

Danny looking straight at camera again.

BOY VICTIM

Nope.

POLICE OFFICER

You sure?

BOY VICTIM

Yes.

The police officer restarts the video.

No. 2. Another boy's face appears, looks right, looks left.

BOY VICTIM

No.

The next one appears. This time it's Steely.

POLICE OFFICER

How about this one?

BOY VICTIM

Nope.

The police officer looks at the parents of the boy in puzzlement.

POLICE OFFICER

Are you scared to tell me who did it?

BOY VICTIM

Nope.

POLICE OFFICER

Have they threatened you at all?

BOY VICTIM

No one's threatened me.

The camera comes front and we see the state of the boy's face now with two deep scars at the corners of his mouth.

He places his arms on the table in front of him and that's when we see that his hands have been transformed into two long knives.

BOY VICTIM

Dad, can I go now?

FATHER

The police officer is trying to help, son. You sure you don't recognise any of those faces?

BOY VICTIM

I'm sure.

FATHER

(to police officer)

Well I think that's it.

MOTHER

That's not it. I want these thugs prosecuted.

POLICE OFFICER

We can't do anything without a positive I.D.

Julie closes the door of Danny's bedroom behind her. She then slowly turns her head toward Danny.

JULIE
Alone at last.

C.U. Danny's Face.

JULIE
Now, where were we.

DANNY
I told you we can't do anything in
here because my dad will hear and my
dad won't like this.

JULIE
Well, we can cover up the sounds.

She takes out her phone and activates a smart speaker.
Talking Heads Life During War Time comes on.

Danny is seated on a chair in the middle of the bedroom. She leans down to him and kisses him slowly.

JULIE
Can I ask you something?

DANNY
(gulps)
Yes.

JULIE
You've got those rifles.

DANNY
Uh-huh.

JULIE
What do you do to relieve yourself?

DANNY
Eh?

JULIE
When you're horny. How do you get
yourself off?

DANNY
I don't.

JULIE

You don't?

Danny shakes head.

JULIE

That's a lot of pent up frustration.
You're going to be like a stallion. I
better get you under control.

She goes to the wardrobe and opens it up. Danny stares at her body. She's wearing tight faded denims and a vest top.

She retrieves two ties. One's black.

JULIE

Is this the one you wore to your mum's
funeral?

DANNY

Yes.

JULIE

I don't want to kill the mood or would
that be a strange kink for you?

DANNY

It would kill the mood, definitely.

She takes another tie out and walks back to his chair.

She takes the two ties and binds his rifles to the legs on
the chair so he can't move.

The camera moves to behind her as she slips her vest top over
her shoulders. She's topless facing him now.

JULIE

Here's something to focus on.

We see Danny's eyes bulge.

She then kneels down in front of him.

JULIE

Rifles are good but sometimes hands
are better.

Again, from behind, we see her unzip him. Then we see her
head bobbing up and down as she starts to give him a blowjob.

She stops and looks up.

JULIE
Is that nice?

DANNY
Don't stop.

She starts to go down on him again.

C.U. of his face. The ecstasy, head rolled back, his eyes growing heavy, he's close, his mouth opens, then he sniffs the air, cigarette smoke, a voice starts to permeate the dream, a low male, gruff, voice.

BOB
Wake up.

DANNY
Eh?

BOB
Your fucking alarm's going off waking the house up. Get to fucking school.

Danny looks over to his radio alarm. Talking Heads playing.

He lies his head back on the pillow.

DANNY
Oh Jesus.

58 EXT. POLICE STATION - DAY

58

Victim and his parents coming out of the police station.

Father opens up the back door of the car.

Puts a reassuring arm round his son as he guides him into the back seat.

Father closes over the door and walks round to the driver's door.

59 INT. VICTIM'S HOUSE - DAY

59

The mother and father talking in the living room. The victim is upstairs in his bedroom.

MOTHER

He knew it was them in that parade.

FATHER

If he says he doesn't know them then I believe him.

MOTHER

I know my own son.

