



CHATROOM

**SCREENPLAY BY
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Based on his own play

**SCRIPT STATUS
23 January 2009**

Developed by Ruby Films in
association with Film4

*Please note that this script
may be subject to changes*

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RULES FOR CHATROOM

In the online world, the characters look at and interact with each other as if they were in any normal room but they are actually not seeing each other.

Therefore it's possible for a character to be talking about one thing but expressing the opposite physically. They maybe saying, 'I really care about you', while holding a knife to that person's throat. Within the room they are believed to be good but we are seeing them for what they really are. The chit chat is saying one thing but certain characters' manipulation is what's charging the room.

How individuals look and behave on and off-line can be very different. Often they can feel more comfortable in the online world of Chatroom versus their own real-world environment, friends and families off-line. They feel free to communicate intimately - even more than in their real lives. How they feel about the online world is reflected in its saturated, vibrant colours whereas the characters' off-line world looks ever more faded and drab. This includes how they look on and offline: a character's blue shirt looks grey-blue and crumpled in the off-line world whereas online, although they are wearing the same shirt, it looks an intense blue with crisp lines. This difference is not only in their clothes but their hair and make-up - making the boy or girl look taller, more confident, more attractive on line.

All interactions within the chatrooms leave a record and these scenes can be re-played, projected on large screens, paused, as well as the sound and vision manipulated - from altering the image to completely erasing characters.

FADE IN:

1 **INT. CORRIDOR. MORNING**

1

A 17 year old English boy walks carrying a white plastic bag.

This is WILLIAM.

He walks down an empty corridor lit by fluorescent strip lighting with its worn green carpet tiles and peeling paint on the walls. All colours slightly heightened/saturated, this interior environment's mysterious and compelling to us.

The corridor is lined with doors on either side like a dormitory or cheap hotel.

William glances at a few of the doors stencilled in the same blocked capitals, "DISNEY", "UNITED NATIONS", "NOTICE BOARD", "FAT BABIES!".

He smiles to himself. He loves it here.

He stops at an unmarked door and kneels down. He takes a stencil out of the plastic bag, places it on the door and sprays black paint on it.

He rips off the stencil. The words, 'CHELSEA TEENS' appear.

He exhales a little. This is an important moment for him. He's excited.

He takes out a black marker and adds an exclamation mark. 'CHELSEA TEENS!' William smiles at his work, enters and closes the door.

2 **TITLE**

2

CHATROOM

3 **INT. CORRIDOR. MORNING**

3

The corridor is now packed with a large community of PEOPLE of all ages and nationalities walking in and out of the various rooms. It's like rush hour in a London Tube station.

From out of the crowd a 15 year old innocent appears. He's carrying his tropical fish in a clear plastic bag full of water. This is JIM.

He's looking quizzically at the door marked "CHELSEA TEENS!" He steps forward a little.

William sits on an orange plastic seat, his feet tapping on the floor all excited. There's 4 other orange plastic seats around him.

He sits in a windowless 30ft square room with a door into it on one wall (leading to the corridor) and a door on the 2 walls facing each other.

The door opens and Jim enters. William stands up from his seat and greets him.

JIM

Hey.

WILLIAM

Hi.

JIM

What is this place?

WILLIAM

I'm not too sure yet...

JIM

It's not your room?

WILLIAM

No it is. I just haven't really... em... Sorry what's your name?

A stunning but sullen rich girl appears through the door like a whirlwind. This is EVA (16).

EVA

Chelsea Teens exclamation mark?!
Is this a joke?

WILLIAM

How do you mean?

EVA

Is it yours?

WILLIAM

Yes.

EVA

So what does it mean?

WILLIAM

I haven't decided...

EVA

A room for Chelsea teens prone to exclamation?

WILLIAM

(laughs a little) Maybe.

EVA
And that's you?

WILLIAM
Probably. Is it you?

EVA
It probably is.

EMILY (O.S.)
Me too!

A bookish teenage girl in deck shoes is through the door.
This is EMILY.

EMILY (CONT'D)
I'm Emily.

WILLIAM
I'm William.

EVA
Eva.

JIM
I'm Jim.

They take their seats. William's excited and a little
breathless.

EMILY
So what's the purpose of 'Chelsea
Teens!'

EVA
Very big question. William?

They look at him.

WILLIAM
We can define it later. I thought
it would be good to make new
friends and just talk so.... em..

EMILY
So how do we begin to talk?

A slightly scruffy teenage boy enters unseen. This is MO.

EVA
Choose someone you hate, share it
with the group and we talk shit
from there. (to William) That's
how these places work.

WILLIAM
Oh right.

MO
Well I'm Mo.

EVA
Who do you hate, Mo?

MO
People who hate television.
People who think that people who
watch television are idiots. I
hate those people.

EVA
Because television's important?

MO
Yeah.

WILLIAM
Do you watch a lot of television?

MO
Tonnes.

EVA
It's important to have a hobby?

MO
It's not a hobby.

WILLIAM
Important to keep busy?

MO
It's important that we study
life, William.

EVA
Otherwise one day you might come
to a standstill and realise how
insignificant your own life is?
Which it isn't obviously, Mo.

MO
That's right.

Jim gulps. These people are clever.

EVA
And who do you hate, William?

WILLIAM
Oh God...

EVA
Do it!

WILLIAM
Hate's a big word. I don't think
I really hate anything....

EVA

There must be something you have
issues with? Something that
irritates the fuck out of you....

WILLIAM

Children's authors.

JIM

That's interesting.

EMILY

That is interesting.

EVA

Explain.

WILLIAM

There's no real attempt to relate
children's books to actual life.

EMILY

"They're grooming the child for
an ineffectual adolescence.
They pump the child with fantasy
so that when the adolescent
becomes an adult they're obsessed
with 'chasing the dream'."
I read that in the Guardian.

WILLIAM

Me too. Good article.

EMILY

Very good.

William smiles. This is fun.

EVA

You want to elaborate with
something of your own, Tiger?

A slight pause. William's ready to show something of
himself.

WILLIAM

Yeah why not! (*he stands*) Ready
for a field trip?

5

INT. ELLIOT TIME TRAVELLER FAN CLUB. MORNING

5

A room buzzing with TEENAGE BOYS talking in groups.

Jim, Mo, Emily and a visibly disinterested Eva all look at
William.

WILLIAM

So we're all here, then!?

THE 4 OF THEM
Yes William!

WILLIAM
All happy?

THE 4 OF THEM
(*smiling but for Eva*) Very happy!

WILLIAM
Now look at Elliot Time
Traveller. Specifically 'Elliot
goes to Auschwitz'.

MO
Grace Rollins. Incredible book!

Eva rolls her eyes.

WILLIAM
But as if a 12 year old public
school boy could transport
himself back to Auschwitz and
lead a group of Jewish children
to freedom with his modern-day-
know-how. It's really quite
stupid, Mo!

MO
(*backing down*) Right.

EVA
(*dry*) He loves his history,
Elliot.

WILLIAM
He re-writes centuries of history
with that magical fucking cloak
of his!

Jim's noticing other people look towards William. They're
not happy.

JIM
Is this an Elliot Time Traveller
Fan Club?

EVA
(*repulsed*) Oh Jesus Christ!

WILLIAM
In the real story... this is what
happens to Elliot!

A screen unravels on the wall and fills with an animated
film. A title explodes onto the screen.

ELLIOT GOES TO POLAND AND GETS A HISTORY LESSON FROM
HITLER.

A very accomplished animated film using Lego figures and Lego blocks. William expertly does all the voices.

6 JEWISH BOYS, dressed in Auschwitz uniform, are performing (badly) 'Papa Can You Hear Me?' from the musical Yentl.

BOYS
(singing) Papa, how I love you,
Papa how I need you...

Suddenly a posh boy in a multi-coloured cloak bursts in.
This is ELLIOT TIME TRAVELLER.

ELLIOT TIME TRAVELLER
(as director) Enough enough! We
have no chance of getting out of
this concentration camp with this
half-arsed rendition of the much
loved Jewish musical Yentl! You
must try harder, boys! Harder!

JEWISH BOY 1
But we are tired, Elliot...

ELLIOT TIME TRAVELLER
Nonsense! Perform to your
abilities and these damn Nazis
will see a buck can be made! We
would be free to travel Europe's
theatres!

JEWISH BOY 2
Can't we just dig our way out?

ELLIOT TIME TRAVELLER
An excellent idea, Iosep! But
where would we find the tools to
perform such a mission?

IOSEP
In the shovel shed?

Iosep points over to a shed brimming with shovels. The boys
start digging a tunnel. Soil flies everywhere as Elliot
stands by supervising.

ELLIOT TIME TRAVELLER
Dig boys dig! With my special
multi-coloured cloak I will
channel 21st century tunnel
technology!

A blackboard appears and he quickly draws the tunnel with
some complicated mathematical symbols.

ELLIOT TIME TRAVELLER (CONT'D)
A downward trajectory of 'Y'
interfaced with a 75 degree angle
- an engineering equation all
adding up to... FREEDOM!

The Jewish Boys tunnel into a room full of uniformed NAZIS and POLISH PROSTITUTES.

Elliot stands dumbfounded.

ELLIOT TIME TRAVELLER (CONT'D)
Oh shit!

ADOLF HITLER is on a table bent over a PROSTITUTE. He sees Elliot and stands all excited.

ADOLF HITLER
And now for the dessert,
Gentlemen!

The Nazis start running after the terrified Jewish boys.

ELLIOT TIME TRAVELLER
With my special multi-coloured
cloak I will channel 21st century
Aids... and wipe out your evil
Master Race!

Hitler bends over Elliot.

ADOLF HITLER
Do it! At least I get to fuck
Britain!

ELLIOT TIME TRAVELLER
(*singing*) Papa can you feel me?

ADOLF HITLER
DAMN RIGHT I CAN!

A title pops up, 'THE END'.

7 **INT. ELLIOT TIME TRAVELLER FAN CLUB. MORNING**

7

The room is rightly in uproar with 'Elliot Fans' screaming "OUT! OUT! OUT!" at William and the others. Loving the chaos he's started and William bursts out laughing.

8 **INT. CHELSEA TEENS!. MORNING**

8

The 5 are back together sitting in their seats. The focus is all on William. What a talent!

MO
(*in awe*) Great work, William.

WILLIAM
Thank you.

MO
I'm in a Media Club at Chelsea
Tech... I've never seen work like
that. Amazing.

WILLIAM
Thanks Mo.

EVA
So what's your point?

A slight pause.

WILLIAM
How the lies we're told begin
early in childhood - the
suppression of teenagers.

Eva groans.

JIM
Oh that's good! That's a good
point...

EMILY
Do you think our parents are
scared of us?

William sits back smiling, delighted that his film has got
such a great response.

EVA
They've every right to be.
We're better educated than they
were. More connected to the
world.

MO
But they don't see it that way.
They see the opposite to that.

EMILY
That's right, Mo.

MO
It suits them to think of us as
ahh... emmm... experiments...
that's my opinion.

EMILY
It's not clear what my parents
are trying to produce in me but
regardless of that... they're
fucking me up.

JIM
(awkwardly) But not on purpose..?

WILLIAM
I think it's often a conscious
decision to fuck you up, Jim.

Eva does her nails.

EMILY
I'm cleverer, more adaptable than
my parents...

WILLIAM
But you're a child to them.

EMILY
Oh definitely!

WILLIAM
Well you should take the power
now, Emily.

EMILY
(*not understanding*) The power,
okay...

WILLIAM
You know how the world works,
what makes people tic, right?

EMILY
(*she doesn't*) Yeah.

WILLIAM
Why not show a bit more ambition
and seize the moment, make a
contribution to the world?

EVA
(*thrown away*) Do, make, kill
something.

WILLIAM
But why not all 3? What type of
people do we want to be by the
end of the Summer?

Eva looks up at him. Who is this bloke?

WILLIAM (CONT'D)
To make life count, you have to
use life. So what about using
these 2 months to arrive into the
world?

MO
Wow!

EVA
Creative and positive... you
really are a teen exclamation
mark.

WILLIAM
(*laughs a bit*) Thank you, Eva.
Sorry everyone that turned into
horse shit.

Mo is clearly impressed by William.

MO
I think we should meet again!

JIM
Yeah definitely. And that film
was amazing too, William!

WILLIAM
That means a lot, Jim, thanks.

EMILY
I'd really like to chat on a
regular basis!

JIM
Me too.

MO
And me! Eva?

Eva's a little intrigued by William. William looks at her.

EVA
Yeah why not.

William smiles.

EMILY
Great!

JIM
(*really hoping*) And you William?
You'd have us back here? Show us
another film maybe?

EMILY
Oh please William! You have to!

MO
Don't disappoint us, Will!

All eyes on William. William beams.

WILLIAM
Nothing would make me happier.
(*slight pause*) Let's be friends!

EMILY
Yes!

Blinding sunshine.

We're thrown into the offline world full of the noisy
detail of urban life; in the distance a JCB decimates a
road, a helicopter circles, the perpetual loud hum of
London traffic.

William sits alone in a deckchair in his family's large but
stark back garden.

He places his handheld web browser, a PocketSurfer 2 on his lap and smiles a little.

The sun's too bright, the noises distracting. He can't stay here. It's like he's being pushed back inside. He stands up and his trainer jams into something stuck in the grass.

He crouches down to see what it is. A tiny penknife blade sticks out from the dirt. He pulls it out. It's a small blue penknife. He stands and wipes the dirt off.

He walks back towards their large house placing the penknife in his pocket. He walks over the parched lawn.

10

INT. WILLIAM'S HOUSE. KITCHEN. DAY

10

William fills a glass of water from the tap. He turns around and stares at the kitchen table.

On the table are 20 books cellophane wrapped. A single book sits alone. He looks down at the cover.

"Elliot Time Traveller. Elliot goes to Ancient Greece by Grace Rollins."

WOMAN'S VOICE (O.S.)

You can take one to read if you'd like.

William takes the book and turns around. Standing there is, a BEAUTIFUL WOMAN (48), casually dressed.

BEAUTIFUL WOMAN

(*joking a little*) Would you like me to sign it?

WILLIAM

Yeah. That'd be nice.

She smiles, comes over and takes the book from him.

William watches her write the inscription. There's a dark intensity about him as he stares at her.

BEAUTIFUL WOMAN

(*brightly*) Here you go!

William looks down at her words. "To William. My Sweetheart - My Angel. Love Mum. x."

William looks back at her.

WILLIAM

Thank you, Mum.

WILLIAM'S MOTHER (GRACE)

She's sitting inside. Are you ready?

WILLIAM

Yeah.

11 **EXT. CAMDEN MARKET. FOOD AREA. DAY**

11

It's lunchtime and the tables and chairs in the food area are packed.

Jim is seated smiling to himself. He closes his small laptop. He takes a pill from a packet, pops it in his mouth and drinks it down with a Coke.

He eats some noodles from a carton. Beside him is the clear plastic bag with the tropical fish inside. He looks up and sitting opposite there's someone staring at him.

It's a friendly teenage Goth girl with an unlikely name.

CANDY

I'm Candy.

Jim's blushing. He nervously takes a sip of his Coke.

CANDY (CONT'D)

(looking at the fish) What is that?

JIM

A Bristlenose Catfish. I just bought it.

CANDY

You bought it dead?

Jim taps the fish. It is dead.

JIM

(quietly) Shit.

Jim stares at the dead fish. He wants Candy to go.

A lengthy pause.

CANDY

So are you going to talk then?

Candy smiles a sweet smile. A pause. Jim's head is blank. He tries hard to think of something/anything. Then,

JIM

What's the difference between Goth and punk?

CANDY

(as rote) Where punk is all about anger Goth is more an expression of personal angst, pain and depression.

