

PROTAGONIST PICTURES

SUBMARINE

By Richard Ayoade
(Based on the novel, by Joe Dunthorne)

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PROTAGONIST

London Office 11 Francis Street, London, SW1P 1DE
Tel. + 44 207 306 5155 / info@protagonistpictures.com
www.protagonistpictures.com

MR. DAVEY

Self-discovery. Who am I? What a
question - let's look at that...etc

OLIVER (V.O.)

I find that the only way to get
through life is to picture myself
in an entirely disconnected
reality - I often imagine how
people would react to my death:

3

OMITTED

3

3A INT. SCHOOL CORRIDOR/QUAD 3A

Track in to tanoy.

OLIVER (V.O.)

Mr. Dunthorne's quavering voice as he makes the announcement -

MR DUNTHORNE (O.S.)

He was a gifted pupil, loved by all. It's not only a loss to the school, it's a loss to the Welsh nation.

4 INT/EXT. SCHOOL VARIOUS 4

We see what OLIVER describes.

OLIVER (V.O.)

- the shocked faces of my classmates -

E -- THE GYM. SOME GIRLS STOP A NETBALL GAME. E

F -- FOOTBALL FIELD. BOYS STAND AROUND IN GAMES KIT, BUT WITH F
BLACK AMRM BANDS.

-- CLASSROOM - WE TRACK INTO THE FACES OF SOME KIDS.

G -- SWIMMING POOL, EMPTY. A YOUNG CHILD IN SWIMMING COSTUME G
BEING COMFORTED BY HIS PE TEACHER, AN ATTRACTIVE WOMAN.

A a playground bedecked with A
flowers -

-- FLOWERS/TRIBUTES/PICTURES BY THE SCHOOL GATES; PLAYGROUND;
QUAD, BY A BENCH.

B the empty stillness of a school B
corridor - a young child trying
to make sense of it all

D Shot of a small child being comforted by a teacher. D

C A REPORTER talks to a news camera in the playground. C
Floral tributes behind her. We would need a prop camera
and a cameraman.

OLIVER (V.O.)

local news analysis -

WE see early school pictures of OLIVER, full screen, smiling
and full of life.. We see a newspaper with the caption
'OLIVER TATE DEAD'

NEWS REPORTER

So I suppose the question is, what
now?

OLIVER (V.O.)

tear-streaked tributes -

News footage of school children crying - VIDEO 8

Plate shot of TV to comp in footage.

5A INT. PRESS CONFERENCE

5A

OLIVER (V.O.)

The studied stoicism of my parents.

We have a shot of LLOYD and JILL at a table with a plain
background. Camera bulbs flash off - they are making a
statement for camera. WE SHOW THIS ON A TV. NOTE - IS IT
POSSIBLE TO HAVE SOME INSERTS OF FLASH BULBS/REPORTER
CAMERAS.

5B EXT. SCHOOL/GATES NIGHT

5B

OLIVER (V.O.)

candle-lit vigils

Note: WE SEE A BEAUTIFUL WOMAN, CRYING AND CARRYING A PICTURE OF OLIVER. SHOTS OF CUDDLY TOYS/PHOTOS, A DRAWING OF OLIVER WITH THE INSCRIPTION, IN ITALICS: 'OLIVER TATE R.I.P. WE ENVY THE ANGELS'

OLIVER (V.O.) (CONT'D)
- and, finally, my glorious
resurrection

6 EXT. SCHOOL - DAY

6

Six or so girls, including Abby and Jordana are draped over one another by a tree, crying. Blinking through the tears, they see something. It's OLIVER. He's slightly glowing, like Obi-Wan in STAR WARS. He has a serene look to him. The GIRLS look perplexed.

OLIVER
Don't ask how. Just know that I
am now more powerful than ever.

The girls look back, in awe.

OLIVER (CONT'D)
Let's get off.

A We CUT BACK to the CLASSROOM.

A

OLIVER allows himself a small smile. He is staring at the back of JORDANA'S NECK. She looks round. OLIVER awkwardly looks away. MR. DAVEY is wrapping things up. MARK PRITCHARD passes OLIVER a note. He indicates that it's from JORDANA. OLIVER opens it. It says, 'If you've opened this note, you're a cock-riding twat'. He tries to pass it to ZOE (15, OVERWEIGHT/STUDIOUS). She refuses it.

MR DAVEY
Play the game, get stuck in, and
let's make this term one to
remember. OK. Let's get down to
business. Page 23 in your blue
books. Oliver Tate you can come
up and read out that note as it
seems so interesting.

OLIVER walks up. The class woofs.

MR. DAVEY
What does it say?

The bell goes. The class breaks up. MR DAVEY does some crowd control.

MR. DAVEY (CONT'D)
Alright etc you've been saved this
time etc.

Oliver looks at JORDANA slope out. MARK PRITCHARD puts his arm around ABBY.

CUT TO:

7	INT. SCHOOL CORRIDOR - MORNING	7	
	Establishers of children in the corridors. OLIVER is looking at JORDANA. SLOW MOTION (in OLIVER'S head) she turns back and looks at OLIVER, lovingly. We move into OLIVER.		
7X	INT. SCHOOL CORRIDOR - MORNING	7X	*
	OLIVER walks out of class, the corridor is nearly empty.		*
7XX	EXT. SCHOOL GROUNDS.	7XX	*
	OLIVER spying on JORDANA. By the trees or bike sheds. JORDANA is sitting by herself burning things or smoking.		*

7A INT. SCHOOL REFECTORIES - LUNCH

7A

OLIVER'S QUEUING for lunch. CHIPS and KEIRON enters the frame. We establish GENE the dinner lady here.

CHIPS

You know Jordana Bevan's back on the market?

BOY 1

You pushed.

CHIPS

You pushed! The word on the playground is - Prichard fingered Abby Smuts at the Blue Light Disco. Bevan found them in the toilets with Pritchard up to his knuckles.

We see ABBY with PRITCHARD across the refectory.

OLIVER

So?

CHIPS

Thought you'd be interested. So you won't mind if I have a go?

OLIVER

No - it's fine. We're just friends...etc

OLIVER SHRUGS. JORDANA comes OVER

OLIVER (CONT'D)

Hey, Jordana.

JORDANA

Do you want a picture?

CHIPS

Smooth, Ol.

OLIVER

Wasn't trying to be - so you haven't got me.

8 EXT. SCHOOL - LUNCH

8

OLIVER has found himself a secluded place. He watching CHIPS and KEIRON, start to tease ZOE, an OVERWEIGHT GIRL (15). But, mainly, he sees how JORDANA is laughing and delighting in the teasing.

OLIVER (V.O.)

Lately, I've become interested in
the theory of cognitive
dissonance.

A We see an appropriate encyclopedia entry. A

OLIVER (V.O.) (CONT'D)

This holds that contradictory-

B We TRACK into a TV - on it is a professor on an O.U.-TYPE TV show, he has an accent of some kind. Perhaps German B

PROFESSOR

- contradictory thoughts or beliefs serve as a driving force that compel the human mind to acquire or invent new thoughts or beliefs so as to minimise the amount of dissonance between such cognitions or thoughts.

C We CUT TO a chart drawn by OLIVER. STICK MEN. C

OLIVER (V.O.)

It's all about balance. While I essentially disapprove of bullying, I'm also cognisant of the value of appearing to fit in. And, further, my need to socially advance myself in school-

C We see this on a NEW CHART. A STICK FIGURE of OLIVER separated from a group by a hurdle titled 'WILLINGNESS TO BULLY'. C

OLIVER (V.O.) (CONT'D)

- conflicts with being able to show basic humanity to others. So I must invent a new thought. Perhaps Zoe's so fat that she doesn't have real feelings?

C This logic is backed up by further line drawings. We CUT to: CHIPS running off with ZOE'S BAG. WE SEE OLIVER DECIDE TO FOLLOW. C

9 EXT. WOODS NEAR SCHOOL - LATE AFTERNOON 9

OLIVER is running with ZOE'S BAG. He lobs it over to JORDANA, who throws it to CHIPS. CHIPS does some good verbal taunts and ducks and dives. Note: we also do a version where we start with Chips. ZOE follows, lamely protesting.

ZOE

Stop it. Please!

OLIVER (V.O.)

Chips is an outstanding bully. He once made our religious education teacher cry using only blu tack.

10 INT. CLASSROOM - DAY 10

The RELIGIOUS EDUCATION TEACHER, MISS DUTTON, walks in. She has a distinctive mole on her chin. She looks up at the class. Everyone has blu tac moles on their chins. She starts to cry and runs out of the room.

CHIPS

What did I tell you? I fucking
told you.

11 EXT. WOODS - CONTINUOUS

11

ZOE gathers her belongings up and clutches them to her chest.

CHIPS

That's it, Fat, almost there.

They reach a small stagnant pond. They form a circle round and chuck the bag between them over the pond.

ZOE

Give it back
[...]

She manages to grab the bag from OLIVER, there's a scuffle, a shove, and she starts to fall.

The image freezes as ZOE teeters on one leg, her hand outstretched towards the pencil case. We see close, frozen shots of everyone.

OLIVER (V.O.)

I don't know which one of us put
a hand to Zoe's back. For a
moment I imagine that she might
just balance there, a fat
ballerina on one leg, but her
foot slips from under her and she
belly-flops into the shallow
gloop.

The image unfreezes and we see Zoe pushed into the shallow gloop. Her ruler, pens and pencils float on the thick algae. She writhes around and we close in on OLIVER'S FACE.

OLIVER (V.O.) (CONT'D)

We all feel proud; as Zoe begins
to sob, shirt splattered green,
stationery slowly sinking, we
know that this would be one of
those vivid memories from youth
that Mr Davey told us about in
this morning's lesson.

The kids run away. OLIVER stays there frozen. He looks between the fleeing bullies and the victim, eyes wide, his face scrolling through various emotions.

12 EXT. SCHOOL POND - LATER 12

OLIVER helps ZOE out of the pond. SHE SHOVES him away with her MUDDY HANDS.