The father walks over and closes over the door so his son can't hear.

FATHER

(whispering)

I know him too and I know when he's listening in on us.

MOTHER

What are we going to do?

FATHER

I don't know.

MOTHER

(getting upset)

He's disfigured for life.

Father comes over and hugs his wife.

FATHER

I know.

INSERT: TITLE CARD: "KNIFE VICTIM AKA JOSH WHITE"

60 INT. PIZZA EXPRESS - NIGHT

60

JOSH's father, AKA STEPHEN White, sits spraying black pepper onto a pizza. He's wearing a hooded top, and denims and trainers. He's a cool dad.

We see JOSH, dressed pretty much the same as his father, sucking a soft drink through a straw, making his way toward him.

JOSH

Dad, what's on your pizza?

STEPHEN

We don't need to go through all this again.

LOW ANGLE

Looking up at JOSH, who's standing beside the table.

JOSH
It's dead animal.

C.U. on STEPHEN who's just about to bite into a slice, pulls it away from his mouth, smiles.

STEPHEN
Congratulations. You've ruined another one.

61 EXT. PIZZA EXPRESS - NIGHT

61

We see through the window of the restaurant JOSH slides into the booth beside his dad.

62 INT. PIZZA EXPRESS - NIGHT

62

FREEZE FRAME ON STEPHEN

We are frozen on medium C.U. of STEPHEN listening to JOSH. We HEAR restaurant noise and JOSH OFF SCREEN.

JOSH (O.S.)
Have you seen the way they slaughter animals to put them on your plate?

The freeze frame ends. STEPHEN comes quickly up to speed and says:

STEPHEN
I'm not sure you should be watching stuff like that, Josh.

JOSH
After they are unloaded, cows are forced through a chute and shot in the head with a captive-bolt gun meant to stun them. But because the lines move so quickly and many workers are poorly trained, the technique often fails to render the animals insensible to pain.

STEPHEN moves his plate a little further away from him.

STEPHEN
You shouldn't be watching stuff like that.

JOSH

But dad, we should all be watching it.
That's the point. We don't make any
connection between the food on our
plates and the animals that were
slaughtered to get it there.

STEPHEN

How's school?

JOSH

Dad, you're changing the subject. Why
don't you change the pizza instead?

STEPHEN

I was enjoying that.

JOSH

It's like giving up cigarettes. The
air's better as soon as you do it.

STEPHEN

(smiling)

What do you know about giving up
cigarettes?

He picks up the menu.

STEPHEN

Vegan Giardiniera. Artichoke,
mushrooms, red onion and black olives,
with tomato, vegan mozzarella
alternative, garlic oil and parsley on
a Romana base. All right, let's try
it.

63 INT. CAR (STATIONARY) - NIGHT

63

Restaurant car park and STEPHEN is buckling up his seat belt.
He turns the ignition and the diesel engine chugs into life

JOSH

Diesels produce nitrogen oxides, or
NOx. Long term exposure to nitrogen
dioxide in particular can decrease
lung function, increase the risk of
respiratory conditions and exacerbate
allergic reactions.

STEPHEN hits the indicator and noses the car out of the car
park.

STEPHEN

Son, you've already taken my pizza away from me tonight and now you want my car.

The car creeps out of the car park and out onto the road.

JOSH

You should get an electric car dad because the benefits are obvious. They're quiet, clean, relaxing to drive and inexpensive to run. Unsurprisingly, as a result, their popularity is growing - and, as technology advances and prices fall, more people will make the switch to zero-emissions motoring.

(pause)

I know you're at that age where you're desperately trying to still appear hip so electric would help with that.

STEPHEN

(smiling at his son's taunt)

This car lease has two years to run.

JOSH

How many years does the earth have to run if we keep on polluting it in this way?

STEPHEN

If the earth can hang on until my lease runs out I'll look at getting an electric car next time. Deal?

JOSH

Deal.

STEPHEN turns the car onto the slip road leading onto the motorway.

STEPHEN

Where are you getting all his stuff from?