12 **INT. CYBERDOG CLOTHING SHOP. DAY**

12

Loud Techno blares through the speakers.

Jim and Candy walk around the shop with its rails of Gothic clothing.

He looks towards the doorway like he needs to make a quick exit.

13 **INT. CAR PARK. DAY**

13

Emily pulls her cello case out of her MOTHER's Ford Focus.

EMILY'S MOTHER (52), a little over dressed, stands looking at her.

Emily looks up at her mother and slams the door shut.

14 **INT. WILLIAM'S HOUSE. SITTING ROOM. DAY**

14

A large comfortable sitting room. William sits on a couch with his mother, GRACE. He's holding her book.

Sitting opposite them in armchairs is his father PAUL (53) and a FEMALE PSYCHIATRIST (40).

PSYCHIATRIST

So. Do we need to meet and talk again do you think?

GRACE

(*to William*) You're feeling good right?

A slight pause. William gives them what they want to hear.

WILLIAM

Yeah. I feel great.

PSYCHIATRIST

And Paul?

PAUL

We've all benefitted, we know that. Thank you for everything.

GRACE

(*to psychiatrist*) Feel like you're part of the family.

PSYCHIATRIST

Well if you've got a spare room!

Paul and Grace laughs a little. William smiles.

PSYCHIATRIST (CONT'D)

So I wish you all the best. Keep talking. All right, William?

WILLIAM
Thank you.

15 INT. WILLIAM'S HOUSE. WILLIAM'S BEDROOM. DAY 15

William sits at a large desk littered with Lego figures, plasticine and a small video camera for making his short films.

He's holding the small penknife. Scattered around the floor are the torn and shredded pages of his mother's book.

He turns to his laptop.

16 INT. CORRIDOR. DAY 16

Back online and William walks down the busy corridor.

He's following Emily. She carries her cello case. She stops.

Metres behind and William stops.

She enters a room and closes the door.

William reads the door. It's marked, "CHELSEA MUSICAL APPRECIATION SOCIETY".

17 INT. A HALL. DAY 17

In a nondescript hall a camera films Emily playing cello in a string quartet. They're unremarkable.

She looks over at a POLITE AUDIENCE of 20 people. Sitting alone in the front row her mother looks on brimming with pride.

Emily's fingers dig into the strings, the bow swipes harder
She's embarrassed by her mother's immodesty.

18 INT. CHELSEA MUSICAL APPRECIATION SOCIETY. DAY 18

William stands watching a large screen showing the string quartet. He smiles at Emily's image, raises his PocketSurfer and takes a photograph of her.

19 INT. WILLIAM'S HOUSE. WILLIAM'S BEDROOM. DAY 19

William sits at his desk staring at his laptop and Emily's face on screen.

20

INT. SELFRIDGES/ESCALATOR/2ND FLOOR. DAY

20

Surrounded by pop muzac, Eva and her 3 glamorous friends CHARLOTTE, BETSY and USHI (a British Chinese model) rise up on an escalator.

BETSY
(whispers) Models 1 have taken
Ushi on.

EVA
(floored) Seriously...?

BETSY
Called her this morning...

EVA
Fuck.

The 4 girls walk with purpose down an aisle lined with designer clothing.

USHI
(to Eva) Who are you with again?

EVA
Models a la Mode.

USHI
You need to get your portfolio
into Models 1. You're stunning!

BETSY
It's true, she is.

CHARLOTTE
She scowls.

USHI
She doesn't always scowl...

CHARLOTTE
I've known her since nursery,
Ush. It's her default expression.
Look at her face!

EVA
Fuck off...

CHARLOTTE
Modelling's a hobby for you.
You're small.

USHI
(hugging Eva) She's so cute
though! Little Polly Pocket!

The girls laugh. Eva stops. She's wounded. She watches Ushi walk ahead of her. She is consumed with jealousy.

21 **INT. MARINE ICES. DAY**

21

Jim and Candy sit opposite each other in Marine Ices eating ice cream. Jim's still on edge.

CANDY

I've got to re-talc my nose.

She gets up to go to the toilet. She turns back to him.

CANDY (CONT'D)

(*delicately*) You don't talk much.
(*slight pause*) Is it that you're shy or don't you like people?

Jim's a little thrown.

JIM

Shy.

CANDY

Do you allow yourself to have friends?

A pause. It's a shattering question for Jim.

JIM

(*quiet*) No.

Candy feels for him. He seems so fragile.

CANDY

You think you'll be here when I come back, Jim?

He looks back up at her.

JIM

I hope so.

Jim watches her walk towards and enter the 'Ladies'.

A pause as Jim looks blankly at the table.

He suddenly gets up, grabs his dead catfish and leaves fast.

22 **EXT. MARINE ICES. DAY**

22

Jim walks down Chalk Farm Road. He's angry with himself.

JIM

Shit!

23 **INT. WILLIAM'S HOUSE. WILLIAM'S BEDROOM. DAY**

23

William sits over at his desk playing with something.

He's making low and high pitched grunting noises.

As we get close we see the camera set up over a tiny set where William manipulates a plasticine family of 4 characters.

The family are sitting at their dinner table having supper. The Mummy, Daddy and older boy are attacking the sad looking younger boy.

William grabs the Mummy figure and smashes the small boy onto the table. He holds the boy down and cuts a smile into his face with the little penknife.

William does the boy's muffled screams.

He suddenly smashes his fist down on top of the 4 of them.

24

INT. MEDIEVAL WAR GAME. DAY

24

A room full of 30 BOYS sitting holding their games console handsets. They all face a large screen and play an intricate Medieval War game.

Mo and his best friend SI sit in the front row. SI suddenly stops playing and turns to Mo.

SI
How come I've never seen you with
a girl?

Mo stops playing.

MO
What are you talking about?

SI
That if you were gay we'd still
be friends. There are certain
clubs I wouldn't go to but I'd go
to a normal gay bar...

MO
And I wouldn't because I'm not
gay. Shut up and play! We're
losing a lot of men!

SI
So what is it about being gay
that you like most? Is it the
clothes or just the strong arms
of another man?

MO
There is a girl...

SI
Who is she?

MO
I'm not saying!

SI
Tell me her initials!

MO
No!

SI
Does she have similar interests
to us?

MO
We don't do anything.

SI
Does she lie on your couch
watching Fern Britton and
scratching her balls?

Mo laughs.

SI (CONT'D)
Does she have balls, Mo?

MO
(*laughing*) Fucking idiot!

Mo's Medieval character on screen turns and slices the head
off Si's character.

SI
Not bad for a gay bloke.

25 **INT. EVA'S MYSPACE. DAY**

25

Dusty Springfield is heard singing 'I Only Want To Be With
You' in German (Auf Dich Nur Wart, Äö Ich Immerzu) as 40
TEENAGERS stand around chatting to each other.

William listens to the music and sways a little enjoying
the atmosphere.

He's looking at a poster sized photograph of Eva in a
gilded frame. Again he raises his PocketSurfer and captures
Eva's image.

26 **INT. TAXI. DAY**

26

Eva stares at Charlotte, Ushi and Betsy chatting to each
other in the back of a taxi.

EVA (V.O.)
There comes a time when you see
your friends for the vapid, posh
bitches they are. It's shocking.

27 **INT. CHELSEA TEENS!. DAY**

27

Emily half smiles back at an intense looking Eva.

EMILY
Well I really appreciate your
time in what...

EVA
Let's make it short.

EMILY
Absolutely!

28

INT. EMILY'S MYSPACE. DAY

28

Eva and Emily stand in an extraordinarily dowdy room with
framed images of inspirational women eg. JK ROWLING,
BENAZIR BHUTTO, CONDOLEEZZA RICE...

EVA
This is your room?

EMILY
This is it.

EVA
This is your personality?

EMILY
This is an aspect of my
personality.

Eva walks towards a side door.

EVA
(*calls her*) Follow me...

Eva exits the room.

29

INT. EVA'S MYSPACE. DAY

29

Eva and Emily enter party time in Eva's MySpace as Dusty
sings 'Wishin' and Hopin'' in German (Warten und Hoffen).

EVA
This is a room.

EMILY
(*in awe*) Oh wow.

WILLIAM (O.S.)
Hey there!

Eva and Emily turn around and see William standing there.

EMILY
(*delighted to see him*) Hey
William! Oh great!

WILLIAM
Hi Emily!

EMILY
Isn't this the most beautiful
place you've ever seen!?

WILLIAM
I love it! It's great! Hi Eva.

EVA
I can't remember inviting you
here.

WILLIAM
Dusty Springfield auf Deutsch...
I couldn't stay away, I'm sorry.
You don't mind, right? I can go.

EMILY
Oh let him stay, Eva, come on.
She seems a little unsettled by him but still,

EVA
Sure. Whatever.
Eva watches William sitting down with Emily.

30

EXT. REGENT'S CANAL. DAY

30

Jim walks down a stretch of the canal. He's still holding
his dead fish. He's got to get rid of it.

He stops and checks that no one is around. He crouches
down, tears open the plastic bag and pours the dead fish
into the canal.

He watches the fish sink slowly into the filth.

His phone rings to the tune of Aesop Rock's, 'No Regrets'.

JIM
(*answering it. Warmly*) Hey Mum.
(*slight pause*) Yeah I'm okay.

31

INT. EVA'S MYSPACE. DAY

31

The room is still hopping with people socialising.

Eva lies on a chez lounge staring at William who's
attentively listening to Emily's life dilemma.

EMILY
They've always had big
aspirations for me because I like
school and things but they're
dull people... basically I'm dull
because of my parents.

WILLIAM
Like how do you mean?

EMILY
They're having a pagoda erected
in our back garden. I've six
pairs of deck shoes.

WILLIAM
(*sniggers*) Oh that is dull.

EVA
Dull and tasteless. A good
combination.

EMILY
But I want to wake us all up! I
want for some excitement! And I
want their love. I really do!

EVA
The closest our family's ever
been was when my dad had prostate
cancer. That malignant growth in
his arse was the happiest time of
our lives.

William smiles. Eva's funny to him.

EVA (CONT'D)
Do you think you could fake a
semi-terminal illness?

EMILY
I've never tried...

EVA
Violence then?

EMILY
Seriously?

WILLIAM
A family under attack will
usually pull together.

He's finished Eva's thought.

EMILY
Is that true?

WILLIAM
You want something to shake up
yours and your parents' lives.

EMILY
Yeah.

WILLIAM
So for the purposes of bringing
you closer together... do you
think you could do some random
violence on your parents?

EMILY
I could try some random violence!

EVA
Excellent!

EMILY
Of course, I wouldn't know where to start.

EVA
Myself and William can brainstorm some ideas with you. Just small petty stuff to begin with, right William?

WILLIAM
(*smiling*) Premeditated murder I disapprove of but random violence I can do.

EVA
Good boy!

EMILY
Oh this is great!

EVA
Let's get started!

Emily applauds all excited.

32 **INT. EVA'S MYSPACE. DAY/A LITTLE LATER**

32

William and Eva face each other like they're trying to figure out what they're dealing with. They're both obviously very adept at winding people up and Eva's certainly fascinated by him.

William suddenly smiles all excited.

WILLIAM
Well that was fun?! That was a laugh, right?

A slight pause.

EVA
Yeah.

Eva suddenly vanishes.

33 **EXT. EVA'S HOUSE. DAY**

33

Eva and Charlotte hop out of the taxi. Eva pops her iPhone in her bag as she skips up the steps to her vast Georgian house. Charlotte, who lives next door, walks up towards her front door.

Keys in their doors and Charlotte turns and blows Eva a 'cute' kiss.

Eva blanks her, enters and slams the door shut.

34 **INT. EVA'S MYSPACE. DAY** 34

William walks through the room past Eva's online friends and through a side door.

35 **INT. CHELSEA TEENS!. DAY/CONTINUOUS** 35

William enters the solitude of 'Chelsea Teens!' delighted with himself and his new friends.

3 of the 4 walls around him fill with images of Emily, Eva and a photograph of Mo taken from an online page.

Underneath Mo's photograph are the words, "Chelsea Tech, Media Club member Maurice Bell..."

William sits alone in the room his foot tapping on the ground all excited. He's staring at the other blank wall.

WILLIAM
(quietly) But who's Jim?

36 **INT. WILLIAM'S HOUSE. WILLIAM'S BEDROOM. DAY** 36

William sits quietly in his bedroom staring at his laptop and the images of his new friends.

He can hear the front door closing downstairs.

His demeanour suddenly changes. Something's happened. He's tense. He stands and looks at his own closed door.

37 **INT. WILLIAM'S HOUSE LANDING. DAY** 37

William appears out of his bedroom. He stands on the landing listening to the voices below.

GRACE (O.S.)
Oh but you should have said!

A YOUNG MAN'S VOICE
I got the bus I'm fine...

GRACE (O.S.)
But we would have...

William can see figures come in and out of view in the hall below.

ANOTHER MAN'S VOICE (O.S.)
Come inside, come on!

A YOUNG MAN'S VOICE (O.S.)
Where's William?

ANOTHER MAN'S VOICE (O.S.)
His room, I think.

The guest's luggage is placed at the bottom of the stairs.

GRACE (O.S.)
Oh it's so sweet to have you back
home!

ANOTHER MAN'S VOICE (O.S.)
I want that fridge full for the
whole month! Understood?!

Grace laughs and the voices continue until the kitchen door is closed.

William turns back to go to his room.

38 **EXT. JIM'S HOUSE. EVENING** 38

Head down and Jim approaches his small terraced house. He opens, enters and slams the door shut.

39 **INT. WILLIAM'S HOUSE/WILLIAM'S BEDROOM. DAY** 39

William stands by his desk looking through the mess of blocks, paper and plasticine. He finds the penknife.

He sits down and calmly places his hand out on the desk.

The palm of his hand facing up and we see deep scars on his wrist where he obviously cut them. He stretches out his fingers.

He slowly rises the penknife high above his head and closes his eyes.

He fires it down on his outstretched hand. It stabs into his desk and slices the edge of his finger. It bleeds. William looks at it.

40 **INT. JIM'S HOUSE/JIM'S BEDROOM. NIGHT** 40

Jim enters his dark messy bedroom, closes the door and looks towards his laptop on his desk.

41 **INT. WILLIAM'S HOUSE/DINING ROOM. NIGHT** 41

A lively dinner party with 12 GUESTS around a large table.

William sits tense and closed off. This is a huge effort for him to be sitting with all these people.

A YOUNG HANDSOME MAN (23), sits half listening to an OLDER GUEST. He's looking a little anxiously at the silent, cowered William.

William slowly looks up at him.

OLDER GUEST
Elliot? Can you be so good?

ELLIOT
Sure of course.

Elliot taps his glass with his spoon, the room quietens and he stands to make a little speech.

ELLIOT (CONT'D)
Well very shortly we're going to be gathering in greater numbers to celebrate the launch of the final book of mum's disgustingly successful 'Elliot Series'.

The guests laugh a little.

ELLIOT (CONT'D)
But gathered tonight are her nearest and dearest. I myself have travelled back from a season of rep in glamorous Birmingham... playing a collection of pointless parts...

Again laughter.

As William looks at his brother Elliot the sound cuts.

William sits with his hands under the table.

From under the table we see him pick the fresh scab off his finger with the penknife. It bleeds.

William looks at his mother Grace as she lovingly stares at Elliot talking. There's a visible love and bond between Grace and her eldest son. A bond that clearly devastates William and isolates him further from his family.

Grace looks over at William looking impassively back at her.

William smears the underneath of the table with his blood.

The guests applaud but we don't hear the applause as William gets up and leaves the room.

Elliot watches him leave.

Jim sits alone in the room looking at the 4 empty seats.

JIM
(quietly) Is there anyone there?