13 EXT. WOODS - MOMENTS LATER 13

OLIVER and ZOE walk along, far apart from one another. OLIVER is now also covered in mud. They've clearly fought.

OLIVER

I was trying to stop you falling.

ZOE

Leave me alone please. Then go fuck yourself.

14 OMITTED 14

15 INT./EXT. VARIOUS OVER MUSIC: OLIVER WALKING HOME, LONELY 15

OLIVER (V.O.)

In many ways I prefer my own company. It gives me time to think.

A We see OLIVER sitting in an unusual place, perhaps a tree, A reading.

AA Also - in a bath tub by the industrial estate. Walking AA along, bouncing a tennis ball.

OLIVER (V.O.) (CONT'D)

I suppose it's a bit of an affectation, but I often read the dictionary. My word for today is flaigitious, which means 'wickedly shameful'..

B We see an insert. B

Other times I'll go to the beach and stare at the sea as though I'm in a documentary about a prominent thinker who's struggled with unspeakable loss.

C OLIVER STANDS ON THE WALL BY BARRY BEACH, LOOKING OUT. C

He walks to the beach. He looks up at the sky.

OLIVER (V.O.) (CONT'D)

But recently I've been getting
the feeling that I'm not quite
here, as though there's another
Oliver Tate inside me, operating
the levers of a life-sized Oliver-
shaped shell. I've just turned
fifteen but I have the fearful
face of a forty year old.

He looks back to the sea and watches the waves hitting his outstretched feet. He doesn't move, and allows the water to lap around him.

16 EXT. STREET OUTSIDE OLIVER'S HOUSE- EVENING 16

OLIVER sees GRAHAM'S van.

CUT TO:

16A EXT. OLIVER'S HOUSE - EVENING 16A

OLIVER, SODDEN FEET, COVERED IN MUD, approaches his front door, takes a deep breath and walks in.

JILL (O.S.)
Oliver? What *happened* to you? We were waiting for you.

CUT TO:

17 INT. OLIVER'S HOUSE - EVENING 17

OLIVER is in the KITCHEN as his MOTHER, JILL (40), tries to get the mud off his SCHOOL UNIFORM with a stiff brush.

OLIVER (V.O.)
My mother is worried that I have mental problems. I found a book about teenage paranoid delusions during a routine search of my parents' bedroom.

A We see a cutaway of OLIVER making this discovery. A

OLIVER (CONT'D)
After that I started slipping certain choice phrases into our conversations.

17B INT. OLIVER'S BEDROOM - EVENING 17B

We jump cut through OLIVER'S DIFFERENT responses. OLIVER tucked in , his mother perched on the end of the bed

OLIVER
My body has been replaced by a shell/ My internal organs are made of stone/ I have been dead for years.

A dinner party is in progress. OLIVER'S parents, LLOYD and JILL along with JILL'S WORK COLLEAGUE, JACKIE and her husband MALCOLM. JILL and LLOYD clear the table

MALCOLM

It's perfectly normal to have an active imagination at Oliver's age.

LLOYD

Thank you, Malcolm.

JACKIE

(to LLOYD)

That trout was glorious by the way.

JILL

But where's he got it from? Not from Lloyd. He doesn't have an imaginative bone in his body.

LLOYD

Marine biology is pretty creative actually-

JILL

You research and categorise fish, Lloyd -

LLOYD

That's one part of it - you know I was on Open University once -

OLIVER

Shall I show them the tape, Dad?

JILL

Stay at the table, please Ol. I said to Lloyd should we send him to a psychiatrist? But he said we couldn't afford it.

LLOYD

I said it might not be worth the money at this point.

JILL

Cos Lloyd can get a little bit like that. Shut off. You know, like he's not there

LLOYD

The invisible man!

JILL

If only!

Good humoured dinner party laughter.

19 INT. OFFICE - DAY

19

JILL is in a boring meeting.

OLIVER (V.O.)

My mum's lucky because her mental health problems can be mistaken for charm and sociability. Perhaps her job's to blame. She works for the council's legal services department. One of the rules in her office is that, if it is your birthday, you are held responsible for bringing *your own* cake to work.

We see a brief insert of JILL guiltily producing a cake at work.

20 EXT. SEA - LLOYD IN A ROW BOAT/INT. MUSEUM

20

OLIVER (V.O.)

My Dad divides his time between the museum and isolated lakes, finding fish that only he and maybe four other professors in the world would even know about. Adults are full of secrets.

21 INT. OLIVER'S HOUSE. HIS PARENT'S BEDROOM- DAY

21

We cut to a shot of LLOYD (40) lying in bed. He wears a TATTY, OLD DRESSING GOWN and is sipping from a mug.

OLIVER (V.O.)

For some time I wondered why dad would stay in bed for days at a time drinking endless amounts of hot lemon, using the same mug over and over and never washing it. But then, one day, I solved that mystery.

A We cut to the BATHROOM. OLIVER sees a bottle of anti-depressants. We see it's made out to LLOYD TATE. He pours out some tablets into his hand. They're BRIGHT BLUE.

A

AA HE LOOKS UP THE NAME OF THE DRUG IN THE MEDICAL DICTIONARY AA AND WE SEE A DEFINITION.

OLIVER (V.O.) (CONT'D)
I keep the empty bottles in a box
of my old toys.

B We see an INSERT of this. B

OLIVER (V.O.) (CONT'D)
I've also learned that my parents
have not had sex for seven
months.

C WE CUT to OLIVER checking the dimmer switch in his parents C
bedroom. He walks back to his bedroom - he exchanges a
quizzical look with JILL.

OLIVER (V.O.) (CONT'D)
I've been monitoring their
intimacy via the dimmer switch in
their bedroom. I know when
they've been at it because the
next morning the dial will be set
to half way.

D He writes his findings in his book. We see a graph with D
'dimmer switch position' on one axis and 'likelihood of
parents' divorce' on another.

OLIVER (CONT'D)
I've seen their dry, pursed
kisses grow ever more bloodless.

E We see a series of unaffectionate kisses between them. E

22 INT. OLIVER'S BEDROOM - NIGHT 22

Peering through the crack of his door, OLIVER sees LLOYD
walking down the stairs with some bedding.

23 INT. OLIVER'S BEDROOM - NIGHT 23

OLIVER watches TV on a small, portable set. A father and
son are talking on a rooftop.

OLIVER (V.O.)
It's no wonder I've retreated
into fantasy: I wish life could
be more like American soap
operas.

23A TV KID 23A

You can tell me anything, you
know that, Dad.

TV DAD

Thanks son. You're my best buddy.
It's been so tough since your
mother died...

TV KID

That wasn't your fault.

TV DAD

I should never have taken the
yacht out in that storm...
Sometimes I hate the sea so much.

TV KID

You're going to make this
restaurant work. I swear you
will. You're a great chef. And a
great dad.

TV DAD

You're such a great son. I can't
believe you're twelve already. My
little baby's a man. I love you
so much.

SUDDENLY, TV KID TWO APPEARS.

TV KID TWO

Dad! It's Billy. He's bleeding!
He's bleeding everywhere!

FADE TO BLACK.

OLIVER (V.O.)

Then, whenever things got
dramatic, you could just fade the
picture down and pick things up
again later.

WE CUT TO:

24 INT. OLIVER'S BEDROOM - NIGHT

24

OLIVER looks out the window.

A He sees a house opposite that has no curtains. It is sparsely furnished. The walls are white and the furniture is either cream or covered in dust covers. Oliver can see A MAN performing various NINJA-LOOKING moves. This is GRAHAM (30s/40s). (Possibly in the garden) KIM-LIN, an attractive JAPANESE GIRL walks up behind him. She puts her hand on GRAHAM'S CHEST. They start to kiss passionately and fall to the floor, as if about to have sex. They disappear from Oliver's view. Oliver's shocked, half-repelled, half-intrigued.

A

25 INT. OLIVER'S HOUSE - NIGHT 25

We see LLOYD folding out the sofa bed. LLOYD lies down on it and stares up at the ceiling.

26 INT. OLIVER'S HOUSE. HIS PARENT'S BEDROOM - NIGHT 26

JILL is emptying out a box onto the bed. She looks through various photos of herself and LLOYD. We see a picture of her when she was young, with LONG HAIR, somewhere vaguely idyllic and sunny. There is also a line drawing of her, signed 'Love, G.' She then notices OLIVER watching her, walks to the door and closes it.

JILL
Goodnight, Oliver

We FADE DOWN like a soap opera.

C CAPTION: PART ONE C

CUT TO:

27 INT. HALL. OLIVER'S HOUSE - DAY 27

OLIVER is standing next to LLOYD, his FATHER. OLIVER looks at the sofa in the living room. On it sits a pillow and a neatly folded duvet. LLOYD turns towards the door.

LLOYD
Tell your mother to hurry up.
I'll wait in the road.

A OLIVER walks up the stairs and into his parents room. He hits the dimmer switch on the wall. The ceiling light comes on harshly. A

OLIVER
You look nice.

JILL
I'm not ready.

OLIVER
You look good for a mum.

JILL
Yes. Well I'm younger than most mums.

OLIVER
Dad says to hurry up.

CUT TO:

28 EXT/INT. OLIVER'S HOUSE - MORNING

28

OLIVER runs downstairs

OLIVER
Mum's getting the bus!

He opens the front door and sees LLOYD talking to the next door neighbour, GRAHAM. GRAHAM is next to his YOUNG, BEAUTIFUL JAPANESE GIRLFRIEND KIM-LIN. LLOYD is visibly tense and keeps trying to half-get into his car. OLIVER watches surreptitiously. We focus on OLIVER'S REACTION to the following scene.

LLOYD
Well - terrific. Such a small world.

GRAHAM
Yes - well it's such a great area.

KIM-LIN
I love it

GRAHAM
She just loves it.

LLOYD
Highest cancer rates in Europe!

GRAHAM
Well, that's what took my uncle.

LLOYD
I'm so sorry. It's a lovely house.