JOSH

School mainly and I'm in the debating society and there have been quite a few debates about the environment and animal rights lately.

STEPHEN
Debating society? When did they start
that?

JOSH
Since I got there it's been there.

STEPHEN
Didn't have that in my day.

JOSH
That's because there wasn't a climate
crisis in your day, dad.

STEPHEN
And do you want to be a politician
when you grow up and debate full time.

JOSH
That or a VET.
(pause)
Do you think I could be a politician
or a VET?

STEPHEN
You could be anything you want, son.
Anything you put your mind to you can
achieve.

64 INT. JOSH'S HOUSE - EVENING

64

Back to the present. Josh's worried mother opens the door to
call upstairs to him.

EMILY
Josh?

Industrial rave music playing. She calls again and the music
is silenced.

EMILY
Josh?

JOSH
Yeah?

EMILY
Your dad's just heading out to get
dinner in. What would you like to eat?

JOSH

A steak.

She turns around to look at her husband.

EMILY

A steak? But you haven't eaten meat in months.

Industrial techno music is turned back up again.

65 INT. JOSH'S KITCHEN - EVENING

65

Stephen is cooking dinner. He's moving the steak around in the frying pan.

STEPHEN

How do you want this, son?

JOSH

Rare.

Stephen looks at his wife who nods.

66 INT. JOSH'S DINING TABLE - DAY

66

The three of them are sitting round the dinner table.

Josh is eating his steak. It's been cooked rare and blood covers the plate in a thin layer.

He's slicing the meat with his knife hands.

The parents don't seem to notice his hands but they're avidly watching him eat meat trying to figure out what it means.

STEPHEN

Is it nice?

JOSH

(eating ferociously)

Mm.

He finishes the meat, then spikes a chip with his knife hand, soaks it in the excess blood, and eats it.

JOSH

Delicious.

He sits back on his seat.

JOSH
May I be excused.

EMILY
Sure.

He leaves. They listen to his footsteps going up the stairs.

EMILY
That's weird.

JOSH
But it's the most he's spoke in weeks.

EMILY
Yeah.

The industrial techno starts up again.

67 INT. DANNY'S HOUSE - DAY

67

The camera follows Danny as he hops around his house getting everything he needs. He puts on his jacket over his rifle arms. He tries to get his shoes on although he can't tie his laces.

DOLLY fast forward to the front door handle. Danny's rifle muzzle comes into frame, rests on the door handle, then lets go. We MOVE Up to his face.

DANNY
(To himself)
You don't need friends and you never
needed friends.
(pause)
You're better off without them.

68 CONTINUED:

68

He exits FRAME. We stay put and hear the door open and close OFF SCREEN.

69 INT. FOOTBALL PITCH - LATER

69

From the sidelines, Julie and Steely watch the game. Danny is playing but no one is passing to him. He's making runs up and down the wing but the ball never comes to him. He's completely excluded.

JULIE
I hope you know what you're doing.

STEELY

I always know what I'm doing.

Danny's team score. The ten players huddle to congratulate each other. Danny stands on the wing looking like the loneliest boy on the planet.

70 INT. DANNY'S HOUSE - BEDROOM - CONTINUOUS

70

Danny climbs into bed and turns the light out.

He opens his eyes though and can see everything in that blue night vision the police can use.

It's freaking him out.

He gets out of bed and goes to the window.

Down below it should be complete darkness but again he can see everything in night vision.

In the bushes he sees the glow of a cat which shows up because his eyes can detect body heat.

71 INT. CLASSROOM - DAY

71

Mrs Higgins' biology class. On the table is a plastic skeleton and a plastic mould of a human torso. She turns to the class.

Danny walks over to the seat beside Steely.

STEELY

Seat's taken.

DANNY

Who by?

Julie sails into the classroom and plonks herself down in the seat. She kisses Steely on the cheek.

JULIE

Thanks for keeping me a seat.

Danny wanders off to the back of the class.

MRS HIGGINS

Quiet now. Every body take a seat.
Quiet now.