43 **INT. CORRIDOR. NIGHT**

43

Blood drops from William's finger onto the floor. He sucks at his finger.

He's staring at the door into 'Chelsea Teens!'. He puts his hand on the door handle and is about to open it.

Suddenly he can hear loud shouting from a room behind him.

He turns around and looks at a door marked, 'ULTIMO QUARTO'.

It's a room he's never seen before. He pushes the door open.

44 **INT. ULTIMO QUARTO. NIGHT**

44

William enters the room.

A 14 year old BRAZILIAN BOY sits surrounded by 4 BRAZILIAN 17 YEAR OLD BOYS.

A scene that's not translated for us. They're firing questions at the younger boy and it's clear they're putting him under immense pressure.

This organised bullying is a whole new experience for William. The older boys work as a pack. They're interrogating the younger boy. William's amazed/excited by it.

45 **INT. JIM'S HOUSE/JIM'S BEDROOM. NIGHT**

45

Jim takes 2 tablets and drinks back some milk. He closes his laptop and his bedroom is thrown into darkness.

46 **INT. GYMNASTICS HALL. MORNING**

46

The next morning.

A GYMNASTICS COACH stands in the hall.

GYMNASTICS COACH
Let's do it, Keisha love! (calls)
Okay Si!

Si and Mo sit by the edge of the gym floor. Si presses an iPod and Jodie Foster sings "My Name is Tallulah" from the movie Bugsy Malone.

Si's 11 year old sister KEISHA, dressed in a leotard, begins her gymnastic floor routine. It's all cute and coquettish. Si looks on bored.

Keisha performs a section of her routine right in front of Mo.

Mo swallows hard. She's an angel to him. Keisha's his secret love.

47

INT. CHELSEA TEENS!. MORNING

47

William talks with Mo. William's more on edge, more eager to hang onto his new 'online family'. Elliot's arrival has shaken him.

WILLIAM

But what you said about your
parents treating you like an
experiment... it was insightful,
Mo! It was great!

MO

Yeah but you know maybe they
should. I don't actually do
anything.

WILLIAM

Just focus on something, break it
down and get it. You put your
mind to it and you can accomplish
anything.

MO

(*doubting*) Yeah sure...

WILLIAM

Don't give up on yourself. You've
still got choices, Mo. You're
young, right?!

MO

Yeah you're right! Fuck you're so
positive! I love it!

William laughs.

The door opens and a nondescript MIDDLE AGED MAN wanders in.

MIDDLE AGED MAN

Is this for teenage girls?

WILLIAM

Are you a teenage girl?

We cut back to the man but he's become a cute teenage girl who still has his voice.

MIDDLE AGED MAN AS A GIRL

Yeah I'm Tina.

WILLIAM

Tina the Teenage Girl?

MIDDLE AGED MAN AS A GIRL
Yeah. Are you a teenage girl?

William has suddenly become a teenage girl.

WILLIAM AS A TEENAGE GIRL
Yes and at the moment I'm
fingering myself.

MIDDLE AGED MAN AS A GIRL
(swallows) Really?

Mo laughs.

MIDDLE AGED MAN AS A GIRL (CONT'D)
Are you good at it?

WILLIAM AS A TEENAGE GIRL
I'm usually a lot better when I'm
not hacking into Tony Layton's
home computer and placing his
name on the sex offenders
register!

The man transforms back into himself, looks panicked and
suddenly disappears.

William changes back into himself.

WILLIAM
He's the fifth paedophile in an
hour! It's disgusting!

MO
You hacked him that fast!?

WILLIAM
We've got to secure the room so
it's only the 5 of us, right?

MO
You think at 16 you could be
called a paedophile?

WILLIAM
It depends on the age of the
girl.

MO
11.

WILLIAM
Are we talking about you?

MO
Maybe.

WILLIAM
Have you tried anything, Mo?

MO

No, I'm ashamed of myself!

WILLIAM

Why not practice on an older woman? If you experience a woman of experience she might get your mind off the younger ones. I could find some addresses.

MO

Cheers, Will.

WILLIAM

Sure.

48 **INT. WILLIAM'S HOUSE. KITCHEN. HALL. DAY**

48

Grace and her husband watch Elliot walk with purpose through the hall towards the stairs.

49 **INT. CHELSEA TEENS!/CORRIDOR. DAY**

49

Jim and Mo look at William screwing a metal intercom to the outside of the door frame.

Eva and Emily appear out of 'Chelsea Teens!'. Emily has had a small make-over from Eva. Eva closes the door.

WILLIAM

Newly decorated?

EVA

Think all you Chelsea Teens will be overjoyed.

WILLIAM

Will we exclaim?

EVA

You will exclaim.

WILLIAM

(smiling at her) That's the important thing.

EVA

What about the security?

MO

Paedo's locked out.

WILLIAM

(looking at Mo) Yeah well most of them.

Mo's rattled a little. William smiles back joking.

EMILY
Hope you boys like the new look.

EVA
You've got the password?

WILLIAM
Of course I have.

William speaks the new password into the intercom.

WILLIAM (CONT'D)
'Dead Elliot'.

Jim laughs a little at William's gag.

The door clicks open and the 5 enter.

50 **INT. CHELSEA TEENS!. DAY**

50

Confetti explodes into the air. The Spice Girls 'Stop' plays loudly. The room looks like it's been designed for Barbie with oversized furniture of every shade of pink.

The boys look on dumbfounded.

EMILY
Isn't it fun!?

Eva smiles. It's a cruel joke.

ELLIOT (V.O.)
William?

William suddenly vanishes.

51 **INT. WILLIAM'S HOUSE. WILLIAM'S BEDROOM. DAY**

51

William turns from his desk and Elliot is there. The atmosphere immediately charged.

William ignores him and turns back to the desk. A pause.

ELLIOT
I'm here for a month... is this
the way it's going to be?

William bows his head.

ELLIOT (CONT'D)
Don't do this...

A slight pause.

ELLIOT (CONT'D)
I can't allow you to lock
yourself away like this... you
have to be with us William.

WILLIAM
(quietly) I've friends...

A slight pause.

ELLIOT
Online friends?

WILLIAM
Yeah.

A pause.

ELLIOT
(carefully) You're not going to
get better talking to strangers.
You won't get any answers, any...
any solution.

William looks back at his laptop screen and the images of
Eva, Mo and Emily.

ELLIOT (CONT'D)
You do want to make sure that boy
you were doesn't come back,
right?

A slight pause.

ELLIOT (CONT'D)
Come on, William, speak to me?

William looks back at him.

WILLIAM
I don't want to be like that
again.

ELLIOT
Then come downstairs and start
talking to us.

A pause.

ELLIOT (CONT'D)
We want to see you better...
that's all we want.

He leaves the room closing the door behind him.

William snaps up from his seat holding the penknife.

He stabs it aggressively several times in the direction of
Elliot. He wants to scream and cry with frustration, with
anger. His body contorts in fury.

He sits back down. He calms. It looks like he may cry.

52

INT. CHELSEA TEENS!. DAY

52

Head down and William wanders through the door as the others talk. His usual online confidence looking shattered.

EVA
So when do you start your
campaign on your parents, Emily?

EMILY
Tomorrow night!

MO
What campaign?

EMILY
A campaign of "random violence".

MO
Seriously?

EVA
Sometimes a little violence is
necessary to bring a family
closer together, right Emily?

EMILY
Right.

William sits quietly as the honest and truthful words of Elliot churn in his head.

EVA
So you're up, Jim?

JIM
What... ?

EVA
Anything to share? Who do you
hate?

JIM
Well I'm not too sure... it's
difficult to... emmm...

EVA
Get personal! Come on! Who is it?
Who does Jim fucking hate...?!

JIM
(quickly) Me.

A slight pause. Jim blushes.

MO
Really Jim?

EVA
You hate yourself? So what?!

Jim stays silent. He wants to talk but can he really trust them?

EMILY
Do you have an okay family life?

JIM
(*quiet*) Yeah. I don't have a father... but my mother's a really nice person.

EVA
So you hate yourself because...?

JIM
I've been on antidepressants for 2 years.

EMILY
Oh my God.

Eva throws her eyes up. It's no big deal.

A pause. William slowly turns and stares at Jim.

We remain focused on an intense William as the conversation continues.

EMILY (O.S.) (CONT'D)
And do they help? Do you know whether they're helping?

JIM (O.S.)
They might do. Not too sure.

WILLIAM
Come off the medication.

Jim looks at William.

WILLIAM (CONT'D)
If you want to feel like a person again you have to come off them.

JIM
(*quiet*) I know.

William looks around at the group and gathers a thought.

WILLIAM
We're your friends. You're brave enough to come off your pills and we'll be there for you. Right everyone?

MO
Definitely!

EMILY
Yeah absolutely.

JIM
You'd do that?

WILLIAM
We don't want you to be alone.

Eva stares at William.

William walks over and places a brotherly arm around Jim.

WILLIAM (CONT'D)
I think our room has found its
purpose. Jim... We're here to
help you.

53 **INT. CHELSEA TEENS!. NIGHT**

53

Later and William and Eva face each other.

EVA
You don't strike me as a
charitable sort of person.

WILLIAM
Why's that?

A slight pause.

EVA
Am I right?

William doesn't answer.

EVA (CONT'D)
So what are you going to do?

William smiles a mischievous smile.

WILLIAM
Banish some demons. Give him some
answers. We're fucking around
with Emily... do you want to fuck
around with Jim?

His words are strong, his tone unsettling and Eva's very
unsure.

She reverts to her usual smart-ass self and replies,

EVA
Maybe.

54 **INT. ULTIMO QUARTO. NIGHT**

54

The older boys stand above the 14 year old Brazilian boy
screaming in his face. The boy is crying. This show of
aggression fills William with life. He stands in the corner
of the room captivated.

55 INT. JIM'S HOUSE. BATHROOM. NIGHT

55

Jim slowly empties his pills from their container into the toilet. He flushes the toilet. It's a new start for Jim and already he's consumed with doubt.

56 INT. WILLIAM'S HOUSE/BATHROOM. NIGHT

56

Preparing for bed and William stands by the sink with his shirt off.

He's rubbing cream into the deep scars on his wrists.

With cream on his finger he writes a word on the mirror...
"JIM".

57 INT. JIM'S HOUSE/SITTING ROOM. NIGHT

57

Jim's mother ROSIE (45) sits on the couch. Jim lies with his head in his mother's lap as they watch television. He's lost in his thoughts thinking about the enormity of what he has done with his medication. He cuddles into her and closes his eyes.

58 INT. JIM'S BEDROOM. MORNING

58

Jim opens up the curtains and sunlight blasts into his messy room on a brand new day.

He stands in his bed clothes staring out on the street. Today he's not able for the world. He quickly closes the curtains, throwing the room back into darkness.

59 INT. MILF CHAT ROOM. MORNING

59

MO
I'm attracted to her... and
that's a bit weird.

HOUSEWIFE (O.S.)
(*husky*) Would you like me to be
Keisha?

MO
No you're all right.

Mo is talking to a haggard HOUSEWIFE from Yorkshire wearing a tatty dressing gown.

The room is full of ROUGH LOOKING MATURE LADIES talking to equally ROUGH LOOKING MEN.

HOUSEWIFE
What are you doing here if you
like Keisha so much?

MO
A friend gave me the idea. Go
online... see what the older lady
likes...

HOUSEWIFE
Get your mind off the kids?

MO
Yeah that's the idea...

HOUSEWIFE
Unless you're a pervert in which
case you'll take it anyway you
can. I'm into rape scenarios!

MO
You're what...?

HOUSEWIFE
Get up to Leeds! There's a piece
of wasteland behind me! You could
have me there!

MO
Oh Jesus...!

HOUSEWIFE
You sound dead sweet! Always
wanted a sweet boy to SHAG ME IN
THE MOUTH!

60 INT. CHELSEA TEENS!/CORRIDOR. DAY

60

MO (O.S.)
It felt like I was being raped, I
swear to fuck!

Jim sits alone inside the room, anxious and fidgety.

WILLIAM (O.S.)
People abuse these dating rooms.
Don't worry about it.

Mo stands talking to William outside in the corridor.

William's all about Jim now. He deals with Mo briskly.

MO
It was creepy, mate!

WILLIAM
Tell Si how you feel about
Keisha.

A slight pause.

MO
What?!

WILLIAM
He's your friend, right?

MO
My very best friend, yeah.

WILLIAM
Friendship is all about
forgiveness and empathy.
And it's not like you've done
anything wrong, Mo.

MO
That's right.

WILLIAM
The heart can't be controlled.
Tell him. Si will understand.

MO
Okay. I'll try it.

William stares back in at Jim. So does Mo.

WILLIAM
Can you talk with him?

MO
Yeah sure.

WILLIAM
I've posted some literature on
teenage depression. It's
important to evaluate the scale
of his illness.

MO
And we're going to do that?

WILLIAM
Of course we are. We're all he
has!

William walks down the corridor all business.

MO
But you're coming back though,
right William?

WILLIAM
I've got to do some calls. Later!

Mo looks in on Jim and sighs. He enters.

Eva stands in her tracksuit bottoms and sweatshirt. She's
staring impassively at a wall given over to framed
photographs of her charmed life.

Rich friends at Polo matches, at various Balls and functions, countless pictures of Eva braying with other young toffs.

She groans and turns away.

62 **INT. EVA'S MYSPACE. DAY**

62

Eva enters her online space and stops still.

 EVA
 You just can't stay away.

William's standing there amongst a crowd of people socialising.

 WILLIAM
 Thought I'd deliver you some new
 art... it being your birthday
 tomorrow. Happy Birthday.

He gestures to an audaciously framed photograph of Princess Diana on the wall. It's wonderfully tacky.

William stands closer to her. They stare at each other. He's laying on the charm.

 WILLIAM (CONT'D)
 So Eva Lawson-Burgenstein, only
 child and heiress to the
 Burgenstein millions?

 EVA
 (smiles) Yes William? If that's
 even your name.

 WILLIAM
 Who do you hate?

63 **INT. CORRIDOR. DAY**

63

Eva and William stand looking at the door into "USHI'S MYSPACE".

64 **INT. EMILY'S MYSPACE. NIGHT**

64

Emily stands holding a small tied blue plastic bag with something inside it.

 WILLIAM
 Ready for a little random
 violence?

 EMILY
 Yeah I'm set.

65 **EXT. EMILY'S HOUSE. STREET. NIGHT**

65

Emily stands by her parents' Ford Focus parked on their very suburban street.

She tears open the blue plastic bag and begins to smear the contents onto the windscreen. It's dog shit. She spells out the words, "FUCK YOU".

66 **INT. CHELSEA TEENS!. NIGHT**

66

Jim hears the door click shut. William's standing there.

 WILLIAM
You haven't been outside today?

 JIM
The house? No. Feeling tired.

William sits.

 WILLIAM
You read what I sent?

 JIM
I discussed it with Mo like you said, yeah.

 WILLIAM
It's important you know what you're up against.

 JIM
Right.

 WILLIAM
You know I was the same as you. A year or so ago.

Jim looks at him.

 WILLIAM (CONT'D)
As fragile as you... this low.

 JIM
But you're better now?

 WILLIAM
I was lucky. I had good friends.

Jim looks down.

 WILLIAM (CONT'D)
It can get bad, right?

 JIM
I get so bored with myself I want to shoot my head off.

WILLIAM
That's very messy though.

JIM
Yeah but so refreshing!

William laughs a little and Jim smiles.

WILLIAM
We're the same us two. From the very start I could feel that bond. (*slight pause*) So any of those articles you'd like to talk through with me?

JIM
One in particular.

A wall fills with the title, 'The Genetics of Depression'. William looks at it and smiles.

WILLIAM
(*ironically*) A wonderful read!