GRAHAM
Thank you. My uncle was gay, so I get to inherit it all. And this was Jill's grandmother's house, right...

LLOYD
Yes.

GRAHAM

Jill and I would spend hours up in that room. Listening to records, hatching plans.

LLOYD

Right. So are you going to sell up or...

GRAHAM

I'm gonna let things take their own path.

LLOYD

That's great. To have the time to do that.

GRAHAM

I work to live, not live to work. So - I was saying to Jill we should all meet up -

LLOYD

Yes. Absolutely. That'd be lovely. We'll consult and be in touch. Can't wait. When did you see Jill?

GRAHAM

Just in town. I think compatible energies are destined to keep interconnecting.

KIM-LIN

I agree.

LLOYD

Great. I'm sure you're right..

Graham gives Lloyd a long man hug.

GRAHAM

Give my love to Jill.

LLOYD

Will do. Great to see you. Great we're so close, now! In proximity.

GRAHAM and KIM-LIN wander back down the road to a psychedelic VAN. GRAHAM trots back to Lloyd.

GRAHAM

Hey - Lloyd. Sorry - did you hear me and Kim Lin having sex outside on the grass last night?

LLOYD

No.

GRAHAM

Well, if you do just let me know.
She's a lovely girl, but she's a
bit of a howler.

He walks back to the van which has a big picture of
GRAHAM on the side saying 'THE GRAHAM T. PURVIS SYSTEM:
psychic and physical excellence' amongst a STARBURST of
ASTROLOGICAL signs. LLOYD, looking lonely, waves after
them as they drive off. OLIVER approaches.

OLIVER

Mum's getting the bus.

LLOYD

Right. I'll give you a lift to school then.

OLIVER

Can I do the gears?

LLOYD

Okay.

OLIVER

What did they want?

LLOYD

Dinner. Not on my watch though.

OLIVER

Why were you being so friendly, then?

LLOYD

You can't let people like that know what you're thinking.

OLIVER

What kind of people are they?

LLOYD turns to OLIVER with purpose

LLOYD

Mystics.

OLIVER nods understandingly.

29

INT. CAR - MORNING

29

LLOYD drives.

LLOYD

How's school etc
Any girls - there's plenty of time
for that nonsense etc
Look: that's the thing we saw
yesterday etc

LLOYD (CONT'D)

Third, please. And then into
fifth. Save a bit of petrol.
She's been thirsty recently.

OLIVER puts the car into third gear and then into fourth

There's a pause.

LLOYD (CONT'D)

You can say what you like about
Wales but you cannot beat it for
scenery.

We see OLIVER take in a beautiful vista. He looks at in
the side mirror, reflected in the car.

OLIVER

I'm not sure I believe in
scenery.

Lloyd nods. The car stops. We see OLIVER get out.

A

OLIVER (CONT'D)

A

Bye, Dad.

They shake hands.

LLOYD
I'll pick you up at five. Go get
'em, killer.

Oliver starts walking.

OLIVER (V.O.)
As usual, Dad drops me 800 yards
from school.

We see him approach his SCHOOL.

OLIVER (V.O.) (CONT'D)
That way I can slip in unnoticed,
like a torpedo.

Oliver is charged by CHIPS and KERION. He does an
undignified swerve in order to avoid them.

CUT TO:

30 INT. SCHOOL CLASSROOM - MORNING 30

MR.DAVEY is taking the register. We see that ZOE isn't
there. OLIVER looks concerned.

CUT TO:

30A EXT. SCHOOL PLAYGROUND 30A

Later - OLIVER looks for ZOE, but can't find her.

31 INT. CAR - AFTERNOON 31

OLIVER travels home, unsettled. JILL sits in the back.

32 INT. OLIVER'S HOUSE. LIVING ROOM- EVENING 32

The TATES are watching television, we can't see the
programme.

JILL
I used to have long hair. Like her.

LLOYD
Hmm?

JILL
I used to have long hair. Remember?

LLOYD

Yes.

JILL

She's pretty, isn't she/

LLOYD

Er... I don't know

JILL

Did you like it when I had long hair?

LLOYD

Er...

JILL

Or short like now?

LLOYD

I like your hair no matter how long it is.

JILL

But did you prefer it long?

LLOYD

Either way is good

JILL
No opinion?

LLOYD
It's up to you.

JILL
So it wouldn't bother you if I
shaved it off?

LLOYD
Not if it made you happy.

OLIVER
If you want to shave off your
hair, you should mum. Definitely.

JILL
Why would I shave my hair of Lloyd?

She walks off.

JILL (CONT'D)
What a stupid idea.

CUT TO:

33 INT. OLIVER'S BEDROOM - EARLY MORNING

33

OLIVER takes out some paper from a drawer. He feeds it into a typewriter and starts to type.

OLIVER (V.O.)
Zoe Preece hasn't been in school
the past few days so I've written
a pamphlet giving her a few
pointers on how to break out of
the victim cycle.

A We see close INSERTS of the following snippets: "Weirdly, you're not that fat. You're fat in the mind" "Maintain a facade of complete indifference." "Transform any facet of your personality to fit in." "You are who you pretend to be." "If you must study, do so in private." "Don't cry to the dinner ladies." Some are in italics, some are underlined, some are in capitals. A

OLIVER (V.O.) (CONT'D)
I've also given her two examples
to inspire her.

B We cut to RHYDIAN BIRD. He is in the playground and has pulled his pants down to fart. He is surrounded by clapping pupils chanting 'Rhydian! Rhydian! including OLIVER, CHIPS and KEIRON. As many of our featured kids as possible.' B

OLIVER (V.O.) (CONT'D)

Firstly, Rhydian Bird. He once pulled his trousers down in the playground to fart and followed through, coiling a unhealthy turd onto the tarmac. But, instead of looking embarrassed, he screamed with laughter and pointed. Nobody can tease him about it because he is so proud. I remember watching him with renewed respect.

We see OLIVER'S AWED REACTION. WE cut to CHIPS.

C

OLIVER (V.O.) (CONT'D)

C

Secondly, Chips. He wasn't even considered that hard until Keiron King famously stabbed him in the back with my compass.

We see this.

He said nothing, showed no discomfort as his shirt blossomed with blood poppies. His stoicism reminded me of the brave men who died in the first world war. Every year on that day I hold a minute's silence in his honour.

OLIVER gathers up several A4 pages, signs 'Good luck! Best wishes for a persecution-free future, Oliver Tate' at the bottom, and puts them in a brown manila envelope. He then searches in his drawer for something. It's a '50p off' voucher for a Burger Chain. He pops it in.

OLIVER (CONT'D)

I'm not quite sure that I've found my special skill yet. I've tried smoking a pipe; flipping coins; listening exclusively to French crooners; I even had a brief hat phase, but nothing stuck.

D

WE SEE BRIEF INSERTS: OLIVER behind the bike sheds with a pipe;

D

E

flipping a coin under a street lamp;

E

F

putting on a Serge Gainsbourg record;

F

G

wearing a cowboy hat at dinner with his parents.

G

OLIVER (CONT'D)

Maybe my mission in life is to help others.

(MORE)

SUBMARINE 23rd NOVEMBER 2009 RED 20A.

OLIVER does a little twirl as he walks away. We Zoom out to over JORDANA'S SHOULDER. JORDANA REACTS.

OLIVER is dissecting a frog. His lab partner is JORDANA. She is holding a bit of the creature while OLIVER makes incisions with a scalpel.

OLIVER

I feel bad cutting into its head.

JORDANA

Why? it's just a fucking frog.

OLIVER

It's still a thing though. It had life.

JORDANA

I wonder where they get the frogs?

OLIVER

I don't know. Probably a lake or river nearby. They probably have a guy who does it. I could find out. My dad's in this area.

JORDANA

I don't actually want to know.

OLIVER

Neither do I. I'm just saying I can find out. You asked.

JORDANA

I wonder where Fat is.

OLIVER

Zoe?

JORDANA

She hasn't been in school for a while, has she?

OLIVER

Hasn't she? I hadn't noticed.

There's an awkward pause.

JORDANA

I would've thought you would. She leaves quite a big gap.

OLIVER

She's not really on my radar...

JORDANA

Do you think it's because we pushed her into the pond?

OLIVER
I didn't push her.

JORDANA
Do you think she's at home just
weeping herself to death?

OLIVER
I didn't push her.

JORDANA
Maybe you should write to her.
Maybe you should maybe write her
a pamphlet or something. What do
you think?

ECU SCALPEL IN FROG, PAN UP TO OLIVER

OLIVER
What is this? What do you want?

JORDANA
Meet me under the railway bridge
after school and we'll take it
from there. Bring a polaroid
camera and a diary. Okay?

Off OLIVER'S LOOK we CUT TO:

JORDANNA (O.S.)

OLIVER walks, carrying his bag. Note we need a place that's different to the bridge for another stretch of walking. He is extremely uncertain. JORDANA is there waiting, smoking a cigarette.

OLIVER (V.O.)

She looked good except for a small patch of dry skin between her index and middle fingers. Most likely caused by her dog. I chose not to mention it.

JORDANA

Have you got the camera and diary?

OLIVER gets his camera from his bag and shows a brand new diary.

OLIVER

Do you have the pamphlet?

JORDANA

Give me the camera.

Tentatively, OLIVER approaches. He hands her the camera.

JORDANA (CONT'D)

Okay. Now, kneel down.

OLIVER does so. JORDANA leans down into a kissing position. OLIVER, TENTATIVELY, KISSES her. He closes his eyes. We hear a camera flash and the whirr of the motor. Startled, Oliver looks to the camera. Polaroids spit out onto the floor. OLIVER looks at a patch of ECZEMA on JORDANA'S NECK.

OLIVER (V.O.)

We kissed until our lips felt swollen. Her mouth tasted of milk and polo mints.

JORDANA

Okay- take out the diary. Turn to today's date and write a few paragraphs on how excited you were to have got off with me. Make sure you say what a dick Mark Pritchard is and slag off Abby Sluts.