She waits until all the pupils are seated. She walks up to the white board.

MRS HIGGINS (CONT.)

Now, I gave you all an assignment to look at over the weekend. It was a simple question. You were asked to consider, the following: Are humans still evolving and if so, what trait or traits are changing?

She starts to walk up through the lines of desks.

MRS HIGGINS (CONT.)

Raise your hand in the air if you have the answer.

Julie raises her hand.

JULIE

Humans aren't evolving now, miss. We were monkeys but now when you look at old paintings people just looked the same then as they do now. The outfits and hairstyles were a bit wild but they were basically the same. We haven't looked like monkeys for centuries and we haven't changed, so evolution's like over.

MRS HIGGINS

Interesting answer. Anymore answers?
Let's see those hands in the air.

Danny raises his arm in the air. As soon as he does the arm detonates and a bullet fires into the ceiling with a loud bang. The bullet exits with terrible force.

Debris from the ceiling falls down all around his desk. Dust falls onto MRS HIGGINS' hair. There's a large hole in the roof. Sky can be seen through it.

Surely now people are going to finally notice the changes that have come over him. But as he looks around he can see kids sketching in notepads, reading phones, chewing gum, and

generally acting as if nothing has happened.

MRS HIGGINS (CONT.)

Well Danny? Do you think humans are still evolving?

DANNY

Yes miss. Yes, I do.

MRS HIGGINS

And do you want to explain why?

DANNY

No miss. No, I don't.

Steely brushes the dust off his desk smiling as he does so,

72 EXT. SCHOOL CANTEEN - DAY

72

We see through the window of the school canteen as Julie slides into the chair across from Steely. Julie's doing a lot of talking but we can't hear what she's saying.

We notice that whoever's looking at them appears to be looking at them through cross hairs.

Everything from Danny's POV for the remainder of the screenplay will be seen through cross hairs as his eyes evolve again.

73 EXT. WOODS - NIGHT

73

Danny standing in a clearing inside the woods.

He steps over and places a brown bottle of beer on the branch of a tree round about head height.

He then takes an empty can and places it on a branch at head height.

Danny steps back.

Danny raises the right arm and chambers the shoulder.

We hear the clicking noise as the rifle loads.

Danny takes aim and steadies his arm.

He fires.

The BOOM resounds around the forest.

The bullet misses the bottle. Birds go flying into the air.

He takes a minute to collect his thoughts.

He raises the left rifle this time, chambers.

He aims the rifle and fires.

This time he hits the bottle square and it smashes into a thousand pieces.

He hears a twig snap.

He turns around and using night vision sees a human outline about twenty feet away watching him from behind a large bush.

He pretends he hasn't noticed and takes aim again.

He fires viciously into a tree stump one round after another.

74 INT. SCHOOL BUS - DAY

74

Danny going to school in the bus, staring out of the window, daydreaming again - reality is now increasingly merging with fantasy.

He sees the police SWAT Team helicopter flying above his bus.

He sees the armed response units and ambulances overtaking the bus on either side.

He yawns and leans his face against the glass.

75 INT. SCHOOL CANTEEN - DAY

75

Danny in the school canteen.

He's looking at everything through cross-hairs, through sniper sights.

He's using the sights to zoom in on things: the name badge of a canteen worker, the salt covered fingers of a girl who's eating from a packet of crisps.

The fire alarm is sounding. The water sprinklers are activated. We can hear sobbing and moaning.

He closes his eyes again, opens them, looks to see everything's normal: children on their phones, kids eating.

He closes his eyes again, opens them.

Police sirens and ambulances getting closer.

The sprinkler directly above covers him in water. He looks at the pools of blood on the floor. Some of it is already congealing.

Outside the canteen window he can see the silhouettes of armed police running past.

He watches someone wounded, holding a thigh which is bleeding, crawling away underneath a table.

Danny watches impassively as the police kick in the fire exit at the kitchen. They have red laser lights on their helmets. The tracers cut across the floor in every direction as the police pour into the canteen. Then the tracers all land on Danny's face.