JIM
(*smiles a little*) Yeah, not exactly Elliot Time Traveller.

WILLIAM
And thank fuck for that, hey Jim!

Jim laughs.

WILLIAM (CONT'D)
Right, then mate! Let's talk!

67 **INT. WILLIAM'S HOUSE/LIVING ROOM. NIGHT**

67

William is back downstairs and sitting in the corner of the kitchen as his family prepare supper.

His mother seems especially pleased he's downstairs.

Elliot looks at him and William gives him a little smile; a smirk.

He's with them but Elliot knows he's somewhere else. William has his PocketSurfer in his hand.

Elliot watches William place a USB drive into his PocketSurfer.

68 **INT. ONLINE ROOM. NIGHT**

68

William sits in the middle of the room staring at a screen, fascinated.

On the screen, a breaking webcam image of an 18 YEAR OLD JAPANESE GIRL in her bedroom. She deliberately unfurls a thick rope.

69 **INT. JIM'S BEDROOM. NIGHT**

69

Exhausted and Jim stares at his screen in the dark.

He's looking at a video of his 7 year self sitting at the kitchen table painting. JIM'S FATHER (38) sits beside him. His father looks up to the camera and smiles.

Jim closes his laptop and plunges the bedroom into darkness.

70 **INT. BUS. MORNING**

70

Blazing morning sunshine and Jim sits by the window at the back of the bus beside his mother. She glances at him.

 ROSIE
Feeling any better? A bit more
energy?

 JIM
A little bit, yeah.

 ROSIE
You take it easy today.

 JIM
Okay.

 ROSIE
It's good you're coming. I
appreciate it, Jim.

Jim looks out on the traffic.

71 **INT. EMILY'S PARENTS' CAR. MORNING**

71

Emily sits in the passenger seat looking very pleased with herself.

Her mother looks shaken as she drives.

 EMILY'S MOTHER
Can you still smell dog shit?

 EMILY
(*she sniffs*) Yes.

 EMILY'S MOTHER
Bastards.

Emily smiles to herself. That's good. They're actually talking.

72 INT. WILLIAM'S HOUSE/LIVING ROOM. MORNING 72

William lies confidently on the couch with his laptop as their CLEANER vacuums the room. He's focused on the screen.

73 INT. USHI'S MYSPACE. DAY 73

William sits alone in a 'Chinese themed' girly room full of lanterns and silk pillows. On the back wall is a slow motion image of Ushi on a catwalk.

74 INT. GADGET FAIR. DAY 74

A large Gadget Fair is taking place. Rosie is running a stall of random small toys.

She looks over at Jim. He's standing at the edge of a GROUP OF VOLUNTEERS all his age. They wear yellow T-shirts. They're all chatting to each other but Jim stays locked off, invisible.

It breaks Rosie's heart.

Jim's head pounds with a headache. He grimaces.

75 INT. CHELSEA TEENS!. NIGHT 75

Nu metal band Korn are heard blasting out, 'Coming Undone'.

Jim sits alone in the room. It's still decorated like Barbie's living room.

But around Jim the room begins to change. The wallpaper peels away and underneath is cheap plywood. The carpet pulls itself back to be replaced by grey concrete.

Jim looks on anxiously.

The pink furniture is breaking down and in its place the 5 orange plastic seats are returned.

The walls close in around Jim until the room is significantly smaller. It looks like a miserable cell.

William stands in the corner supervising the transformation and smiling. It's perfect.

76 INT. MEDIEVAL WAR GAME. DAY 76

Mo and Si sit side by side holding their handsets and playing the Medieval War game.

Si is working flat out but Mo is staring blankly into space.

On screen Si's man is being destroyed.

SI
(to Mo) Do fucking something!

77 **INT. SI'S HOUSE. SITTING ROOM. NIGHT** 77

Si and Mo sit with their laptops on their laps. Si is engrossed in the game but Mo is transfixed by Keisha as she reads her book in a large armchair.

78 **INT. BOUJIS NIGHTCLUB. NIGHT** 78

The exclusive Boujis Nightclub is hopping with YOUNG TOFFS drunk and gregarious. Balloons emblazoned with the words, "Happy Birthday Eva" bob about.

Eva sits staring over at Ushi and Charlotte on the dance floor quaffing Champagne. Two little rich girls just like her.

Eva looks down at her iPhone beeping.

79 **INT. EVA'S MYSPACE. NIGHT** 79

Eva sits facing a large screen with the words, "KILLING USHI" written on it.

William stands behind her.

WILLIAM
(*fired up*) I'm controlling her discussions, her correspondence, any information she puts out there.

Suddenly the screen comes alive with dozens of semi-pornographic stills of Ushi.

WILLIAM (O.S.) (CONT'D)
I've image-morphed her face onto the bodies of these girls. To make it more authentic, I've altered her hair, her weight, her age.

EVA (O.S.)
(*breathless*) Fuck...

WILLIAM (O.S.)
It's like she's been in porn for 2 years.

The screen now fills with Ushi's Models 1 portfolio.

WILLIAM (O.S.) (CONT'D)
I've broken into Models 1 and I'm working more subtly on her portfolio.

Imperceptibly the photographs of Ushi change.

WILLIAM (O.S.) (CONT'D)
I'm altering the length of her
nose, narrowing her lips,
shortening the distance between
her eyes. It's imperceptible but
enough. There's something not
right. (*slight pause*) She's less
perfect.

EVA
My God, you've really killed her.

WILLIAM
I know, isn't it great?

EVA
(*lovingly*) Thanks William.

USHI (V.O.)
(*calling*) Eva!

Eva vanishes.

WILLIAM
(*to himself*) She's mine.

80 **INT. BOUJIS NIGHTCLUB. NIGHT**

80

Eva looks at Ushi on the dance floor waving over at her.
Eva gives her a little wave back.

EVA
(*to herself*) Gotcha.

81 **EXT. EMILY'S HOUSE. NIGHT**

81

Emily throws a litre of red glossy paint at the front door
and entrance to their house.

She stands looking at the red carnage, her deck shoes
replaced with killer heels.

82 **INT. JIM'S HOUSE/JIM'S BEDROOM. MORNING**

82

The next morning and Jim wakes in his bed. His sheets and
pillow are wet. He's been sweating hard.

83 **INT. GADGET FAIR. DAY**

83

Jim is dressed in a bright yellow T-Shirt and matching
baseball hat handing out badges to PEOPLE. He looks much
weaker than the previous day.

His breath shallow and fast. He begins to clench and
stretch his fingers faster and faster.

Tears fill his eyes and suddenly he's lost his breath.
 He's running now towards the toilets to get inside.
 Crashing past people he flies through the toilet door.

84 **INT. GADGET FAIR. GENTS TOILET. DAY** 84

Jim races to the sink and vomits.

He slowly looks up into the mirror, his eyes terrified and bloodshot.

85 **INT. WILLIAM'S HOUSE. SITTING ROOM. DAY** 85

Elliot stands at the door watching William sitting on the couch absorbed by his laptop.

86 **INT. CHELSEA TEENS!. DAY** 86

In the new look room/cell a distraught Jim is counselled by William. Eva sits in a corner watching.

WILLIAM
 It's the withdrawal from the
 antidepressants. You're going to
 feel nauseous, dizzy... all
 that's normal...

JIM
(crying) I need to tell my mother
 what I'm doing...

WILLIAM
 She's the one who put you on
 them, for fuck sake!

Eva laughs at William's 'teasing'. She finds his energy attractive.

JIM
 I'm really scared...!

WILLIAM
 Getting her involved will
 complicate things! She'll put you
 back on your pills! You'll be
 half living, Jim! Just calm down!

87 **INT. GADGET FAIR. TOILET CUBICLE. DAY** 87

Jim sits in the toilet quietly crying.

88 **INT. CHELSEA TEENS!. DAY/CONTINUOUS**

88

 WILLIAM
I'm not wasting my time here! You
want to get better, right?! Then
trust me with this!

 JIM
I do.

Eva enthralled by William's force of personality.

 WILLIAM
It's going to take a few weeks
for you to stabilise. You don't
have to go anywhere, decide on
anything. That's what I'm here
for, right?

A door is heard closing.

William vanishes.

Jim slumps in his seat exhausted.

89 **INT. WILLIAM'S HOUSE. SITTING ROOM. DAY**

89

William sits on the couch staring up. He's heard a bedroom
door slam.

90 **INT. WILLIAM'S HOUSE/WILLIAM'S BEDROOM. DAY**

90

Elliot is rifling through William's things on his desk. He
finds the USB drive he's been looking for. Elliot takes it
and places it into his BlackBerry.

91 **INT. ONLINE ROOM. DAY**

91

In an online room, the contents of the USB begin to fill
the walls around Elliot.

There are hundreds of photographs of teenagers and adults.
Elliot tries to focus but the numbers are overwhelming. His
attention flits from one image to another - absorbing
glimpses of violence, possibly death. It's appalling
material.

 WILLIAM (V.O.)
What are you doing?!

92 **INT. WILLIAM'S HOUSE/WILLIAM'S BEDROOM. DAY**

92

Elliot turns and sees William standing at the door.

Elliot takes the USB out of his BlackBerry.

ELLIOT
What the fuck is this?

WILLIAM
Research.

A slight pause.

ELLIOT
Aren't you over this?!

WILLIAM
Am I over this, Elliot?! What the fuck do you think?!

ELLIOT
(screams) We've given you everything...!!

William lunges and grabs the USB from him.

WILLIAM
ARE YOU FINISHED! GET THE FUCK OUT!

William smashes Elliot on the side of the head.

WILLIAM (CONT'D)
WHO THE FUCK ARE YOU?!

Terrified, Elliot backs away as William loses it.

WILLIAM (CONT'D)
GET OUT! OUT! OUT! OUT!

William slams the door shut after Elliot.

93 **INT. WILLIAM'S HOUSE/LANDING. DAY**

93

Elliot listens to William thrash his bedroom inside. He's screaming like a crazed animal.

94 **INT. WILLIAM'S HOUSE/LANDING. NIGHT**

94

It's silent from inside William's bedroom. William's father Paul is pounding on the door.

PAUL
(shouting) William open up! Don't do this!

GRACE
(crying) William please! Please sweetheart!

ELLIOT
Get out of the way!

Elliot crashes into the door trying to open it.

95 **INT. WILLIAM'S HOUSE/WILLIAM'S BEDROOM. NIGHT**

95

His room has been completely wrecked.

William sits calmly at his desk slowly tracing the penknife over his hand towards his wrist as his family try desperately to break down the door.

The penknife brushes over his scars and we're close in on William.

He moves the knife away from his wrist. He flinches momentarily. From the trickle of blood, he must have cut deeply into the back of his arm.

His laptop suddenly flashes on.

96 **INT. ULTIMO QUARTO. NIGHT**

96

The 14 year old boy sits slumped in his seat dead with an empty container of pills in his hand.

The other older teenage boys are jumping around triumphantly.

William stands in the corner watching the boys celebrating.

Their bullying has finally brought about the boy's suicide.

William too wants that complete release, that excitement, that power.

Suddenly the door crashes open and 5 MEN, in white shirts and ties, throw themselves at the boys. OTHER MEN enter with sledgehammers and begin to demolish the room.

William walks fast through the fight and towards the exit.

97 **INT. WILLIAM'S HOUSE/WILLIAM'S BEDROOM. NIGHT**

97

William looks at the face of Jim on the Lego figure.

The door crashes into his room.

William turns from his desk and faces his family as they walk inside. He smiles as they look at the devastation.

98 **INT. WILLIAM'S HOUSE/WILLIAM'S BEDROOM. NIGHT/LATER**

98

William sits on his bed with his mother sitting beside him.

He's watching his father and Elliot remove his laptop and any external hard drives he has.

He hands his mother his beloved PocketSurfer.

GRACE
I need to know you're not going
to hurt yourself.

A pause.

WILLIAM
They were only photographs. I'm
over all that now.

99 **INT. WILLIAM'S HOUSE/WILLIAM'S BEDROOM. NIGHT/LATER** 99

The door closes and William is alone. He goes to his bed
fast and from underneath he takes out a small sports bag.
He zips it open and takes out his spare PocketSurfer.
Inside the bag he has 4 other external hard drives (his
back-ups).

100 **INT. CORRIDOR/ULTIMO QUARTO/CHELSEA TEENS!. NIGHT** 100

William stands looking at the demolished room. He sees the
empty container of pills on the floor. It's a disturbing
scene and one that fills him with excitement.

JIM (O.S.)
I need to tell you all something.

William turns and sees Jim standing inside 'Chelsea
Teens!'.

WILLIAM
(*smiling*) Let me get everyone
together.

William walks into the room.

JIM
Thanks for your patience,
William. You've been really good
to me.

WILLIAM
What can I say...

William throws an arm around Jim. He makes his hand into
the shape of a gun and presses it hard against Jim's head.

WILLIAM (CONT'D)
I'm a good person.

He 'fires the gun'. Of course Jim doesn't see this and just
smiles a little.

101 **INT. CHELSEA TEENS!. NIGHT** 101

The 5 are back together. All eyes on Jim. He seems
exhausted, beaten.

WILLIAM
(quietly) Speak, Jim. We're all
here now.

Eva can't take her eyes off William. She's smitten.

A long pause. Then,

JIM
I'm 7 years old.... and emmm...
and my mum's going away for the
weekend... a break or something.

William sits back and listens intently to what Jim has to
say. There's a greater intensity to William now.

JIM (CONT'D)
My dad's staying behind to look
after me. And we're sitting at
the kitchen table looking at each
other. So he asks me, what do I
want to do. Straight away I say I
want to put on my cowboy costume
and go and see the penguins in
the Zoo.

102 **INT. BUS. MORNING** 102

A sudden image of the 7 YEAR OLD JIM in cowboy costume
seated next to his dad on the bus.

103 **INT. CHELSEA TEENS!. NIGHT** 103

JIM
So we get the bus to the Zoo and
we have this talk about when I
was born and what a sick baby I
was. That everyone was worried.
That he was worried. That he was
so happy when I got better and
him and mum could take me home.

104 **EXT. STREET. MORNING** 104

Jim's father's hand closes around Jim's hand.

105 **INT. CHELSEA TEENS!. NIGHT** 105

JIM
We're in the Zoo and I go
straight to the penguins.
Standing in my cowboy costume...
looking at the penguins... having
such a great conversation with my
dad on the bus... it was a
perfect childhood day.

106 **EXT. ZOO. DAY**

106

Jim's father picks Jim up and holds him tightly. We stay only on Jim's expression as his father gently kisses his cheek and places him back down.

JIM (V.O.)
He lets go of my hand and says
he'll be back. And he goes.

He lets his hand go.

107 **INT. CHELSEA TEENS!. NIGHT**

107

JIM
He's gone.

William listens.

JIM (CONT'D)
I'm happy looking at the penguins but it's over an hour since he's left and so I go to look for him. I'm walking about the Zoo and I'm not worried yet. I don't talk to anyone. I go to the bus stop we got off at earlier. I get on the bus and tell the driver my address. He asks where my parents are and I say that they're at home waiting for me.

108 **INT. BUS. DAY**

108

The 7 year old Jim sits alone in a seat.

109 **INT. CHELSEA TEENS!. NIGHT**

109

JIM
After a while we end up at the end of our street and the driver says, "So long, cowboy". (*slight pause*) I get the key from under the mat and I go inside. And I'm alone there. It being Saturday night I have a bath and get into my pyjamas because my dad would have liked that. It's getting dark outside and I start to worry. I get my quilt and take it into the bathroom and lock the door and it feels safer with the door locked.

110 **EXT. ZOO. DAY**

110

Again the image of Jim's father picking Jim up and holding him tightly. Again staying on Jim's face showing his love for his father.