OLIVER

It's Smuts.

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JORDANA
Let's call her Sluts.

OLIVER

I sit next to her in geography so I
am going to exercise restraint.

JORDANA

I don't need your life story.

OLIVER sits down and starts to write. JORDANA looks through
the photos.

JORDANA (CONT'D)

Wow. You look *mentally retarded*.

We see various images.

JORDANA (CONT'D)

Have you ever kissed anyone
before?

OLIVER (V.O.)

I had in fact only kissed one
person before: Zoe Preece. It was
after the Cowboys and Indian
school disco. I told her if we
were going to do it we had to
hide behind the refectory. Her
tongue was blue from blackcurrent
squash. It smoldered in the cold.

A We see this as a cut-away scene. They are dressed as a Cowboy
and Indian.

OLIVER (CONT'D)

Okay. I've done it.

JORDANA looks at it over OLIVER'S shoulder. OLIVER doesn't
know how to respond to her being so near to him.

JORDANA

Good.

OLIVER

Can I have the pamphlet now?

JORDANA

No.

OLIVER

What are you going to do with the photos and...?

JORDANA

Leave it lying around school. For people to accidentally find.

OLIVER

Oh.

JORDANA

What are you complaining about? This is conclusive proof that you might not be gay.

CUT TO:

38 OMITTED 38

39 OMITTED 39

40 EXT. SCHOOL PLAYGROUND - NEXT DAY 40

MARK PRITCHARD has OLIVER in a headlock. A group of kids stand around, including all our hero kids. They all shout 'GAYBOY'. JORDANA lamely protests.

MARK PRITCHARD

Come on gayboy- take back what you said about me.

OLIVER

I take it back.

MARK

And about Abby.

OLIVER

I'm sorry Abby - I value you as a person.

MARK PRITCHARD

And admit that you are in fact gay.

CHIPS

Don't admit that. Do not admit it.

Oliver resists, but PRITCHARD twists his arm.

OLIVER

Fine. I'm gay. I'm very gay.

MARK PRITCHARD

And Jordana is a slut.

OLIVER doesn't say anything.

MARK PRITCHARD (CONT'D)
Jordana is a slut.

OLIVER
No.

CHIPS
Just say it.

OTHER kids try to make PRITCHARD desist. PRITCHARD LETS HIM UP A BIT.

MARK PRITCHARD
It's your choice. Say it, or get put down.

JORDANA
Don't be a dick, Mark. Just let him go.

MARK PRITCHARD
Fine. I'll let him go.

He does so.

If he admits that you're a dirty slag.

OLIVER
Why don't you fuck yourself?

MARK PRITCHARD
Interesting.

MARK gives him a short but sharp punch to the face. OLIVER BLACKS out.

A We FADE BACK UP. Everyone's gone except JORDANA.

A

OLIVER
How long have I been out?

JORDANA
I don't know. A minute?

JORDANA crouches down next to OLIVER, who's pinching his bloodied nose. He shows JORDANA some blood on his hand.

He gets up and leans against the wall.

OLIVER
I was seriously overbalanced. It was just luck.
(MORE)

OLIVER (CONT'D)

I'm going to get him so bad for that. I'm going to bring him some serious pain. Blood.

JORDANA

Are you going to get up?

40B EXT. PLAYING FIELDS - CONTINUOUS

40B

They walk for a bit. Oliver holds his nose with one hand and puts out his other. She takes it.

OLIVER

You've got scaly hands.

JORDANA

It's eczema.

OLIVER

When I stop bleeding, I might try to kiss you.

JORDANA

OK.

40C EXT. A STREET/WASTELAND - NIGHT

40C

OLIVER and JORDANA are walking back. JORDANA, GENTLY, SHOULDER BARGES Oliver. Possibly ext. JORDANA's street. They kiss.

D EXT. JORDANNA'S HOUSE - NIGHT

D

JORDANA

Bye. See you in school.

OLIVER

I'll make sure you're safely in.

JORDANA opens her door. Her DOG bounds out towards the road. Oliver chases after it.

OLIVER (CONT'D)

So, are you my girlfriend now?

JORDANA

Shut up.

OLIVER

So that's a yes

JORDANA

No it's not.

Oliver picks up the dog and walks away.

OLIVER

Okay.

JORDANA

What the fuck are you doing with my dog?

OLIVER

I'm doing - I'm keeping it. Unless you say yes. So, yes.

JORDANA

Give it back. He'll probably piss on you.

OLIVER

No he won't.

JORDANA

Just put him down.

OLIVER

Neither of us are willing to concede at this stage

JORDANA walks over to him, slowly and stands very close.

JORDANA

Give me back my fucking dog.

OLIVER

Okay.

She walks back to the door, but before she closes it

JORDANA

I'll think about it.

OLIVER walks off, at first coolly, but then starts to run and run with great giddiness and joy.

41 INT. OLIVER'S HOUSE - NIGHT. 41

OLIVER opens the door and quickly rushes up into his room.

JILL (O.S.)
Oliver?

42 INT. OLIVER'S BEDROOM - CONTINUOUS 42

OLIVER runs in. He closes the door behind him. He listens out for the sound of JILL running up the stairs.

JILL
I'm coming in.

She does so. It's dark. She switches on the light. OLIVER covers his face. JILL approaches OLIVER and pulls his hands away.

JILL (CONT'D)
Okay. Let's talk about this. Are you being victimised again?

OLIVER
No. What do you mean victimised? I wasn't victimised.

JILL
Yes you were. Throughout primary school. And in cubs.

OLIVER
I don't remember.

JILL
I do. There was a lot of crying. Is this drug related?

OLIVER
How is this drug related?

JILL
You tell me.

OLIVER
It's not.

JILL
Your pupils are huge

OLIVER

It's dark.

JILL

Is it self-harm?

OLIVER

Why would I punch myself in the eyes?

JILL

I don't know.

OLIVER

This is stupid

JILL

I'm not going to leave until you tell me what happened.

OLIVER

I got into a fight. Defending the honour of my girlfriend.

JILL sinks into OLIVER, giving him a long hug.

JILL

OK fine. You're not being serious.

OLIVER

What?

JILL

I'll be downstairs.

OLIVER

I have a girlfriend.

JILL

Stop lying.

CUT TO:

44 INT. OLIVER'S HOUSE. LLOYD'S STUDY- NIGHT

44

JILL walks in.

LLOYD

So?

JILL

So - Oliver told me something.

45 INT. OLIVER'S BEDROOM - NIGHT

45

OLIVER is writing in his diary. A careful KNOCK-KNOCK at the door. LLOYD enters with a cup of tea. He passes one to OLIVER.

LLOYD

Knock knock. May I come in?

OLIVER

Mi casa tu casa.

LLOYD

Very good. An inversion.

(beat)

Hope you don't mind, but your mother informed me that you had a girlfriend.

He extends a hand. OLIVER shakes it. They nod at one another.

LLOYD (CONT'D)

Anything I can help with?

OLIVER

Not sure yet. I'll let you know.

LLOYD

I know you think I'm boring but I once tore my vest off in front of a woman. It was very effective.

OLIVER

I know.

LLOYD

It produced a very atavistic response. Just something to bear in mind.

OLIVER

Right.

A pause.

LLOYD

I made you a cassette recording.

LLOYD hands OLIVER a cassette. He looks at the inlay card, which has been neatly typed. The songs are divided under headings like 'INFATUATION', 'SEDUCTION', 'RELIEF' etc

LLOYD (CONT'D)

It's a compilation of songs I listened to when I had some of my early, formative relationships. Plus a couple I thought you might dig. I think music can sometimes make things feel more real.

OLIVER

Thanks.

LLOYD

And there are some break-up songs towards the end, should things not work out.

INSERT shot. OLIVER turns the inlay card over and we see headings like 'ANGER', 'DISBELIEF', 'ACCEPTANCE' etc.

LLOYD (CONT'D)

Which obviously isn't the aim - though it is likely. Because passion rarely lasts.

LLOYD nods for some time.

LLOYD (CONT'D)

Goodnight.

OLIVER

Goodnight, Dad.

LLOYD extends his hand for OLIVER to shake.

LLOYD

You don't need to hide things
from us. Unless you feel you need
to. And well done. It's an
achievement.

LLOYD gets up and leaves, switching off the light as he
exits. OLIVER turns on his sidelight and looks up the word
'atavistic' in the dictionary. We see that each page is
filled with under-linings, notes etc. He puts the CASSETTE
into his stereo and turns it up. He lies down on his bed,
listening to the music with a smile on his face.

CUT TO:

46 OMITTED 46

46A EXT. PORT TALBOT STEELWORKS 46A

OLIVER and JORDANA freewheel on a bike with a rocket
sparkling behind them. Jordana's dog runs alongside them.

OLIVER (V.O.)

Jordana and I enjoyed a glorious,
atavistic fortnight of lovemaking,
humiliating teachers and bullying
the weak. Chips said that if I show
Jordana any sign of weakness she'll
dump me and that he might end up
with no choice but to have a go on
her himself.

OLIVER (V.O.) (CONT'D)

With this in mind I suggested writing a charter outlining the boundaries of our relationship. We put in a paper boat and let it float out to the sea. But I also kept a copy for my personal files.

47 OMITTED 47

48 OMITTED 48

49 PT1 EXT. BARRY BEACH IN THE RIVULETS. 49 PT1

They float a toy boat, filled with sparklers, down a stream. Top sot of boat. INSERT: PIECE OF PAPER. It says: CHARTER - FINAL DRAFT '1. NO PET NAMES 2. NO HIGH-CLASS MEALS 3. NO EMOTIONS (GAY)

PT2 EXT. BARRY BEACH PT2

Mucking about - running around with the dog. One of things is they lie down together, lighting matches with a lighter. Note: We can also do this in school.

Running along the beach with burning sticks like this

<http://www.youtube.com/watch?v=XVnRzEjpUmE>

Lying by a bonfire at the beach.