POLICE MAN 1

Put your hands up.

Danny merely looks at his hands with fascination as he moves the fingers back and forth.

POLICE MAN 2

You heard him. Put your hands up.

BUS DRIVER

Son, you need to get up.

Danny opens his eyes. He's still on the bus.

BUS DRIVER

You not sleeping at night?

DANNY

I don't know.

BUS DRIVER

This is every fucking day, son.

Danny gets up and lifts his bag, steps into the aisle.

BUS DRIVER

You're giving me cause for concern son.

DANNY

Sorry.

He walks off the bus.

76 INT. DANNY'S HOUSE - NIGHT

76

Danny making his final statement into a mobile phone he has on a stand.

DANNY

Look what you've turned me into. It's right there in front of you and you couldn't even see it - couldn't even see what I'd become.

He's letting it all out.

DANNY(CONT'D)

Well now you're going to see it.

Danny moves side-on, momentarily showing the fixed camera the rifles and motioning as if they're unloading.

DANNY(CONT'D)

Yeah, now you're gonna see it.

Turns back to face the camera.

DANNY (CONT'D)

When I was younger I thought life was about accruing things: money, a big house, a flashy car, a beautiful woman. But now I realise life's about losing things and the longer you live the more you lose.

(beat)

All I've done is lose things. Everything I've ever loved has been taken away from me. So now it's time for everyone to lose things.

He points his rifles straight at the camera.

77 INT. DANNY'S BEDROOM - NIGHT

77

He yawns and sits down on the computer chair.

78 INT. DANNY'S BEDROOM - MORNING

78

Danny, sitting on the computer chair, suddenly lurches forward slightly, waking up from a dream.

He looks around the room.

He leans back on the chair and stretches.

79 EXT. SCHOOL BUILDING - MORNING

79

Time has passed.

Bright, burning sunlight glints off the windows of the school building.

80 EXT. STREET - DAY

80

Danny heads off along the road.

This is the day he's going to carry out the school shooting.

As if nature knows, the wind starts to blow hard in his face and he has to fight against it.

The rain starts to lash down on him.

A dog starts to growl at him from a nearby garden.

The owner comes to the door and orders the dog in.

A cat at a window raises its back and hisses at him.

81 EXT. STREET - CONTINUOUS

81

Danny turns a corner and a crow starts to squawk at him.

The bird flies down Hitchcock style and he has to flap it away.

After the crow's gone he starts walking again.

82 EXT. SCHOOL BUILDING - SHORT TIME LATER

82

Danny stands outside the school gates.

Classes are already underway so the playground is empty.

He starts to walk quickly toward the main entrance.

83 EXT. SCHOOL - CONTINUOUS

83

School bell rings.

He's at the main entrance.

He chambers both his rifles.

We see Steely at the school wall watching him go.

Behind Steely though we see Josh White standing.

84 EXT. SCHOOL PLAYGROUND - CONTINUOUS

84

We see Josh White walking quickly across the playground.

One of his knives is now streaked in blood.

Danny disappears inside the school doors. Josh walks in after him.

85 EXT. SCHOOL PLAYGROUND - SHORT TIME LATER.

85

We see Josh come back out.

This time his other blade is streaked in blood as well.

We start to hear muffled screams coming from inside the school.

Josh starts to hurry away.

Cut to black. Then:

86 EXT. GRAVESIDE -- A WEEK LATER.

86

A repeat of the first scene almost only it's Danny who's in the coffin this time. The father stands looking into the hole in the ground where his wife and soon son will be buried.

PRIEST

Give him, o Lord, your peace and let
your eternal light shine upon him.

CONGREGATION

Amen.

Numbers are shouted out by the undertaker.

UNDERTAKER

Number one.

He holds up a cord and a man steps forward and takes it from him.

87 EXT. SWING PARK - NIGHT

87

It's windy. Litter bends and chases itself across the tarmac.

The two swings gently move in the breeze.

The end.