111 **INT. CHELSEA TEENS!. NIGHT**

111

JIM
And he's not coming back. He's
never coming back.

William's expression hardens.

112 **INT. JIM'S HOUSE/SITTING ROOM. NIGHT**

112

Rosie sits on the couch looking at television. Jim sits in the armchair with his laptop on his lap.

She winks at him and he smiles back. He looks down at his laptop.

113 **INT. CHELSEA TEENS!. NIGHT/LATER**

113

Emily and Mo have left. Eva stands at the door half listening to Jim and William. It's William she's waiting for.

WILLIAM
You've been abandoned by both
your parents. Never forget that.

A pause.

JIM
I don't know what it is but I'm
feeling better.

William's tense suddenly.

JIM (CONT'D)
Perhaps just sharing that
story...

WILLIAM
This is serious, Jim, don't lie
to yourself.

JIM
I'm not.

WILLIAM
I can't allow you to think like
that! You're not getting better.

JIM
Don't say that...

WILLIAM
You want me to say you'll be
happy in 2 weeks time?!

JIM
I need some hope, William! I need
to stay positive...!

WILLIAM
Stay in the fucking moment! You
feel down, panicked... you stay
there! Know what you're dealing
with first!

EVA
(to William) Are we going or
what!?

William fires her a look. He turns back to Jim.

WILLIAM
(softer) Look you need to talk to
people who are going through the
same thing as you are. There's
this room I know called Dorfli
Place. I can get you in there. It
will help. It helped me.

JIM
Okay.

A slight pause.

WILLIAM
Look we're still good friends,
right?

JIM
I really hope so.

WILLIAM
We'll have our disagreements but
I'm not leaving you, Jim. I never
would. You're stuck with me.

Genuinely touched and Jim's eyes suddenly fill with tears.

WILLIAM (CONT'D)
Get some sleep, come on.

Jim vanishes. William walks towards Eva.

WILLIAM (CONT'D)
He drains the FUCKING life out of
you! Fuck him!

EVA
I don't know why you bother.

She opens the door for him.

114 **INT. EVA'S MYSPACE. NIGHT/CONTINUOUS**

114

William and Eva enter her room.

 WILLIAM
I need to take you to this room.
The whinging that goes on in
there... these kids... you want
to annihilate the lot of them...!

 EVA
Can we talk about something else?

They collapse into the same armchair.

 WILLIAM
Of course we can.

Eva hesitates but then goes for it.

 EVA
Have you been flirting with me?

William smiles.

 WILLIAM
I have to rescue you from those
appalling toffs you call friends.

It's a sweet answer.

 EVA
So are we boyfriend/girlfriend?

 WILLIAM
Well after I've fucked up Jim I
think it might be safe to bring
it to the next stage.

 EVA
(*fake astonishment*) An actual
physical encounter?

 WILLIAM
Best not to rush these things.
Difficult to know who you can
trust.

 EVA
Cheeky fucker!

William tickles her. She yelps.

115 **INT. JIM'S HOUSE/JIM'S BEDROOM. NIGHT**

115

Jim lies down in bed and covers himself with the quilt.

Under the quilt he closes his eyes and tries to sleep.

116 **EXT. EMILY'S HOUSE. MORNING** 116

The next morning and EMILY'S FATHER is trying to scrape the red paint off their front door.

117 **INT. EMILY'S HOUSE. LIVING ROOM. MORNING** 117

Emily (increasingly dressing like Eva) stands in their colourless living room looking out on their small garden and their new wooden pagoda.

Emily's mother walks up behind and puts her arms around Emily. It's a surprising show of affection and they both seem very uncomfortable with the intimacy.

 EMILY
 (*playing frightened*) Who's doing
 this, Mum?

 EMILY'S MOTHER
 We just have to stick together,
 that's all.

This is good. Emily touches her mother's hands and smiles.

118 **INT. GYMNASTIC HALL. MORNING** 118

Keisha rehearses her floor routine to "My Name is Tallulah".

Mo and Si sit watching.

There's no escaping it. Mo is totally in love with Keisha. It's killing him. He needs to tell Si right now.

119 **EXT. STREET. MORNING** 119

Keisha sits on a bus. The bus pulls away. Mo turns to Si.

 SI
 What do you want to do?

 MO
 Whatever.

Si starts walking and Mo follows.

 SI
 Get a dvd out maybe?

 MO
 Yeah.

 SI
 A Kate Winslet one. I love that
 bitch.

Mo gathers his thoughts.

MO
I need to talk to you about
something.

SI
Sounds draining. Make it short.

A slight pause.

MO
You know when you were asking
whether there was a ahh... a
girl...

SI
You're gay!

MO
No! There is a girl.

SI
Who is she?! Come on! Tell me!
Who is it?!

MO
Keisha.

Si stops walking.

MO (CONT'D)
Keisha, your sister.

SI
You're joking!

MO
I'm not!

SI
She's 11!

MO
I know.

SI
You're lying!

MO
I'm not.

SI
Have you touched her?!

MO
No!

SI
But you were going to touch her?!

MO
I wanted to talk to you first.

SI
I'm not her pimp, Mo! There's
nothing to talk about! She's an
11 year old girl!

MO
She's intellectually mature!
She's got an IQ of 135...

SI
So what YOU FUCKING PAEDO?!

MO
Can we talk about this without
getting angry!? I haven't done
anything! The heart can't be
controlled, Si!

SI
"The heart can't be controlled"!
What sort of GAY FUCKING SHIT...!

Si suddenly smashes him in the face. The 2 boys end up
scrappily fighting on the ground like 2 dogs.

120 **INT. JIM'S HOUSE. JIM'S BEDROOM. MORNING**

120

Jim lies on his bed looking pale and gaunt. His mother
kisses him on the cheek.

ROSIE
You want me to call the doctor?

JIM
I'll be fine.

She stands.

ROSIE
You ring me later, okay sweet?

He nods. She turns and leaves.

ROSIE (CONT'D)
Love you.

She closes the bedroom door shut.

121 **VIDEO**

121

The video again of the 7 year old Jim painting on the
kitchen table with his father sitting beside him. His
father looks up to the camera and smiles.

There's something in his father's expression, his eyes are
dark and dull, he looks broken.

122 **INT. CHELSEA TEENS!/CORRIDOR. DAY**

122

Jim sits opposite a screen showing the video of his dad.
William is sitting beside him.

JIM
He was a good man.

WILLIAM
Yeah I'm sure he was.

William smiles to himself.

WILLIAM (CONT'D)
Maybe not a good father, though.
You think he killed himself?

A slight pause.

JIM
I think so.

A slight pause.

WILLIAM
Ever think about how he did it?

Jim bows his head. William looks at him.

WILLIAM (CONT'D)
So many ways to do it. (*slight
pause*) But he's free now. At
peace.

JIM
(*quiet*) Yeah.

123 **INT. EVA'S MYSPACE. DAY**

123

Eva, hungover, lies on the chez lounge with Charlotte
standing over her.

CHARLOTTE
It'll be fun!

EVA
Watching tennis?!

CHARLOTTE
Henry's dad's got a box. There's
a gang of us...

EVA
Another day with that type of
person and I'll shoot my head
off!

CHARLOTTE
I'm coming around!

EVA
Stay where you are!

CHARLOTTE
You're next door to me!

EVA
Don't you hate us?!

CHARLOTTE
What are you talking about?!

EVA
We are appalling bitches,
Charlotte!

CHARLOTTE
Shut up!

EVA
You know why you can't see that?!
'Cause you've got your head stuck
up your incredibly tight
privileged arse! We are horrible
fucking people!

A door bursts open and Ushi enters in tears.

USHI
Have you guys seen this?!

The walls begin to fill with the digitally altered and semi-pornographic images of Ushi.

CHARLOTTE
(*slowly*) Oh my God... what have
you been doing Ushi?

Ushi dramatically falls to her knees and sobs. Eva turns away and exits her room.

124 **INT. CORRIDOR. DAY**

124

Eva appears out of her room and walks down the corridor.

She stops and picks up a glass of wine from the floor.

She carries on walking down the corridor amongst crowds of people.

She turns into another corridor with significantly less people coming in and out of rooms.

The walls, carpet and ceiling of this corridor are dirtier.

The doors are unnamed or have had their names roughly painted over with red paint.

Eva looks at the people walking in and out of the rooms. They're harder looking.

We can identify INTERNET PORN ADDICTS, CRIMINALS,
PAEDOPHILES with SMALL CHILDREN.

Eva stops outside 'DORFLI PLACE'. The door is partly open.

William's standing inside holding the door for her. He's
been waiting for her.

WILLIAM
You're late. What were you doing?

A slight pause as Eva thinks.

EVA
Wiping out my past.

125 **INT. DORFLI PLACE. DAY**

125

Eva and William stand in the corner unseen.

A 17 year old girl (LAURA) sits opposite a 13 YEAR OLD BOY
embracing him and whispering into his ear.

William talks to Eva,

WILLIAM
You arrive here with some
insignificant problem and she'll
stew it into a nightmare.

EVA
Does she think she's helping?

WILLIAM
She's creating miserable ciphers,
she doesn't give a fuck.

EVA
This is wrong.

WILLIAM
What is?

EVA
You're only taking the piss out
of him...

WILLIAM
Of course I am...

EVA
Do people hurt themselves here?

WILLIAM
No! Jesus!

EVA
Seriously?

WILLIAM
 Fuck, it's just a bit of fun,
 that's all!

EVA
 Promise me...

CHARLOTTE (V.O.)
 Eva open the door! Eva!

EVA
 Oh shit.

Eva suddenly vanishes.

William's pissed off with her reaction.

126 **INT. EVA'S HOUSE. EVA'S BEDROOM. DAY** 126

Eva turns away from her desk and computer and looks towards her door.

CHARLOTTE (O.S.)
 This is stupid. We've been
 friends all our lives. Why are
 you treating me like this?

Eva sits staring at the closed door holding her glass of wine.

CHARLOTTE (CONT'D)
 Eva?

Eva drinks back her wine.

127 **INT. DORFLI PLACE. DAY** 127

William stands in the room looking at a screen. It shows the 13 year old boy in his bedroom climbing up onto his desk and pulling the belt from his jeans.

Laura sits hopelessly crying a little.

William films the screen.

128 **INT. WILLIAM'S HOUSE/LANDING. DAY** 128

Grace stands outside looking at William's closed bedroom door. She should enter and try and make contact but today she can't take the continuing rejection. She turns away.

129 **INT. WILLIAM'S HOUSE/WILLIAM'S BEDROOM. DAY** 129

William places the USB drive into his desk and connects it to his computer.

130 **INT. CHELSEA TEENS!. DAY**

130

Jim sits alone in the room looking at the screen.

The video image of his father is being obliterated by photographs from William's collection of disturbing images and this new video image of the 13 year old boy standing on his bedroom desk - the belt is now in his hands.

It takes his breath away.

131 **INT. CHELSEA TEENS!. NIGHT**

131

The 5 sit around. Mo is bashed and bruised from his fight with Si.

MO
(*shaken*) I know it's not as serious as Jim's problems. But I've lost my best friend in the world.

William's just about suppressing a laugh. The 2 girls are astounded by Mo's confession.

MO (CONT'D)
It was just a silly infatuation with Keisha. It wouldn't have come to anything physical.

EVA
(*a little drunk*) An 11 year old girl in a leotard straddling a 4 inch beam ... difficult to know where your fingers might have ended up.

Emily laughs. She loves Eva.

WILLIAM
Can we focus on Jim now? You've got a Jim related question, Mo.

MO
I have?

WILLIAM
The one we discussed.

MO
Yeah I was hoping Jim could explain what the withdrawal from medication feels like. It would make for a better understanding if we knew what he was actually feeling.

WILLIAM
A very good point. Well Jim?

Jim thinks for a moment.

JIM
Today I think I might be
breaking. (*his eyes fill with
tears*) Really feels like I'm
falling apart...

MO
We're certain he shouldn't tell
his mother...?

WILLIAM
(*sharp*) No!

EMILY
And did you say you once had a
girlfriend...?

WILLIAM
Fuck it, Emily...!

EMILY
I just wanted to know if Jim had
anyone close to him...

WILLIAM
Of course he'd love a girlfriend
but that can't happen!

EVA
All you're asked to do is imagine
that others can be different from
you, you silly cow!

EMILY
You have no idea what I'm like!

EVA
I've seen your room!

WILLIAM
Stop...

EVA
Some lower middle class swot with
pushy parents! What's the worst
that's happened to you, genius!?

MO
Eva, shut up...

Unnoticed Jim gets up and walks towards a side door.

EVA
Scuffed your Chinos in Hyde
Park?! That night Daddy didn't
pick you up from Pizza Hut and
you had to get the bus home!

Jim stops at the door and looks back at them arguing.

EVA (CONT'D)
Or maybe when that pony you hired
that Summer had to be put down
'cause your big fat preppy arse
was buckling its back...

EMILY
I had anorexia, you know!

WILLIAM
(to Eva) Shut up!

Jim exits.

EVA
Weekend anorexia?! Had to shift a
few pounds?

William's furious. He wanted to control this conversation
properly but it's unraveling.

EVA (CONT'D)
Anorexia's a status symbol for
girls. You wear your 6 months
anorexia like a badge of honour.
You think it gives you an edge?...
It makes you a cliché! That's why
when someone talks to you about
their depression you can bat it
aside with that shit about... 'if
only you had a girlfriend you'd
be feeling a lot better.'

EMILY
Bitch...

William sees that Jim has gone.

EVA
It's that sort of Mary Poppins
bullshit that's ground you into a
social retard!

WILLIAM
STOP TALKING!

EVA
Jim doesn't need some ex-anorexic-
pushy-prefect whining little TV
Digest sound bites! Put simply...
SHUT THE FUCK UP EMILY!

Emily vanishes.

MO
Why would you want to do that...?

EVA
Oh piss off Mo you fucking fluff-
sniffer!!

Mo vanishes.

WILLIAM
(to Eva. Furious) What the fuck?!

132 **INT. EMILY'S HOUSE. STAIRS/HALL/SITTING ROOM. NIGHT** 132

Devastated and Emily runs down the stairs.

She stops at the door into the sitting room and looks inside. Her parents are watching 'Midsomer Murders' on the television.

Emily turns quickly away from them.

133 **EXT. EMILY'S HOUSE. BACK GARDEN. NIGHT** 133

Emily throws back the cover off their barbecue.

She grabs a bottle of lighting fluid and the electric lighter.

She walks to their new pagoda and squirts the fluid all over it.

She holds the electric lighter like a handgun and presses the trigger.

The pagoda goes up in flames.

134 **INT. CORRIDOR. NIGHT** 134

William walks Eva fast down the corridor.

WILLIAM
Get Emily back on side! The 4 of
us are the only stable thing in
Jim's life.

EVA
So what!?

WILLIAM
So that's important to me, Eva!
Don't fuck this up!

Eva stops. She watches William walk on and 'flicks him the finger'.

She turns and faces the door into her Myspace.

135 **INT. EVA'S MYSPACE/CORRIDOR. NIGHT** 135

Eva stands by the open door looking into her room.

It's completely silent and empty. For the very first time she has no one there. She's alone.

136

INT. DORFLI PLACE. NIGHT

136

Jim sits opposite Laura. She's a New Yorker.

LAURA

I know the patterns of what may happen. I advise as best I can.

William quietly enters.

JIM

But why is the room hidden?

LAURA

Some kids arrive at a decision where they feel they can't escape their depression. It's a safe room to commit suicide.

Her nonchalant tone is so disturbing.

LAURA (CONT'D)

Have you had suicidal feelings lately?

William concentrates.

JIM

(*quiet*) Yes.

LAURA

So what keeps you living?

Disgusted with himself,

JIM

I'm afraid of doing it.