PT3 EXT. INDUSTRIAL ESTATE PT3

OLIVER and Jordana run around with sticks smashing up derelict areas

THEY place something in a bin - they run away - the bin explodes

Burning OLIVER'S leg hair in a den

Throwing FRENCH banger fireworks

They throw BLUE, RED and WHITE PAINT over an old bath.

A SMALL fire display (as per the test) by the beach.

CLOSE SHOT FIRE REFLECTED IN JORDANA'S EYES

CLOSE SHOT FIRE REFLECTED IN OLIVER'S EYES

SHOT FROM BEHIND THEM LOOKING UP AT THE STARS.

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JORDANA rollerskates past bins with the LIGHT ENTERTAINMENT
fire effect in.

A We cut to various STOCK FOOTAGE of FIRE. A

OLIVER (V.O.)
Jordana loves fire.

We have a close up of JORDANA, 50 fps, we overlay the boat and our stock footage over it.

OLIVER (V.O.) (CONT'D)
Everything about her makes me think of fire. Our relationship is a gleaming rocket blasting me into the school's social stratosphere.

Fireworks burn behind her until flames engulf the image.

49B INT. CLASSROOM

49B

JORDANA and OLIVER are now sitting next to one another. She is flaming the underside of her desk. She shows OLIVER.

50 EXT. SCHOOL PLAYGROUND. TOP OF THE METAL FIRE ESCAPE

50

A group of kids are hanging out. CHIPS, OLIVER, KEIRON and a couple of others.

CHIPS
How long's it been? Two weeks?
It's fucking ridiculous.

OLIVER
I'm not bothered. We've as good as done it. Everything but.

CHIPS
It should never take more than a week between everything but and stuffing it in. She's taking the piss. Keiron - back me up.

KEIRON
She's taking the piss, mate.

CHIPS
Thank you. Turn round - she's seen us. Is she still looking?

OLIVER
Yes.

51 EXT. STREET - AFTERNOON 51

JORDANA and OLIVER are mooching along after school. OLIVER looks pensive.

52 EXT. BARRY ISLAND INDUSTRIAL ESTATE - AFTERNOON 52

OLIVER and JORDANA sit on a bench, overlooking the water.

OLIVER

This is nice, isn't it?

JORDANA looks at him.

JORDANA

Yeah. I guess.

OLIVER

I mean, we get on pretty well.

JORDANA

Yeah. It's not bad.

OLIVER

We're getting more and more intimate.

JORDANA

(mocking)

Intimate?

She has started to blacken the end of a rubber with a CLIPPER lighter.

OLIVER

Yes. We've done things. We've been intimate.

JORDANA

We have been intimate, yes.

PAUSE.

My parents normally go out on Thursdays. To the cinema. It's a tradition they have. They go every Thursday evening. So, what I'm saying is it's empty - the house; on Thursday the house is empty. It's an empty house. So what do you think?

JORDANA (CONT'D)

Are you asking me to come round and have sex with you?

OLIVER

If I say yes, does that lessen the chances of you wanting to?

JORDANA

Before I answer that, I just want to check one thing.

OLIVER

Sure. Anything.

JORDANA

It's quite serious.

OLIVER

Of course. Feel free.

JORDANA

Will the house be empty?

OLIVER

That's very funny.

JORDANA

Write down the reasons why I
should.

LLOYD

It's Thursday night. It's our
cinema night. Not a free for all.

JILL

Don't call them ninjas. It's
racist.

OLIVER

He's white.

LLOYD

They don't strike me as admirers
of Eric Rohmer.

(to Jill)

Maybe you three go and see some
tat at the Odeon. I'll stay in.

OLIVER

You should both definitely go.

THE DOORBELL SOUNDS. Everyone FREEZES.

JILL

Oh for God's sake.

LLOYD and OLIVER hide so that they can't be seen from the
doorway.

GRAHAM

Hi Jill. You look great.

JILL

Oh thanks...

GRAHAM

I know this is a bit early, but
there's a great little noodle
place near the cinema and we'd
love you to join us- our treat.

JILL

Oh, thanks.

GRAHAM

Why don't we head down together -
save taking two cars. There's
plenty of room in the VW.

JILL

That's very sweet of you.

(shouts)

LLOYD!

OFF LLOYD and OLIVER'S REACTIONS we CUT TO

54

EXT. OLIVER'S HOUSE - EVENING

54

GRAHAM'S VAN is parked outside. Kim-Lin is sat in the
front. GRAHAM leads JILL to the other front seat.

GRAHAM

I love your hair like that, by
the way. You look amazing,
doesn't she?

KIM-LIN

You look amazing, Jill

GRAHAM
(to LLOYD)
You alright in the back, mate?

LLOYD
Lovely.

The back of the van is filled with crates of videos of 'The Graham T. Purvis System' as well as massage oils and posters. LLOYD picks up a bottle that's rolling around in the back. It says 'SENSUAL MASSAGE OIL'. The bottles sticky - he tries to wipe his hands on the wall.

A OLIVER WATCHES, invisible behind the net curtains. A

55 INT. OLIVER'S HOUSE- EVENING 55

He runs in and out of his parents bedroom with various items.

55A OMITTED 55A

56 INT. OLIVER'S HOUSE - EVENING 56

OLIVER sits in a chair and waits. And waits. Finally he hears the doorbell. He gets up and hares to the door. JORDANA is there. She has roller skates on.

CUT TO:

57 INT. OLIVER'S HOUSE. KITCHEN/DINING ROOM- EVENING 57

OLIVER has prepared quite an elaborate meal and has set the table with candles/flowers. JORDANA sits down. He pulls out her chair. She has white socks.

OLIVER
How was the toilet?

JORDANA
Fine...

OLIVER
I'm starving. You've very late - it doesn't matter etc

He pours them each some wine. From a BOX OF WINE. OLIVER raises his glass.

OLIVER (CONT'D)
I gambled on white. To us, and a wonderful evening of lovemaking.

JORDANA doesn't know where to look.

OLIVER (V.O.) (CONT'D)
But it wasn't like losing
anything. You're too good for me.
You're too good for anyone.
Sincerely, Oliver.

A SMILE creeps onto JORDANA'S FACE.

CUT TO:

61 EXT. OLIVER'S HOUSE - EVENING 61

OLIVER opens the door. He sees JORDANA.

JORDANA
You're not really right, are you?

62 INT. OLIVER'S HOUSE - A LITTLE LATER 62

OLIVER lies on his back while JORDANA puts on her clothes. He is beaming. She seems to be looking for something. We see OLIVER'S POV of JORDANA'S PANTS. He pushes them under the bed with his foot.

63 EXT. ROAD TO BUS STOP 63

JORDANA roller skates next to Oliver.

JORDANNA
Will you try and find my pants?

OLIVER
Yeah. Sure. They'll be there
somewhere. They won't have
disappeared.

He walks her down the road. They don't speak for a bit

JORDANNA
Don't get cocky.

She skates away. OLIVER walks into the middle of the road and looks after her. We CUT between their POVs of each other as they get further away.

CUT TO:

64 INT/EXT. OLIVER'S HOUSE - EVENING 64

LLOYD and JILL walk in, their faces stormy.

OLIVER
How was the film?

LLOYD

I'm going to bed.

JILL

I think it's *nice* to see something lightweight once in a while. Something where you don't have to think.

OLIVER

Relationships are tough, aren't they?

JILL

You should be in bed.

CUT TO:

65 INT. OLIVER'S BEDROOM- NIGHT

65

Oliver is reading the ENCYCLOPEDIA

OLIVER (V.O.)

Tonight I stumbled across an encyclopedia entry on ultrasound. Ultrasound is a sound vibration too high-frequency to be audible.

A We see accompanying stock footage throughout the following A
- in the style of a NATIONAL GEOGRAPHIC documentary. SOUND WAVES; MARITIME FOOTAGE, MAPS, SCIENTISTS etc

OLIVER (V.O.) (CONT'D)

It was first developed in the Second World War to locate submerged objects: depth charges, submarines, Atlantis and such. It is used by doctors to study hard-to-reach body areas.

We see examples of this.

OLIVER (V.O.) (CONT'D)

During pregnancy you can detect a foetus' heart beat using an ultrasonic stethoscope.

B We see and hear an ultrasonic display of an unborn baby B
before cutting to illustrative archive of the following.

OLIVER (V.O.) (CONT'D)

Some animals, like bats, dolphins and dogs can hear within the ultrasonic frequency but no human can. No one can see inside someone else.

(MORE)

OLIVER (V.O.) (CONT'D)

No one can truly know what anyone else thinks or feels. What's inside mum? What's inside dad? What's inside Jordana?

C WE cut to still images of JORDANA, JILL and LLOYD. THEY C
turn into EAGLE annual style cut outs. Where we see their
component parts illustrated.

OLIVER (V.O.) (CONT'D)

We're all travelling under the radar, undetected, and no one can do a thing about it.

66 INT CINEMA - DAY

66 *

OLIVER hands JORDANA some books from his bag.. KING LEAR, NEITZCHE and CATCHER IN THE RYE.

OLIVER

I got you these books. Because they're all really meaningful to me. This is probably Shakespeare's most mature work. It's miles better than Hamlet. It's just more developed. Thematically.

JORDANA

Uh-huh.

OLIVER

This is Neitzche - he's probably the most influential philosopher of modern times. I don't agree with everything he says, but he makes some interesting points.

JORDANA

Uh-huh.

OLIVER

And this is The Catcher in the Rye. A great example of the modern American novel. Salinger's very influential.

JORDANA

Why are you doing this?

OLIVER

I thought it could be nice to develop some mutual interests now that we've had sex. You know - other than spitting and setting things on fire.

JORDANA

Why would I want to be more like you?

OLIVER

Try not to crack the spines. Or burn them. We should go in.

JORDANA

Just one second.

She spits on the floor.

We push into a poster for CARL THEODOR DREYER'S JOAN OF ARC outside with the sticker, 'NOW PLAYING'. Match cut start for next scene. Note: We need someone to work in the foyer and possibly an usher.

67	OMITTED	67
68	OMITTED	68
69	EXT. CINEMA - EARLY EVENING	69

OLIVER

It's very rude to leave a film before it's finished.

JORDANA

Who to?

OLIVER

The filmmakers.

JORDANA

How are they going to know?

OLIVER

They just do.

OLIVER sees his mother with GRAHAM on the road outside the cinema. JILL has just come out of the hairdressers and has a slightly different do. Graham is admiring it.

OLIVER (CONT'D)

Kiss me.

He brings JORDANA close to him and kisses her. He uses her as a human shield as he spins her around, keeping his MOTHER and GRAHAM in his view. Jill and Graham walk to his van and drive off.

*
*

JORDANA

What... The fuck... Was that?
'Kiss me!''?? Did you seriously just
say kiss me? Did I dream that? etc

70

OMITTED

70

71	OMITTED	71	*
71A	EXT. OUTSIDE OLIVER'S HOUSE - APPROACH TO OLIVER'S HOUSE OLIVER walks alone.	71A	
71B	INT. HALL. OLIVER'S HOUSE OLIVER enters. The door closes with a thud behind him.	71B	* *
72	INT. OLIVER'S HOUSE - EARLY EVENING OLIVER walks past his PARENTS' BEDROOM. His father, LLOYD is sitting in bed, fully clothed, staring into the middle distance.	72	
73	OMITTED	73	*
74	INT. OLIVER'S BEDROOM- EVENING OLIVER is looking through JILL'S box of mementoes, he finds two pictures of his mum. The drawing and the sunlit one.	74	* *
74A	INT. OLIVER'S HOUSE - EVENING OLIVER hears his mum come back in the through the front door. He listens as she goes into to see LLOYD. But he can't hear anything.	74A	* * *
75	INT. OLIVER'S HOUSE. KITCHEN/DINING ROOM- EVENING OLIVER eats a lonely meal.	75	
	<p style="text-align: center;">OLIVER (V.O.)</p> <p>Is it possible that my mum would cheat on Dad? Would they get divorced? They don't even row. They just have discussions. I can imagine my mother calmly leaving one day while my Dad helps her to pack.</p>		
A	We cut to this scene, LLOYD chirpily polite, JILL self-absorbed and unemotional.	A	
B	OMITTED	B	*

76 INT. OLIVER'S HOUSE. HALL - LATER- EVENING

76

OLIVER sees a leaflet advertising the Graham T. Purvis System. ' It has Graham's face on it and a load of jargon about 'self-actualising'; 'complete psychic and physical rejuvenation'; 'Holistic equipment for excellence'. OLIVER turns it over. There is an official phone number. We see in pen: 'Call for your free session!'. He picks up the phone to dial.

We hear the voice of JACKIE (ZOE'S MOTHER). OLIVER covers his mouth so that his breathing won't be audible.

A INT. OLIVER'S HOUSE

A

JILL

Nothing. There's nothing going on.

JACKIE

Come on -

JILL (O.S.)

It's nothing. Just the usual blah.

JACKIE (O.S.)

What's the usual blah?

JILL (O.S.)

Just Oliver being Oliver. Lloyd being Lloyd.

JACKIE (O.S.)

Is Lloyd still taking the -

JILL

How do you know that. Did I tell you that?

JACKIE

Yes - do they work -

JILL (O.S.)

Sort of - but he refuses to take them. He says he'd rather be sad than numb whatever that means. He doesn't think about giving me a break. I'd love to feel numb.

OLIVER writes: 'Dad - still medicated?'

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JACKIE

Any more word from Graham?

JILL (O.S.)

Nothing to report really. We all went to the cinema. Normal.

JACKIE

And how was that?

JILL

Awkward of course. Lloyd sulked because we watched Crocodile Dundee rather than one of his specials. One of his dark. But I really laughed. I thought it was very charming. And I can see why someone like her would go for someone like him.

77 OMITTED 77

78 INT. HALL. OLIVER'S HOUSE - CONTINUOUS 78
OLIVER LISTENS.

A JACKIE A
Well, Graham's still very attractive - he probably felt threatened -

B JILL B
Lloyd is far too self-involved to feel threatened.

JACKIE
He knows Graham was your first love and it probably -

JILL
He wasn't my first love.

JACKIE
Oh come on.

JILL
I was eighteen

JACKIE
Pardon.

JILL
Eighteen!

JACKIE
I was in love at 18.

JILL

No I wasn't. You were in love with the idea of being in love.

JACKIE

I was, with Colin. Do you remember Colin?

JILL

Not really. I've got to go

JILL (CONT'D)
I've just remembered something.
I'll call you back. I'll see you
tomorrow.

We hear the dial tone. OLIVER quickly cradles the phone
and runs away.

JILL (O.S.) (CONT'D)
Lloyd! Were you listening in to
that?

LLOYD (O.S.)
What?

JILL (O.S.).
I can hear you breathe

CUT TO:

79 INT. OLIVER'S HOUSE - NIGHT 79
A OLIVER looks out of his window at GRAHAM'S HOUSE, GRAHAM A
is doing aggressive Karate type moves on his own.

OLIVER
This doesn't look good.

OLIVER reaches into his pocket and takes out a small pouch
made from kitchen roll. In it are some of Lloyd's anti-
depressants. He takes one, as if to swallow it, then puts
it back.

80 INT. OLIVER'S HOUSE - MORNING 80
THE TATES are eating breakfast in silence. LLOYD is in his
dressing gown, sipping from a mug of hot lemon. Oliver
reads a book. LLOYD reads a journal related to his work.

JILL
Are you planning on getting
dressed today?

LLOYD
Do you want to take the car?

JILL
Don't worry. I can take the bus.

JILL gets up and scrapes the remainder of her cornflakes into
the sink.

LLOYD
I think I'll work from home
today. Take the car.

JILL
I'm thinking of going to one
Graham's talks tonight

LLOYD
Okay.

JILL
You don't mind?

LLOYD
Why would I mind?

JILL
Fine. Well it means I won't be in
tonight.

LLOYD
I'll make sure I'm busy.

JILL
(to OLIVER)
Oliver? Are you coming?

OLIVER
I'd just like to have a moment
with my father if that's OK.

JILL
Lovely. I'll see you in the car.

He watches her leave. He turns the tap on to hide his
voice. He then whispers to LLOYD

OLIVER
I think mum might be having an
affair.

LLOYD
Can you turn the tap off please?

OLIVER
I saw her in town with Graham.
And I heard her on the phone
talking about him.

LLOYD
You shouldn't spy on people,
Oliver.

OLIVER
I wasn't spying. I just saw them.
And I picked up the phone by
accident. Aren't you worried?

WE see JILL hovering by the door.

A We see her POV of OLIVER and LLOYD TALKING

A

LLOYD
Graham is an old friend of your
mum's.

OLIVER
Did you know they've been meeting
up?

LLOYD
Yes.

OLIVER
So you're condoning this affair?

LLOYD
There is no affair, Oliver. He's
just some bloke I stole your
mother from.

OLIVER
So you admit they have a history?

LLOYD
You should go with your mother.

81 INT. CAR - MORNING

81

OLIVER tries to do the gears. JILL swats his hand away.

82 INT. CAR, PARKED ON A STREET - NEAR SCHOOL- MORNING

82

OLIVER
Thanks mum.

JILL
Oliver, just a second. We're early.

OLIVER looks uncomfortable.

JILL (CONT'D)
How are things with Jordana?

OLIVER
Fine.

JILL
Are you ever going to let us meet
her?

OLIVER
I don't think so. Maybe if you
get a terminal illness

JILL

Are things serious between you
two?

OLIVER shrugs.

JILL (CONT'D)

Because it may seem like a big
deal now, but there are other
things in life. It probably won't
matter much when you're my age.

OLIVER

When I'm thirty-eight?

JILL

Just be careful.

OLIVER

I always use condoms.

JILL doesn't know how to take this.

JILL

You know that me and your dad are
going through a rough patch-

OLIVER

Yah.

JILL

and I want to know that I really
appreciate your trying to help...

OLIVER

I'm not trying to help.

JILL

You're a loud whisperer, Ol

OLIVER

You shouldn't spy on people.

OLIVER (CONT'D)

Why have you been meeting up with
Graham?

JILL

Graham's an old friend. He's
going through a tough time. He's
been having some relationship
problems with Kim-Lin and he
needed someone he could talk to.

OLIVER

So he might be single soon?

JILL

So goodbye, Ol.

OLIVER gets out of the car. He leans in.

OLIVER

Mum: Who would you save first in
a house fire given the
hypothetical situation that both
dad and I were equally difficult
to save?

JILL

I'd go for you. But I'd feel bad
for your father.

She drives off.

A OLIVER, turns and sees JORDANA.

A

JORDANA

Kiss me! etc (she prattles on a
little)

He reluctantly walks towards her.

JORDANA (CONT'D)

So what are you doing tonight?

83 OMITTED

83 *

83X INT. LEISURE CENTRE - NIGHT

83X *

GRAHAM

Colour is energy. Energy equals
emotion. Emotion is life. Colour is
life. We say red with anger. Black
with despair. Green with envy. We
use this words in life.
What do these colours mean to you?
(MORE)

*
*
*
*
*
*

GRAHAM (CONT'D)

How can recognising the energies of *
colours help us live a more *
balanced life? *

84 pt1 INT. LEISURE CENTRE LOBBY - NIGHT 84 pt1 *

We see POSTERS with GRAHAM'S FACE on them. A group of about *
forty people are gathered in a room in the leisure centre.. *

84 pt2 OLIVER PEERS through a crack in the door. He looks at 84 pt2 *
a point of sale filled with Graham's videos. *

GRAHAM has a flip chart outlining the principles of his
theory. During this speech he takes us through it. We jump
cut as he talks through the night, to give snippets of his
ramblings.