137

INT. RUSSIAN GIRL GYMNASTS. NIGHT

137

Ten GIRLS in leotards do various gymnastic moves around Mo as he films them with a camera.

Mo turns and sees William standing there.

WILLIAM

He really needs your help, Mo. Will you come back to the room?

A pause.

MO

Eva's dangerous.

WILLIAM

I don't want you to worry about Eva. Let me control her. (*slight pause*) He needs to be rescued.

138 **INT. CORRIDOR. NIGHT**

138

Emily's crying. She staggers along the empty corridor and enters her Myspace.

139 **INT. EMILY'S MYSPACE. NIGHT**

139

Emily's face is the picture of astonishment.

Her room has been completely transformed and given the full Eva treatment.

On the back wall the words, "I'M TRULY SORRY!", light up in light bulbs.

Eva's sitting in a comfy armchair looking contrite.

EVA

Truth is you're a nicer person than me. And Jim really needs your help, Emily. (*slight pause*) I'm sorry.

140 **INT. CHELSEA TEENS!. NIGHT**

140

The 5 are back together. William's on top of things.

WILLIAM

Let's try a new way to make Jim better, okay. (*slight pause*) We need to document his life. There maybe something in the small detail that we can untap. So let's listen to Jim from ages 1 to 14 and on the basis of information gathered begin to make a prognosis.

MO

And then what?

WILLIAM

Eva.

EVA

Make a Life Plan. Sketch out new beginnings.

EMILY

Well that's good!

WILLIAM

That's all Eva's idea!

MO

That sounds great, Eva. Well Jim?

A slight pause. Jim visibly more gaunt and tired.

JIM

Okay.

WILLIAM

It's a life laundry thing. We could all do with a clearer direction.

MO

Yeah I'll be next!

WILLIAM

The interviewing should begin immediately. I've time-tabled one on one sessions between each of us and Jim to last over the weekend.

MO

Cool.

WILLIAM

A working weekend may seem like an inconvenience...

EMILY

No it's fine!

WILLIAM

Next week we'll find the best way to show our findings.

MO

Sounds really good.

EMILY

Isn't this wonderful? This is wonderful!

Jim seems barely there.

WILLIAM

Let's do it then!

141

INT. EVA'S MYSPACE. NIGHT

141

The room is empty but for Eva and William.

WILLIAM

We cook him for a few days, let him wallow in his misery and he'll fall apart.

EVA

And that's all you're trying to do, right?

142 **INT. CORRIDOR. DAY**

142

The corridor's empty. Jim stands outside Dorfli Place.

 WILLIAM (V.O.)
Of course.

 EVA
But why?

Jim whispers the password into the intercom. The door clicks open.

143 **INT. EVA'S MYSPACE. NIGHT/CONTINUOUS**

143

 WILLIAM
He just reminds me of a boy I
used to know. This lonely,
nothing of a boy. And I really
hate that memory.

Eva is more unsure with what exactly William is up to. He can sense this. He takes her hand.

 WILLIAM (CONT'D)
Where are you now?

 EVA
In my bedroom.

 WILLIAM
You're lonely, aren't you?

He kisses her cheek.

 EVA
Yeah. (*slight pause*) And you?

 WILLIAM
A little.

 EVA
Are you a happy person, William?

 WILLIAM
I'm not a happy person at all.

Eva, just glad to have someone close, folds into him.

 WILLIAM (CONT'D)
But right now... right at this
moment with you... I've never
been happier.

He kisses her on the lips. He's controlling her perfectly.

144 **INT. CORRIDOR. NIGHT**

144

William walks down the corridor.

It's a busy night and the corridor is buzzing with all life. William suddenly stops.

In the middle of the corridor he closes his eyes and feels the people passing him.

He's so at home here.

WILLIAM
Jim?

145 **INT. JIM'S BEDROOM. NIGHT** 145

Jim sits hunched over his desk sleep deprived and ashen.

WILLIAM (V.O.)
Are you ready for your therapy?

Jim stares at his computer screen.

JIM
Yes, William.

146 **TITLE** 146

THE STORY OF A SAD LONELY BOY

Sound of applause.

The Champs play their hit, "Tiquila", throughout the below.

147 **A MIXED LEGO AND LIVE ACTION ANIMATED FILM** 147

A LITTLE LEGO BOY sits either side of his mother (a cut out of MYRA HINDLEY) and his father (a cut out of CHARLES MANSON). They pose for a family photograph.

William narrates and does all the voices.

WILLIAM (V.O.)
Little boy born to working-class
parents with his mother having
notions above her status. Hence
the extra curriculum activities.

Camera flash.

HARD CUT:

The Lego boy is seen in various sporty costumes.

WILLIAM (V.O. CONT'D)
The rugby, the fencing, the
archery, the horse riding.

HARD CUT:

The Lego boy, dressed in hunting gear and sitting on a horse, rides into a street scene from THIS SPORTING LIFE (1963).

NORTHERN WORKING CLASS CHILDREN point and laugh at him.

WILLIAM (V.O. CONT'D) (CONT'D)
By the age of 4 and he realises
that the children on his street
laugh at his family for their
aggressive social climbing.

NORTHERN WORKING CLASS BOY
(*dubbed*) Ponce!

The horse cries.

The Lego boy starts shaking violently.

WILLIAM (V.O.)
His first feelings of anxiety
when he understands that he is
living with a family hated by
everyone and that he is one of
them.

HARD CUT:

The Lego boy walks into a suburban living room and into an adult movie.

WILLIAM (V.O.) (CONT'D)
He decides to stay indoors,
praying for a sibling to play
with.

He prays as 'his parents' have sex on the couch.

WILLIAM (V.O.) (CONT'D)
But a fruitless year of shooting
blanks and punctual periods and
his father is plunged further
into his unipolar depression.

CHARLES MANSON (JIM'S FATHER)
DAMN SPERM!

Manson grabs a gun with Serotonin written on the side.

He shoots pills into his open mouth.

He collapses into a catatonic state. A little drool
trickles from his mouth.

HARD CUT:

The Lego boy is dressed as a cowboy superimposed on top of
SYNCHRONISED SWIMMING PENGUINS.

WILLIAM (V.O.)
 One terrible day, his father
 leaves him in the Zoo... leaving
 his family in the crap.

Manson is fired up from the pool obliterating the Lego boy
 and all the penguins.

CHARLES MANSON(JIM'S FATHER)
 I'M OUTTA HERE, BOY! I'M CRAZY!

HARD CUT:

An altered video of Myra Hindley filling a car with petrol.

WILLIAM (V.O.)
 His mother finds work in a petrol
 station, ending all her dreams of
 the posh life...

She puts the pump into her mouth and guzzles back the
 petrol and promptly goes up in flames.

HARD CUT:

The Lego boy stares at a picture of Charles Manson and
 cries.

WILLIAM (V.O.) (CONT'D)
 On the day of the first
 anniversary of his father's
 disappearance ... the boy takes
 his very first Valium.

The boy pops a pill and his eyes become actual saucers.

WILLIAM (V.O.) (CONT'D)
 He is aged 8.

HARD CUT:

Myra Hindley is dressed in a snappy suit smoking a cigar.

WILLIAM (CONT'D)
 The gin-soaked-petrol-pump-
 attendant gets lucky and hits the
 big time of promotions and
 publicity. Her first client? Her
 12 year old pathetic son!

MYRA HINDLEY
 What you need, sonny, are these
 little beauties! Just like your
 miserable old daddy!

She holds the gun with Serotonin written on the side.

She sits in one armchair and the Lego boy sits in another
 armchair. She shoots pills into his open mouth.

WILLIAM (V.O.)
 He's calling out for love and
 understanding... but to be only
 met by medication.

The Lego boy lies in his bed catatonic. Drool pours from
 his mouth.

WILLIAM (CONT'D)
 His family life brimming with
 self satisfaction... his corner
 of the house, ignored. And how
 would it be to take his own
 life... to crush that selfish
 bitch of a mother?!

HARD CUT:

The Lego boy jumps out of bed and races over to a computer.

WILLIAM (CONT'D)
 Like every other miserable fucker
 on the planet he finds salvation
 in the World Wide Web!

A head bursts out of the computer. Like the Myra Hindley
 and Charles Manson characters, it's a Monty Python-like cut
 out figure of CHO SEUNG HUI, the Virginia Tech mass
 murderer.

CHO SEUNG HUI
 (*dubbed*) I'm gonna do it, man! GO
 USA! YEAH! YEAH!

The Lego boy starts shooting more Serotonin into his mouth.

WILLIAM (V.O.)
 Like others in the suicide
 club... he reaches a moment of
 clarity.

LITTLE LEGO BOY
 Maybe I should kill myself?
 (*whimpering*) Why did you go,
 Daddy? Why Daddy? Why Daddy? Why?

The light closes in around him until he disappears.

148 INT. CHELSEA TEENS!. NIGHT

148

William stands by the screen bracing himself for their
 reaction.

Eva, Mo, Emily and Jim are stunned into silence.

WILLIAM
 To see it condensed like that is
 always going to be difficult.

EMILY

I thought you were just going to present our notes.

WILLIAM

We didn't say how.

Eva looks at the broken Jim.

EVA

But this Life Plan, this direction...?

WILLIAM

A statement's clearer. Jim's got to turn his depression into an act with some sort of expression.

EVA

I can see what you're doing...

WILLIAM

Only myself and Jim have any appreciation of what's going on! You have no idea what I'm doing! The film was about Jim purging... about killing his past...!

EMILY

That was so cruel...

WILLIAM

It's a well documented psychotherapy, Emily. It works.

MO

And what makes you the expert?!

WILLIAM

Fuck off!

MO

What do you know about depression!?

WILLIAM

What do I know?!

MO

It's like you've written the book on mental illness...

WILLIAM

(snaps) What the fuck do I know?! My mother killed herself, Mo!

Mo's silenced. Jim lowers his head.

A pause. William gathers himself.

WILLIAM (CONT'D)
 She was just like Jim and his
 dad. We lived with it for the
 last 2 years. So you all want to
 know about my credentials? I know
 how depression lives in a family.
 I know how devastating it is.

A pause. Everyone silenced. Eva knows he's lying.

Then,

JIM
(quietly and focused) I imagine
 my mother coming into my room and
 finding me...lying there... I'm
 not to blame for dad leaving us.
 So why did she put me on those
 pills? Because she wanted me out
 of her life. That's really it,
 right?

Emily's eyes fill with tears. She's scared.

JIM (CONT'D)
(with venom) I hate them so much.

149 INT. JIM'S BEDROOM. NIGHT

149

Jim is pulling all the furniture in his room over to the
 door. He's barricading himself in.

150 INT. CHELSEA TEENS!. NIGHT

150

Emily, Mo and Jim have gone.

Eva stands staring at William seeing him for what he is.

WILLIAM
 It's time to meet him.

A slight pause.

EVA
 You're trying to kill him, right?

A pause. William sighs. Their relationship now finished, he
 corrects her.

WILLIAM
 Assist his suicide.... That's a
 different thing entirely.

EVA
 And you've got us all mixed up in
 this. That's why we're still
 here... why you've been friends
 with me.

WILLIAM
 You didn't think I cared about
 your little identity crisis?
 You've got such a difficult
 fucking life, right Eva?

A pause. He steps in close.

WILLIAM (CONT'D)
 Trying to figure out a way of
 stopping this?

EVA
(terrified) There are people I
 could call.

WILLIAM
 There's no need to. Not when
 they're calling on you.

151 **INT. CORRIDOR/EVA'S MYSPACE. NIGHT** 151

Eva stands in the corridor looking into her room. Security men demolish the room with sledgehammers.

Ushi is standing in the room supervising them. She turns and looks at Eva.

2 SECURITY MEN leave the room fast.

Eva races down the corridor pursued by the men.

152 **INT. EVA'S BEDROOM. NIGHT** 152

Eva gets up fast from her desk and goes to her bedroom window.

Ushi and her FATHER and 2 POLICE OFFICERS are walking towards her front door.

153 **INT/EXT. EVA'S HOUSE. STAIRS HALL/KITCHEN/BACK GARDEN. NIGHT** 153

Eva runs down the stairs and through the hallway as the front door is opened.

HER FATHER'S VOICE (O.S.)
 Eva, come back here!

She races through the kitchen out into the back garden.

154 **INT. CHARLOTTE'S HOUSE. KITCHEN/HALL. NIGHT** 154

Charlotte stands in the kitchen as the back door crashes open. It's Eva.

EVA
You've got to help...

CHARLOTTE
What the fuck!?

EVA
I'm in trouble, Charlotte! Please
you have to....!

CHARLOTTE
You think I give a shit?! Get out
of my life, bitch!

Eva runs towards the hallway and out her front door.

CHARLOTTE (O.S. CONT'D)
Get out!

155 **EXT. STREET. NIGHT**

155

Eva runs fast down the street away from her house, checking
over her shoulder that she's not being followed.

156 **INT. EMILY'S MYSPACE. NIGHT**

156

Emily and Mo are freaked out.

MO
I'm sure I remember him
mentioning his mother once...
like her being 'alive'.

EMILY
What?!

MO
It must be recorded somewhere.
But he's pushing Jim to hurt
himself, you can see it right?

EMILY
We need to call the police!

MO
He's got us wrapped up in this!
We'll sort it out ourselves.

EMILY
What Jim said about killing
himself...

MO
Let's try and meet him first
thing tomorrow.

EMILY
I've got to be up in 3 hours
time.

(MORE)

EMILY (CONT'D)
 My parents are terrified of
 what's happening around the
 house. They're sending me to my
 Gran's.

The 2 get up from their seats and go to exit the room.

EMILY (CONT'D)
 For all of 3 days we were a
 family... now it's all turned to
 crap.

157 **INT. CORRIDOR. NIGHT/CONTINUOUS**

157

Mo and Emily appear out of Emily's Myspace.

EMILY
 William's great big Master Plan
 to fix my life... the fucking
 SHIT!

Amongst the crowd and William watches the 2 of them walk
 down the corridor.

158 **INT. EMILY'S PARENTS' CAR. MORNING**

158

Emily hops into the back of the car. Her father's seated in
 front of her.

She slams the door shut.

159 **INT. JIM'S BEDROOM. MORNING**

159

In the darkened room Jim sits at his desk which is against
 the door covered in 'room debris'.

There's a quiet knock at the door.

160 **INT. JIM'S HOUSE/LANDING. MORNING**

160

Rosie stands ready for work.

ROSIE
 Jim can you open the door?

161 **INT. CHELSEA TEENS!. MORNING**

161

William looks at Jim who sits.

ROSIE (V.O.)
 I'm worried, come on. Are you
 okay?

JIM
 (answering her) I'm fine. Just
 go.

Jim looks up at William.

WILLIAM
I've got something to give you.
You choose where to meet.

162 **INT. JIM'S HOUSE/LANDING. MORNING** 162

Rosie needs to get to work. Though anxious, she turns and leaves.

163 **INT. ONLINE ROOM. MORNING** 163

Mo stands in the room staring at a screen and replaying a scene of the 5 of them (having their very first conversation) together.

WILLIAM
Hate's a big word. I don't hate anything.

EVA
There must be something you have issues with? Something that irritates the fuck out of you....

WILLIAM
Children's authors.

The scene stops. Mo replays another scene with himself and William.

WILLIAM (CONT'D)
It depends on the age of the girl.

MO
11.

WILLIAM
Are we talking about you?

MO
Maybe.

164 **INT. WILLIAM'S HOUSE. WILLIAM'S BEDROOM/LANDING. MORNING** 164

William walks out of his bedroom holding his PocketSurfer.

165 **INT. CORRIDOR. MORNING** 165

William enters 'Chelsea Teens!'.