CUT TO:

INT. LEISURE CENTRE *

Graham talks. WE have some audience participation. *

Graham describes how he came up with his theory

Graham talks about how he was depressed after Heatseekers. He
describes what Heatseekers was

He talks about how the gift is a burden, and how people
thought he was mad - how he went to every eye doctor in the
country. But he does see colours.

You will not see colours, but the principles may help your
lives - that's all. I'm not a magic man. I'm not a shaman.

It's about balance. Reduce the red in you, and bring the
colours into balance.

Exercise and eating right are part of this.

84 pt3 INT. LEISURE CENTRE LOBBY - NIGHT 84 pt3 *

OLIVER reacts. *

84A INT. LEISURE CENTRE - NIGHT 84A *

The talk ends, APPLAUSE. PEOPLE GET UP, spill out of the hall.

84B INT. LEISURE CENTRE LOBBY 84B *

OLIVER hides by the stairs and looks for his mother. His mother doesn't appear. He returns to the door and looks in. He sees his mother talking to Graham. *

85 INT. LEISURE CENTRE - NIGHT 85 *

GRAHAM
Thanks for coming. It means a lot.

JILL
No. It was interesting.

JACKIE
I'll just wait in the car.

JACKIE exits via the fire escape. *

GRAHAM and JILL talk. *

GRAHAM
Do you mind if I make a comment?

JILL

I suppose it depends what it is.

GRAHAM

I'm not sure I like your friend.
I think she patronises you.

JILL

What?

GRAHAM

I think she treats you like a
child. Like that comment about how
she'd wait for you in the car. It
belittles you. etc

JILL

Oh

GRAHAM

What did you think of the show?

JILL

Yes - interesting etc

GRAHAM

You think i'm silly

JILL

No

GRAHAM

You do

JILL

Honestly, I don't etc

GRAHAM

All I can say is that it works for
me. I'm happy.

JILL

And now you're going to ask me if
I'm happy...?

GRAHAM

Are you?

JILL

I am yes etc

GRAHAM

That gladdens me. I broke up with
Kim Lin

JILL

Sorry

GRAHAM

She was young. I need a woman.

JILL

I'm going to get back.

GRAHAM

I remember you being happy.

JILL

Honestly. Lloyd will be wondering where I am.

GRAHAM

How is Lloyd?

JILL

He's well.

GRAHAM

Are you going to come again?

JILL

Sure.

GRAHAM

Promise? Don't make me cross the street and drag you down!

Laughter.

You should bring Lloyd down.

JILL

I'm not sure he'd like it. But thanks.

GRAHAM

I'm sure he'd come if you asked.

JILL

Are you alright there

GRAHAM

Yeah - just going to take a few beats.

JILL walks away, via the fire escape, and looks over her shoulder. GRAHAM stares after her.

85A INT. LEISURE CENTRE LOBBY

85A *

OLIVER REACTS, then decides to walk in.

*

85B INT. LEISURE CENTRE

85B *

OLIVER

You don't fool me. I know what you're up to.

GRAHAM

What am I up to?

OLIVER

We're done here. I've said what I need to. I'm watching you.

GRAHAM

What am I up to?

OLIVER walks away.

*

85C EXT. STREET

85C *

OLIVER walks, looking at a copy of Graham's video.

*

85D INT. OLIVER'S BEDROOM.

85D *

OLIVER watches a tape of Graham's video.

*

OLIVER (V.O.)

My mum is the exact type of person who's susceptible to this mystic bullshit.

*

*

*

*

(MORE)

OLIVER (V.O.) (CONT'D)

I can picture her telling Jackie at work how it it's a bit of over the top but there's 'something in it'.

First she'll just start meeting Graham more often. Then he'll start giving her deep tissue massages.

Then he'll make her join him in some mystic commune with a bunch of other still-fairly-attractive mothers and cut them off from their families and the world while he passes around his sperm and says it's magic milk.

How's my dad meant to compete?
If he radiated a colour, it'd be ochre.

*

86E INT/EXT. PAYPHONE

86E *

OLIVER (V.O.) (CONT'D)

He knows the number for the pothole help-line off by heart.

*

*

*

SHOT OF LLOYD BY A PAYPHONE looking a pothole in the road.

*

OLIVER (V.O.) (CONT'D)

He was the first person in our village to install double glazing.

*

F We see LLOYD by his double glazed window.

F

OLIVER (V.O.) (CONT'D)
The only time I saw him enthral
a room was when he gave a talk
about the disappearance of a
giant sturgeon from the museum of
Cardiff.

87 INT. LECTURE HALL - DAY

87

We see a brief excerpt of this speech. A man has just asked a question.

LLOYD
You're right. Sturgeons are royal
fish, since the 14th century
anyway, and if caught, they do
become the property of the crown.
So yes, the matter is being
treated as suspicious.

A small boy sitting next to OLIVER puts up his hand.

SMALL BOY
How deep is the ocean?

LLOYD
At it's deepest point, 7 miles,
but on average, 6 miles is a good
rule of thumb. But no fish could
live down there, there's, of
course no light and the
pressure's too great. Any human
who was at that level would die
immediately. They'd implode. They
wouldn't have a chance. But yes,
six miles deep.

OLIVER (V.O.)
Maybe it's time for dad to tear
off his vest again.

88 INT. OLIVER'S HOUSE - EVENING

88

LLOYD, JILL and OLIVER at dinner.

JILL
I mean, it's a bit over the top,
but there's something in it.

LLOYD
Right, yes. Good turn out, was
it?

OLIVER'S heart sinks.

OLIVER
I'm going to go out for a bit.

89 EXT. STREET OUTSIDE OLIVER'S HOUSE - EVENING 89

OLIVER approaches GRAHAM'S van. He tries, and eventually succeeds in making himself sick on the bonnet.

OLIVER (V.O.)
I decided to meet Jordana. I felt like setting fire to something. But tonight, for the first time, she used a word I'd never heard before -

90 EXT. WASTELAND, BY A BURNING SKIP - NIGHT 90

JORDANA
It's called a medulloblastoma.

OLIVER
What does that mean?

JORDANA
It means she's got a brain tumour.

A long pause. JORDANA'S dog starts to whimper

OLIVER (V.O.)
-or told me that her mum has cancer. And in the top trumps of parental problems, cancer beats infidelity. How will I reconcile this with rule 3 of our charter?

91 EXT. STREET - NIGHT 91

OLIVER trudges home. He reaches home. By now it's raining. He looks over at GRAHAM'S VAN. The vomit has been washed away.

FADE TO BLACK.

A CAPTION: PART TWO A

B SCHOOL ESTABLISHERS to show it's nearly CHRISTMAS. NOTE: B
OLIVER should be playing the piano in the hall. Some kids (6-10) come in dressed in Nativity wear (wise men/angels), led by a teacher.

92 INT. CLASSROOM - AFTERNOON

92

OLIVER (V.O.)

Things are a lot less fun since Jordana's mother might die and my parents' marriage started falling apart. I've been working on strategies to solve both problems. I've bought my Dad some new aftershave, but I'm drawing a blank on the cancer situation. I've ordered some books on how to relate to people in crisis to read over the holidays.

Oliver is staring at JORDANA'S EMPTY DESK. THE BELL SOUNDS.

MR DAVEY

Okay - walk! You're still in school! And if anyone hasn't signed the card to Jordana Bevan, now's the last chance. Have a good Christmas everyone.

PUPILS

Thanks Mr. Davey etc

CHIPS

You're fucked, mate. Even if her mum is terminal it can still take fucking ages.

OLIVER

Please, Chips -

CHIPS

This is not what you signed up for. This was about dipping your wick. You've done that. Game over.

93 EXT. SCHOOL PATH/COULD BE CORRIDOR IF RAINING - AFTERNOON 93

Pupils are rushing to get out. It's the last class of the Christmas term.

CHIPS

And I'm telling you - she is going to be in no mood to put out anymore. No yuletide logging for you. Unlike me, who'll be rolling in it throughout the festive season

SUBMARINE 23rd NOVEMBER 2009 RED 59A.

OLIVER

God you're lame. Do you actually
think of these lines in advance?

CHIPS

I just spit lines as they come to
me, mate.

94 INT. CORRIDOR. SCHOOL OR SCHOOL PATH- CONTINUOUS

94

CHIPS

You've got to shut this shit
down.

KEIRON

With extreme prejudice.

CHIPS

Thank you Keiron.

OLIVER

Nothing's changed.

CHIPS

Do what you want, mate, but
remember two things, Ol. One: treat
'em mean, keep 'em keen. And two:
don't mix family and bush. Come on
Keiron, let's get the fuck out of
here.

We see OLIVER, lonely, as the rest of the pupils run off
excitedly for the holidays.

CUT TO:

94A EXT. SEA - DAY

94A

OLIVER and JORDANA are walking along, mournful, with her
dog. He tries to put his arm around her, but she shrugs it
off.

95 EXT. PARK BY HOSPITAL- DAY

95

OLIVER sits with his arm round JORDANA. She is crying.
OLIVER is patting her back in a distant way, unsure what
to do he almost looks bored. He exchanges a look with
JORDANA'S DOG.

96 INT. OLIVER'S BEDROOM- DAY

96

He's reading a book, *Parenting Teens with Love and Logic*.

OLIVER (V.O.)

I've been taking my duty as a
boyfriend seriously. Last night I
re-read the book *Parenting Teens
with Love and Logic*.

(MORE)

SUBMARINE 23rd NOVEMBER 2009 RED 60A.

OLIVER (V.O.) (CONT'D)

I remembered a chapter that says
pets are important because they
die because they allow children
to adjust to death and mourning.

(MORE)

OLIVER (V.O.) (CONT'D)

It's therefore in Jordana's interest that her dog dies before her mother does. Then we can get things back on track.

A We see an insert - JORDANA'S DOG - A NECESSARY SACRIFICE? A

B A SHOT OF OLIVER finding the rat poison in a draw in the kitchen. The phone rings. He goes over to open it, rat poison in hand. NOTE: WE NEED TO COVER A VERSION WHERE HE ANSWERS THE PHONE W/OUT RAT POISON IN HAND. B

OLIVER (CONT'D)

Calm down. What is it? Where are you?