166 **INT. ONLINE ROOM. MORNING** 166

Mo replays another scene (one we haven't seen before) with himself and William talking.

MO
Older women though... Jesus,
William...

WILLIAM
They're just like girls, though.
Self-obsessed, insecure... look
at your own mother, right?

MO
Yeah I suppose...

WILLIAM
Yeah my mother's a spoilt bitch,
I swear.

Mo freezes the scene. He's found what he's been looking for.

167 **INT. CORRIDOR. MORNING** 167

Mo walks fast down the corridor towards 'Chelsea Teens!'.

168 **INT. WILLIAM'S HOUSE. KITCHEN. MORNING** 168

William enters the kitchen where Grace is making coffee.
Turning to him,

GRACE
Hey.

William ignores her and goes to get a drink from the fridge.

169 **INT. CORRIDOR. MORNING** 169

Mo enters 'Chelsea Teens!'

170 **INT. WILLIAM'S HOUSE. KITCHEN. MORNING** 170

William's PocketSurfer suddenly beeps an alarm in his pocket. Grace hears it.

171 **INT. CHELSEA TEENS!. MORNING** 171

Mo enters the room and Jim is seated there alone.

Jim looks back at a screen showing the video of the Japanese girl standing before a hung rope in her bedroom.

172 **INT. WILLIAM'S HOUSE. KITCHEN. MORNING**

172

GRACE
(*furious*) Do you have a phone!?
What we said William!

William takes a carton of juice.

GRACE (CONT'D)
Give me the phone, William!

He barges right past her and out of the kitchen.

173 **INT. CHELSEA TEENS!. MORNING**

173

Mo stands looking at the video of the Japanese girl.

MO
Fuck it! Stop this please, Jim!

Jim turns to him, his eyes full of tears. He looks terrified.

MO (CONT'D)
This isn't what you want, it
can't be! William's been lying to
you, to all of us! What he said
about his mother... she never
killed herself.

JIM
(*quiet*) What?

The video of the Japanese girl on the screen is replaced by the recorded scene with Mo and William.

Mo plays it for Jim.

WILLIAM
They're just like girls, though.
Self-obsessed, insecure... look
at your own mother, right?

MO
Yeah I suppose...

WILLIAM
Yeah my mother's a spoilt bitch,
I swear.

The recorded scene disappears from the screen.

MO
I don't know why he's doing it
but William wants you dead, I can
see it.

Jim slowly turns and looks at him. His broken demeanour becoming stern and focused.

JIM
 You think I'll take advice from a wannabe-paedophile, Mo? If you had any conscience you'd take a gun to your own sick head.

Mo is thrown but replies with something.

MO
 I'm here to help you, Jim...

Jim continues but we're hearing William's voice coming from his mouth.

JIM (WILLIAM'S VOICE)
 You better pray that when William is finished with me he has the energy and dedication to annihilate a dick like you.

Blood drains from Mo's face.

MO
(quietly) It's you, right?

Jim transforms into William.

WILLIAM
 You get in my way and I'll make your life a fucking hell.

A slight pause.

MO
 I'm going to have to do something.

WILLIAM
 Like what?

MO
 Find Jim... tell him what's really happening.

WILLIAM
 But you're not going to be able to do that.

MO
 Why not?

WILLIAM
 Because I'm in your system and I'll fuck it up...

Mo turns and walks fast towards one of the side doors.

William follows. Mo exits.

- 174 **INT. RUSSIAN GYMNASTS GIRLS ROOM. MORNING** 174
- Mo walks through the room as girls leap around him.
He looks over his shoulder and sees William following.
The lights in the room begin to flicker violently.
Mo crashes through another door.
- 175 **INT. TABLE TENNIS ONLINE GAMES ROOM. MORNING** 175
- A room full of CHINESE BOYS playing table tennis.
As Mo and William run through them the walls begin to shake.
Mo bursts through to another room.
- 176 **INT. SIMPLE KID'S ROOM. MORNING** 176
- Simple Kid stands in the room performing "Mommy 'n' Daddy" from his album '2'.
As Mo and William pass him the walls in his room begin to split.
- 177 **SHORT SEQUENCE. INT. UNSEEN ONLINE ROOMS. MORNING** 177
- Mo is running fast through a number of indecipherable rooms as walls shake and split, lights flicker on and off, doors slam open and close.
- 178 **INT. EMILY'S MYSPACE. MORNING** 178
- Emily stands opposite a mirror looking at herself back in her deck shoes. She's glad to be back in them.
Suddenly she hears a rumbling sound. She looks to a side door and watches it violently vibrate.
Suddenly Mo crashes through the door and she's up fast.
- MO
(panicked) Get out of here! Move quick!
- Emily and Mo run to the door that leads to the corridor.
- 179 **INT. CORRIDOR. MORNING** 179
- Emily and Mo race down the corridor.
- MO
We need to get to Jim....

The doors off the corridors are being sucked off their hinges as Mo and Emily pass them. Beyond the doors is just black vast space.

MO (CONT'D)
We have to meet up! Get back to the city!

EMILY
What's happening to my computer, Mo?!

MO
It's William!

Emily looks over her shoulder and sees William chasing them.

EMILY
HOLY FUCK!

MO
Where can we meet? I need your help!

The corridor's disintegrating around them.

EMILY
Victoria Station 2 o' clock...!

Mo grabs her hand and enters an open doorway.

180 **INT. GOOGLE SEARCH. MORNING**

180

Mo and Emily enter fast.

LARRY PAGE (founder of Google) sits behind a table with a plastic place name holder proclaiming, "GOOGLE". The room's violently shaking like it's about to explode.

LARRY PAGE
So how can I help?

The walls explode.

181 **INT. WILLIAM'S HOUSE. BATHROOM. MORNING**

181

William sits on the bath.

There's no one to stop him now. It's only him and Jim.

He looks up from his PocketSurfer as Grace pleads with him from the other side of the door.

GRACE (O.S.)
I've no time to deal with this, William. Not today. Come out, please.

182

INT. WILLIAM'S HOUSE. LIVING ROOM. MORNING

182

The house is hosting the book launch for William's mother's latest 'Elliot book'.

BEAUTIFUL PEOPLE sip Bucks Fizz and listen to her speech.

GRACE

This is the eighth and final book in the series. I started writing the stories to read to my boys and it just seems right to have it here in our home.

William stands in the corner looking at her.

GRACE (CONT'D)

I'd like to thank our friends for all your support... in the last year in particular.

William concentrates.

GRACE (CONT'D)

(*carefully*) My family means everything to me. I'm so proud of the 2 boys.

Elliot leads William up to stand beside their mother and father.

GRACE (CONT'D)

(*more emotional*) To have them healthy, to have them here with me today... it's a wonderful thing. They're completely embarrassed but still...

The crowd applaud. People are looking at William. They know all too well the family history.

William stands looking at his mother. He knows the courage it has taken for her to speak as she did.

He seems genuinely touched by her emotion.

He watches his father gently kiss her and Elliot embrace her. Instinctively he wants to reach out and be a part of his family, to fix things and make things right.

He quickly kisses his mother on the cheek.

She's taken aback and immediately hugs and kisses him.

William closes his eyes in the embrace and allows himself to disappear in her total love.

It's a huge moment for the whole family. A truly new beginning as the 4 stand reunited.

A YOUNG WOMAN is suddenly beside them.

YOUNG WOMAN
Can I introduce you to someone,
Grace?

William's mother looks to William for approval.

WILLIAM
I'm fine. Go.

She goes.

ELLIOT
(*whispers*) It means everything.
Thanks. Are we okay?

WILLIAM
I'm really sorry, Elliot.

A slight pause. Elliot's relieved/touched.

ELLIOT
Let me get you a drink.

Elliot goes off to get some Champagne.

William's PocketSurfer flashes in his jacket pocket. He
turns away from the room.

183 **INT. CHELSEA TEENS!. MORNING**

183

William stands in the corner looking at Jim sitting
exhausted with his head in his hands.

For the very first time William looks anxious, doubtful. He
should stop all this destruction. With his family's help he
can change.

184 **INT. WILLIAM'S HOUSE. LIVING ROOM. MORNING**

184

William places his PocketSurfer back in his jacket pocket.

He turns back into the room with people chatting away to
each other.

He's on edge. He would love to go and talk to someone but
he can't.

Across on the other side of the room he can see a Promo
running on a large television screen. It's showing images
of the 'Elliot books', mixed with 'behind the scenes'
informal photographs of Grace and her family over the 8
years.

He walks slowly towards the screen.

William concentrates as he watches the many family
photographs dissolve in and out of each other.

He's watching his 9 year old self age.

There's a family portrait of them all sitting together on the couch all in each other's arms but the 9 year old William is already distant, already apart.

Another photograph when William is 11 at the launch of the third Elliot book. He's slightly turned away from them, his eyes looking at the camera but giving nothing.

William at 14 now and a portrait of the family at a movie premiere and on the red carpet. His head bowed, his shoulders hunched and he's wanting to disappear, as his family beam all excited.

William stands staring at the screen as the photographs continue in a similar vain.

When seen individually William's behaviour is unreadable. But when the photographs are seen in sequence it's clear just how dislocated and set apart from the family he has always been.

William turns away from the screen agitated.

Immediately he senses that all eyes are on him. Around the room guests lean into each other and whisper all serious, all sombre.

They're talking about him.

His previous intense demeanour returns. The shutters are coming down fast.

As hard as he might try, he can never escape what he has become. He will always be the bad child, the damaged boy, the boy who shattered his family.

- | | | |
|-----|--|-----|
| 185 | INT. WILLIAM'S HOUSE/LANDING. MORNING | 185 |
| | William crashes into his bedroom with renewed purpose. | |
| 186 | INT. JIM'S BEDROOM. MORNING | 186 |
| | Jim checks his clock. It's 11am and time to leave. | |
| 187 | INT. WILLIAM'S HOUSE/WILLIAM'S BEDROOM. MORNING | 187 |
| | William grabs a large padded envelope, with already something bulky inside it, off his desk. | |
| 188 | INT. JIM'S BEDROOM. MORNING | 188 |
| | Jim pulls the desk away from the door to get outside. | |
| 189 | INT. WILLIAM'S HOUSE. STAIRS/HALL. MORNING | 189 |
| | William runs down the stairs with the padded envelope. | |

190 **EXT. WILLIAM'S HOUSE. MORNING** 190

William comes out of their vast Chelsea residency and finally out into the world.

191 **EXT. JIM'S HOUSE. MORNING** 191

Jim appears out of his terraced house his eyes hit with sunshine. He's placing his laptop in a back pack.

192 **EXT. STREET. MORNING** 192

William walks with purpose clutching the padded envelope.

193 **INT. VODAFONE SHOP. MORNING** 193

Eva speaks to a SALES ASSISTANT.

EVA

I need something that's fast.

She slaps her gold credit card down on the counter.

194 **EXT. KING'S ROAD. MORNING** 194

Head down and Jim walks fast towards the Tube Station.

He passes Eva who appears out of the shop looking down at a new BlackBerry.

195 **INT. CORRIDOR. DAY** 195

Eva walks fast down the empty online corridor.

196 **INT. OLYMPIA GYMNASTICS CLUB. LOCKER ROOM. MORNING** 196

Si stands beside Keisha who is dressed in her leotard. They're staring at Mo who stands out of breath.

MO

I need your help, Si.

As much as he would love to, Si just can't stay angry with Mo. They're best friends.

197 **INT. VICTORIA STATION. PLATFORM. DAY** 197

Emily walks fast along the platform. She looks onto the main concourse which is as usual swamped with PEOPLE.

198 INT. VICTORIA STATION. MAIN CONCOURSE. DAY

198

Mo glances up at the clock which shows 2.15.

SI
You really don't know what she
looks like?!

No! I said I didn't know!

SI
So what do you want to do!?

199 INT. VICTORIA STATION. MAIN CONCOURSE. DAY/LATER

199

Emily's standing in the crowd looking like she's given up finding Mo.

Suddenly she sees a large Costa Coffee blackboard being carried above people's heads with the words "EMILY THIS IS MO" written in chalk.

The crowds part and she sees a very embarrassed Mo. She smiles.

Hey. MO

EMILY
I thought you'd be skinnier.

MO
No, this is the weight I am.

EMILY
(*looking at Si*) Who's he?

MO
The computer geek.

200 INT. CORRIDOR. DAY

200

Eva swings into the corridor where Dorfli Place is.

SI (V.O.)
Once you're inside his system you
just follow trails. Go back to
his last correspondence.

Si, Emily and Mo are seen entering 'Chelsea Teens!'.

201 INT. CHELSEA TEENS!. DAY

201

Si, Mo and Emily watch the last online meeting with William and Jim on screen.

WILLIAM
I've got something to give you.
You choose where to meet.

JIM
Where my father left me.

202 **INT. TUBE STATION/ESCALATOR. DAY** 202

William walks down the escalator.

203 **EXT. SLOANE SQUARE TUBE STATION. DAY** 203

Si, Mo and Emily enter the station fast.

204 **INT. TUBE. DAY** 204

William sits on a seat with the padded envelope on his lap.

205 **INT. ZOO CAFE. DAY** 205

Jim sits in the cafe agitated and terrified.

LAURA (V.O.)
William tried to do it before.
He's surviving in his own way...
but he'll respect Jim's wishes to
die like I will.

206 **INT. DORFLI PLACE. DAY** 206

Eva's inside Dorfli Place with Laura.

EVA
But it's got nothing to do with
what Jim wants. William's broken
him.

Laura shrugs her shoulders. Another suicide means nothing
to her.

207 **EXT. ZOO. PENGUIN ENCLOSURE. DAY** 207

William walks fast towards the Penguin Enclosure looking
for Jim.

There's a GROUP OF CHILDREN milling about.

Jim stays hidden and watches William.

William sees Emily, Mo and Si in the distance behind him.

He then sees Jim walking fast towards him.

He leaves the envelope on the enclosure wall and runs away.

A little BOY picks up the padded envelope but Jim snatches it from his hands and runs towards the canal.

Emily sees William running off, looks back at the enclosure but doesn't see Jim.

208 **EXT. ZOO. INTO AFRICA WALK. DAY** 208

Jim walks down a quiet walk way. He sees a small wooden shed and enters.

209 **INT. ZOO/WOODEN SHED. DAY** 209

Jim steps into a dark shed which is full of gardening tools.

210 **EXT. ZOO. PENGUIN ENCLOSURE. DAY** 210

Emily, Mo and Si stand by the enclosure. They've lost both William and Jim.

MO
Let's get them inside.

211 **EXT. OUTER CIRCLE. DAY** 211

William walks away from the Zoo's main entrance.

212 **INT. DORFLI PLACE. DAY** 212

Eva looks towards the door as it opens. It's Jim carrying the padded envelope.

As he goes to close the door William appears.

WILLIAM
You've got inside somewhere?

JIM
You said you'd be with me!

WILLIAM
I'm here now. Open the envelope!

Jim rips open the envelope.

EVA
(to William) Don't do this!

WILLIAM
This is about me and Jim, Eva.
You have no fucking idea! GET
OUT!

Jim takes out a Firestorm Automatic handgun out of the envelope.

213 INT. CORRIDOR. DAY

213

Si, Mo and Emily stand looking at the door into 'Dorfl
Place'.

SI
18 digit password. There's only
one girl I know who could hack
this.

214 INT. OLYMPIA GYMNASTICS CLUB. DAY

214

A miserable looking Keisha stands in 5th place on a podium next to FOUR OTHER GIRLS.

215 EXT. REGENT'S PARK. DAY

215

William stands alone by the playing fields in Regent's Park looking down at his PocketSurfer as HAPPY FAMILIES pass him.

216 INT. ZOO/WOODEN SHED. DAY

216

Jim is lit by the light from his laptop screen.

He looks down at the handgun with his finger on the trigger.

217 INT. DORFLI PLACE. DAY

217

As Jim is sitting his image appears projected on a screen behind him.

WILLIAM
(*quiet*) Your father abandoned
you. Such a terrible thing but
you can finally escape, Jim.

William, Laura and a horrified Eva turn and look at Jim's image.

WILLIAM (CONT'D)
What you are about to do... you
are a hero to me.

218 INT. CORRIDOR. DAY

218

Si, Mo and Emily stare at Keisha looking at the name 'Dorfli Place'.

KEISHA
18 letters.

SI
Or numbers...

KEISHA
It's letters.

EMILY
You know it already?

MO
She's got an IQ of 135.

EMILY
Impressive.

KEISHA
I tell you what it is and you'll
allow Mo back inside our house,
Si. He's my friend too.

SI
There's things you don't know...

KEISHA
If Maurice still likes me in 5
years time he can ask me out. I'm
not going to be interested in a
paedophile as my first boyfriend,
Mo.

MO
And I respect you for that.

KEISHA
Si?

SI
Okay.

KEISHA
Dorfli was the village where
Heidi lived in Switzerland.

EMILY
Of course!

219 **INT. ZOO/WOODEN SHED. DAY** 219

Jim stares into his webcam and places the gun in his mouth.

220 **INT. CORRIDOR. DAY** 220

KEISHA
The password's Heidi's most
famous call. "Grandfather
Grandfather!"

EMILY
(*numerically too fast*) But that's
22 letters.

KEISHA
Großvater Großvater!

221 **INT. DORFLI PLACE. DAY**

221

Jim's finger puts pressure on the trigger.

EVA (O.S.)
NO!

Jim hesitates.

The door crashes open as Mo, Emily and Si enter.

William, Eva and Jim vanish.

222 **INT. EVA'S MYSPACE. DAY**

222

Jim, William and Eva stand in the room. Jim's freaking out.

JIM
Where the fuck is this,
William?!!

EVA
He's killing you, Jim!

Jim's not hearing anything. He puts the gun to his head.

JIM
I'll do it in here! I'm ready!

WILLIAM
NO!

EVA
Please Jim...!

William grabs Jim.

WILLIAM
You do it in this room and
they'll track us down! It's not
safe!

JIM
You said you'd be here! You left
me!

WILLIAM
I'm coming to you now! Stay where
you are!

JIM
This isn't right... I have to
leave...!

WILLIAM
Jim...

EVA
Run! Just go!

JIM
I need to be at home... anywhere.
I have to leave...

WILLIAM
No! Don't go! Don't...

EVA
RUN!

Jim vanishes.

WILLIAM
(snaps) SHIT!

223 **EXT. PRINCE ALBERT ROAD. DAY**

223

Panicking and Jim runs from the Zoo through the Prince Albert Road exit.

He holds the handgun underneath his jumper.

224 **EXT. REGENT'S PARK/PEDESTRIAN BRIDGE. DAY**

224

William runs over a pedestrian bridge and onto Prince Albert Road. He's 800 metres behind Jim.

225 **INT. DORFLI PLACE. DAY**

225

Eva is back with Emily, Mo and Si.

On the wall is the video of Jim just about to commit suicide. It's paused.

EVA
He's going home. William's following him.

226 **EXT. SLOANE SQUARE TUBE STATION. DAY**

226

Eva races into the station.

EVA (V.O.)
We know what he looks like. I'll try and see him at his change at Embankment! You follow him from there. Now get out of here. I've sent that bitch a present.

227 **INT. DORFLI PLACE. DAY**

227

Eva's gone.

MO (V.O.)
Camden or Chalk Farm tube? Which
one?! Decide! Decide!

EMILY
Chalk Farm!

They vanish.

Security men pile into the room with sledgehammers and
devastate it. Laura is pinned to the floor.

228 **EXT. CAMDEN HIGH STREET. DAY** 228

Everything is loud traffic noise.

Jim barges his way through the crowds. He looks up and sees
Camden Tube Station in the distance.

229 **INT. CAMDEN TUBE STATION. DAY** 229

Jim enters fast and swipes his Oyster Card over the
turnstile.

230 **INT. CAMDEN TUBE STATION. DAY/MOMENTS LATER** 230

William is through the turnstile.

231 **INT. SLOANE SQUARE TUBE STATION. DAY** 231

Eva slaps her Oyster Card and bashes through.

232 **INT. CHALK FARM TUBE STATION. DAY** 232

Mo, Emily and Si crash through the turnstile heading for
the Underground.

233 **INT. PLATFORM FOR THE NORTHERN LINE. DAY** 233

Jim looks into the tunnel as the train sucks the air from
around him and roars past.

234 **INT. PLATFORM FOR THE NORTHERN LINE. DAY/A MOMENT LATER** 234

The train's stopped. Jim grips the handgun beneath his
jumper. The doors snap open. He's on.

William rushes for the same train, is knocked over by the
oncoming CROWD and falls heavily on the platform.

PLATFORM ANNOUNCER (V.O.)
Stand clear of the doors...

Metres from the train and the doors begin to close.

William is up, holds the closing doors open and gets on.

235 **INT. NORTHERN LINE TUBE TRAIN. WILLIAM'S CARRIAGE. DAY** 235

The train's travelling.

William looks up and down the carriage to see if Jim is there. He isn't.

William walks through the door at the end of the carriage and into the next carriage.

236 **INT. NORTHERN LINE TUBE TRAIN. WHEELS AND TRACK. DAY** 236

The wheels noisily slice over the tracks.

237 **INT. NORTHERN LINE TUBE TRAIN. JIM'S CARRIAGE. DAY/MOMENTS LATER** 237

The train has stopped and a GROUP OF LOUD FOOTBALL SUPPORTERS pile on.

Jim is squashed into the door. The handgun's digging into him, he grimaces.

238 **INT. NORTHERN LINE TUBE TRAIN. DOORS. DAY** 238

The doors angrily open and close again and again.

239 **INT. NORTHERN LINE TUBE TRAIN CARRIAGES. DAY** 239

William makes his way through a number of carriages looking for Jim.

This isn't his world. He's less smooth and graceful than he is online. It's all too real and ugly for him. He's panicked.

240 **INT. NORTHERN LINE TUBE TRAIN. JIM'S CARRIAGE. DAY** 240

Jim stands by the window at the end of the carriage locked in.

He's becoming more and more disorientated. The announcements are blisteringly loud. The noise of the wheels now a high pitched screech.

He looks out the door and into the other carriage.

In a matter of moments he watches the constant movement of COMMUTERS on and off the train.

- 241 **INT. NORTHERN LINE TUBE TRAIN CARRIAGE. DAY** 241
- William has stopped.
- He can see Jim in the next carriage.
- 242 **INT. NORTHERN LINE TUBE TRAIN. JIM'S CARRIAGE. DAY** 242
- Jim and the football supporters are spat out onto the platform.
- 243 **INT. EMBANKMENT TUBE STATION. NORTHERN LINE PLATFORM. DAY** 243
- William gets off the train onto the crowded platform and tries to keep Jim in his sights.
- Jim takes an exit.
- 244 **INT. EMBANKMENT TUBE STATION. PEDESTRIAN TUNNEL. DAY** 244
- With only a FEW COMMUTERS in the tunnel William races after Jim.
- Jim runs holding the handgun in his hand. It's very visible now.
- He takes another exit.
- 245 **INT. EMBANKMENT TUBE STATION. BAKERLOO PLATFORM. DAY** 245
- Jim races onto the platform.
- A train charges into the station. He very nearly falls in front of it.
- Some COMMUTERS see that he's holding a handgun.
- William pushes past some people and sees Jim heading for the Circle Line exit.
- 246 **INT. EMBANKMENT TUBE STATION. BOTTOM OF THE ESCALATORS. DAY** 246
- Jim continues fast through the crowd. He is nothing of the boy we first met. His panic and breakdown have shattered him completely. He runs, terrified.
- He suddenly crashes against someone and hits the ground hard.
- He slowly gets up. He sees something in front of him.
- 247 **A MOMENT.** 247
- Jim's immediately lost in a clear beautiful image.

The detail of the Underground blurs and he's concentrating on a FATHER and his 7 year old SON.

The son is costumed as a little cowboy.

His father picks him up in his arms and hugs him tightly.

The image cuts back and forth and in and out of the image and memory of Jim's father picking him up as a boy in the Zoo.

From the point of view of the 7 year old Jim we see his father's expression for the very first time.

His eyes are full with devastated tears. He knows he has to leave his son behind. He's a tortured man and always will be. His vanishing was done out of love for Jim.

Jim stands with the gun in his hand staring at the father and son embrace.

Commuters speed past them but they remain out of time, gloriously disengaged. Lost in their love.

248

INT. EMBANKMENT TUBE STATION. BOTTOM OF THE ESCALATORS. DAY

Jim is suddenly struck by William.

He grabs Jim's arm and drags him into a clearing and away from the crowds.

WILLIAM

(*furious*) What the fuck are you
doing!? You're going to do this!
One second and you're free!

Eva is at the top of the crowded escalators coming down. She hasn't seen them.

WILLIAM (CONT'D)

You're finished with the pain.
People's hate for you, you'll
never escape that!

Jim's finally seeing William's uncontrollable rage.

WILLIAM (CONT'D)

You pull that trigger and you're
killing your parents! Do it. Do
it now! Fuck it! DO IT!

Jim steps back from him. A pause.

JIM

This isn't about me, William.
It's about you.

A pause.

WILLIAM
(desperate but focused) But I'm
 trying to help you. Don't you
 understand?

Jim drops the gun on the ground.

William scrambles for the gun and stands back up.

Suddenly Eva smashes William across the face. He hits the
 ground fast.

He looks up and she's holding her fist like she might have
 broken it.

EVA
 Fuck, I hope that hurt.

Past Eva and William can see 4 POLICEMEN running towards
 him down the escalators.

William gets to his feet and runs away holding the handgun.

He passes Si, Mo and Emily who have just arrived.

Commuters are scared now, the police are shouting at
 William.

POLICE
 Drop the gun! Drop it! Drop it!

Jim stands watching William disappear down a pedestrian
 tunnel.

249 **INT. EMBANKMENT TUBE STATION. PEDESTRIAN TUNNEL. DAY** 249

Terrified, William races through the tunnel.

He crashes against some commuters. People are coming out of
 everywhere. To him it's like he's being attacked.

POLICE
 DOWN ON THE FLOOR!

Commuters cower as William passes.

William throws the gun to the floor.

250 **INT. EMBANKMENT TUBE STATION. NORTHERN LINE PLATFORM. DAY** 250

William slides from the exit across the platform and
 balances at the very edge.

He regains his footing and races along the platform but
 still on the wrong side of the yellow line.

The police are gaining on him.

ANNOUNCER (V.O.)
Stand clear of the yellow line.
The train is now approaching.

William's space is being squeezed by commuters preparing for the train's arrival.

Each stride and his feet are coming down closer and closer to the edge.

In the distance he can see police race towards him. He's trapped. He stops.

He hears something fall from his pocket onto the ground. He looks down on the floor. It's his PocketSurfer.

Looking straight ahead and down an exit as he sees Jim, Eva, Emily, Mo and Si standing there looking right back at him.

William's shoes are backing up against the edge of the platform. The sound of a train approaching.

He looks back at Jim, terrified, hounded.

For William, there's no escape from the police, from his past, from himself.

There's nothing else that can be done.

A breath then. A moment of control.

William slowly falls back and into the oncoming train.

Carriages roar past.

251 **INT. EMBANKMENT TUBE STATION. PEDESTRIAN TUNNEL. DAY** 251

Jim closes his eyes as the screams of commuters can be heard around him.

252 **INT. EMBANKMENT TUBE STATION. BOTTOM OF THE ESCALATORS. DAY** 252

Jim, Eva, Emily, Mo and Si stand at the bottom of the escalators looking at each other.

They've shared so much but remain strangers.

Nothing can be said.

They stand shattered and numbed as commuters move past.

Mo looks at more police race towards the platform where William has just been killed. They need to leave fast before people point Jim out.

He takes Jim and leads him to the escalator.

MO
(quiet) Go.

Jim stands on the escalators and goes up.

Emily turns and walks in the direction of the Bakerloo Line Platform.

MO (CONT'D)
(to Si) Let's leave.

Mo and Si walk towards another exit.

Eva watches Jim go up the escalator and get lost in the crowd.

She turns back and sees the police section-off the platform as AMBULANCE MEN arrive.

Eva steps onto the escalator.

We stay on her face and hear the disgruntled chit-chat of inconvenienced commuters.

MAN (O.S.)
It's chaos! Some kid topped himself...

Eva's eyes fill with tears.

We watch Eva until she disappears from view and London continues.

253 **INT. EMBANKMENT TUBE STATION. NORTHERN LINE PLATFORM. DAY** 253

William's PocketSurfer lies on the floor as COMMUTERS are ordered to clear the platform by the police.

In close on it now.

254 **INT. CHELSEA TEENS!. DAY** 254

There's a hologram of William standing in the middle of the room like some ghost. The image crackles on and off like it's just about to short circuit.

Though dead in the real world we're watching the last moments of William's online life.

He looks at the 5 orange plastic seats in 'Chelsea Teens!'.

One by one each seat catches fire. Suddenly the walls are ablaze around him.

William calmly leaves the room.

255 **INT. CORRIDOR. DAY**

255

William's hologram appears out of 'Chelsea Teens!' as the room burns.

The corridor is crowded with online citizens wandering in and out of various rooms.

The hologram weaker now, more erratic, William disappearing in front of us and surely about to combust.

Yet William's expression retains its confidence, its swagger. This is his world. There's nothing to fear here.

William glances at a few of the doors stencilled in the blocked capitals, "EVA'S MYSPACE", "ULTIMO QUARTO", "RUSSIAN GIRL GYMNASTS", "EMILY'S MYSPACE!".

William smiles to himself as the fire approaches behind.

It was all such a wonderful time. A terrific Summer.

WILLIAM
(*whispers*) Now.

The fire violently engulfs him.

256 **EXT. PLAN OF ROOMS. DAY**

256

From way above we see an endless world that's full of rooms and corridors.

The fire spreads down the corridor, setting fire to each room on its way.

It joins another corridor and another. The whole intricate system thrown into a blaze like it were kindling.

It burns.

257 **INT. EMBANKMENT TUBE STATION. NORTHERN LINE PLATFORM. DAY** 257

William's PocketSurfer is kicked along the floor and smashes against the wall. Dead.

258 **EXT. CAMDEN MARKET. FOOD AREA. DAY**

258

Weeks have passed. The Summer is over and it's Autumn.

The tables and seats are empty. Jim sits eating noodles alone. He looks pale and drawn. The whole scene grey until somebody places down a clear plastic bag with 2 bright colourful ANGEL FISH swimming inside.

Jim looks up and sees Candy standing looking at him.

A long pause.

JIM
Sorry I ran away.

A long pause.

CANDY
Okay.

She smiles a little and so does Jim.

259

EXT. CHALK FARM ROAD/CAMDEN MARKET. DAY

259

Candy (Angel Fish in hand) and Jim walk away from Marine Ices with a cone each.

JIM
Do you like the fruit ones?

CANDY
Yeah... fruit is King. (*slight pause*) Let's walk by the canal.

JIM
Okay then.

They walk down the road chatting to each other.

We move away from them and onto ANOTHER TEENAGE COUPLE and then off them and onto more TEENAGERS.

We see images of kids just hanging out in Camden Market.

They're timeless everyday images, all very ordinary and yet sort of iconic.

There's a distance between us and these young people and we can observe them in all their great awkwardness, with all that unfocused energy, their lives again hidden from us.

260

TITLES. THE END

260