He puts the poison back in the drawer.

97 OMITTED 97

98 OMITTED 98

99 EXT. BARRY RAILWAY LINE 99

OLIVER sprints into shot with a shovel and a bin liner. He crosses into the road, out of shot. He re-enters with a full bag and a grim expression. He sits down.

OLIVER and JORDANA sit side by side, the shovel next to them, the bin liner on the floor. The bin liner has blood and bits of fur on it.

OLIVER

It's such bad luck. There's like one train every week here. He was always running off, I guess. I'm sorry.

He gives her a hug, and then tries to kiss her.

JORDANA

Ol -

OLIVER falls back on his soap opera cliches.

OLIVER

No- sorry. Of course etc.

JORDANA

We should bury him.

OLIVER

No. We shouldn't do that. Foxes dig up dead animals and eat them.

JORDANA

We can't just leave him in a bag.

100

EXT. WASTEGROUND/CANAL

100

JORDANA and OLIVER launch a burning boat into the canal. We see the sports bag start to burn.

JORDANA

Jude would like to meet you.

OLIVER

Who's Jude?

JORDANA

My mum.

OLIVER

Since when have you called her
Jude?

JORDANA

Since she might die in two weeks.

OLIVER

Right.

JORDANA

Would you like to come?

OLIVER

More than anything.

JORDANA gives OLIVER a long hug.

101 OMITTED

101

101A OMITTED

101A

OLIVER LOOKS AT VARIOUS ORNAMENTS AROUND THE LIVING ROOM. CHINA TRINKETS, A TACKY-LOOKING CARRIAGE CLOCK. VERY POSED BUT HAPPY FAMILY PICTURES. A WATER COLOUR OF THE THREE CLIFFS. CHRISTMAS CAROLS PLAY ON A TINY TAPE RECORDER. THERE ARE TACKY DECORATIONS UP. AN OLD LADY IS IN A WHEELCHAIR AND MAKES OCCASIONAL LOUD HACKING VOICES.

BRYN

This is cracking, love.

OLIVER

Yes. It's great. Thank you Mrs. Bevan.

JUDE

This is my last warning. It's Jude.

BRYN

So I hear from my little girl that you've stolen her heart.

JORDANA

Dad!

BRYN

Let me tell you, when you're lucky enough to find an angel, hold on to her with everything you've got. These fucking lights!

He gets up and storms to the back of the room, trying to hit the switch. BRYN starts to cry. Jordana and JUDE get up to comfort him.

JORDANA

Dad. Don't...

JUDE

Bryn. Come on. Please. You're acting like I'm dead already. Come on. It'll take more than some silly tumour to kill me.

BRYN

It might not.

JORDANA

Mum's going to be OK. And I've got Ol to look after me.

OLIVER stares down into his plate

103 OMITTED 103

104 EXT/INT. JORDANA'S HOUSE - EVENING 104

OLIVER in the doorway.

JUDE

So lovely to meet you.

OLIVER

It was great. Thank you. Really.

BRYN

(shaking OLIVER'S hand
and not letting go)

Take care. I'd just like to thank
you for being such a support to
Jordana. We've been to hell and
back. Thank you for walking
through the fire with her. You're
a good lad. You're part of the
family now. Deal?

OLIVER

Thank you.

BRYN

Deal?

OLIVER

Sure. Deal.

BRYN

There we fucking go.

Jordana comes out.

JORDANA

I'll walk to the bus stop with you.

104A EXT. STREET - NIGHT. MOMENTS LATER.

104A

They walk together in silence for a while.

JORDANA

Maybe you could come to the Hospital this Friday? Mum'll have had her operation then and we could visit... If you felt like it...

OLIVER

Ah. Friday - I've got to do some Christmas shopping...

JORDANA

What?

OLIVER

- I just always leave it too late and I'd like to get you something good -

JORDANA

My mother might die.

OLIVER

I know.

Pause

JORDANA

Do you care about that or couldn't you give a fuck?

OLIVER

I do. Clearly. I'll come. When is it?

JORDANA

Friday.

OLIVER

Great. Actually that's good. I can make that. Friday. Excellent. Your skin's looking good. I definitely think you were allergic to your dog.

JORDANA

I'm eating better - following
Mam's special diet.

OLIVER

Because of the...

JORDANA

We eat lots of ginger now.

OLIVER

Friday?

JORDANNA

Visiting hours are 6 till 8.

OLIVER

Six till eight. Got it. Meet you
there.

JORDANA

I'm sorry I'm like this. I don't
know. I'm sorry.

OLIVER

It's fine. Don't feel you have to
wait. It's cold.

JORDANA

It's okay.

OLIVER

I bought you some matches. Swan
extra long.

JORDANA takes the box, removes a match, lights it and
holds it up in front of her face.

JORDANA

I've noticed that when you light
a match, the flame is the same
shape as a falling tear.

OLIVER (V.O.)

I knew then it was too late to
save her. She'd gone gooey in the
middle. From now on she'll buy
little gifts for her favourite
teachers and she'll admire the
scenery and she'll buy soup for
homeless people and she'll never
burn my leg hair again.

JORDANA

Maybe I will go. It is pretty
cold.

She gives him a long hug, Oliver tries to kiss her. She offers her cheek. She smiles and walks away.

CUT TO:

105 INT. OLIVER'S HOUSE - CONTINUOUS- NIGHT 105

A JILL and LLOYD are watching GRAHAM'S INSTRUCTIONAL VIDEO. A

Graham's video consists of

-- Talking head against black

-- Top lit Karate against black

-- Staring to camera against black

-- Reclining on a candle-surrounded bed ots beautiful girl against black.

-- Running over the crest of a hill

-- Romantic walk by a park

OLIVER eavesdrops. NOTE there's one version where they sit in silence for a long time.

LLOYD

Well, it is interesting... He's really opening up his third eye there.

JILL

It's just a metaphor, Lloyd. Don't be so literal.

LLOYD

No. I like the whole colour coding thing.

JILL

Well I'd like to go again and I'd like you to come

LLOYD

You want us to go?

JILL

Yes. I do.

We see more footage of Graham, sweeping at an opponent's legs.

LLOYD

Do I have to bring shorts?

SUBMARINE 23rd NOVEMBER 2009 RED 70A.

JILL
It's on Friday

LLOYD
Right.

JILL
So will you come?

LLOYD
I am intrigued...

JILL
This Friday.

LLOYD
This Friday.

JILL
Thank you. Don't let me down.

She gets up and jumps as she sees OLIVER.

JILL (CONT'D)
What ARE you doing?

Lloyd and OLIVER exchange a look. We see more graham footage.

CUT TO:

105B INT. OLIVER'S BEDROOM- NIGHT 105B

OLIVER lies down on his bed, looking at the ceiling.

OLIVER
Friday. This friday.

106 INT. HOSPITAL - EVENING 106

OLIVER wanders through a hospital. He is holding a bunch of red flowers. We adopt his POV as he tries to find JORDANA. A disorienting maze of corridors..

A HE SEES A STRANGE, GROUP OF CRONENBERG-TYPE DOCTORS. FRONT ON REACTON. WE SEE HIS POV OF THE FLOOR - THERE'S BLOOD ON IT. WIDE SHOT OF JORDANA ON A RED CHAIR BY THE WARD DOOR. OLIVER ENTERS FRAME, OR CLOCKWORK ORANGE SIDEWAYS TRACK TO HIM.

JORDANA sits on a chair outside a ward, her eyes red from crying.

OLIVER
Jordana...

She shakes her head.

OLIVER (CONT'D)
What is it?

107A INT. BEDROOM- EVENING 107A

Oliver is now fully dressed. He looks exhausted. He stares at the alarm clock. It is now 17:55. He musters up his strength and stands up.

107B INT. HALL. OLIVER'S HOUSE- EVENING 107B

Oliver walks and sees his Dad still in his room.

108 INT. BEDROOM - SIX O'CLOCK. 108

OLIVER half enters. LLOYD is in his dressing gown, drinking hot lemon. They conduct the conversation via a mirror in the corner of the room.

OLIVER

Dad, aren't you going to Graham's thing?

LLOYD

Mm?

OLIVER

Graham's thing? It's friday.

LLOYD

I thought you were going out.

OLIVER

Yup. I'm meant to be at the hospital.

LLOYD

Well you'd better get along.

OLIVER

Yup. Well. I probably should go.

109 EXT. OLIVER'S HOUSE. MOMENTS LATER 109

Oliver stands outside, with the front door open. He calls out.

OLIVER

Bye! Let me know how it goes!

Lloyd wanders down the stairs, hot lemon in hand, and heads to the kitchen for a refill. OLIVER closes the front door loudly. He then creeps round to the back of the house, making sure that Lloyd can't see him. He watches his father, who's still in the kitchen. Lloyd stands up and starts to rub his knuckles against his lips. He looks around the room. OLIVER provides what he imagines to be LLOYD's internal monologue.

OLIVER (CONT'D)

Look at all this bullshit. What is any of it for? I need to save my marriage. I'm going to do it. I'm going to do that right now. I'm going to show Graham. I'm going to make that mystic bastard sorry he was ever born.

We see LLOYD sit back down at the table.

OLIVER (CONT'D)

Just going to have a little sit down. But then, action!

A long pause.

OLIVER (CONT'D)

Action!

And again.

OLIVER (CONT'D)

Action!

Oliver waits for a while, before walking back in.

110 INT. KITCHEN. EVENING

110

OLIVER

Who would you save first in a house fire given the hypothetical situation that both mum and I were equally difficult to save?

LLOYD

(blankly, without hesitation)

I would save your mother first so that we could have a better chance of working together to save you.

OLIVER

Would you like me to stay with you?

LLOYD

No. I'm good thanks.

OLIVER

I think I should stay with you.

OLIVER (CONT'D)

I'll stay. I ought to stay. This is where I should be. I'll top up your hot lemon.

111 INT. HOSPITAL - DAY

111

JORDANA is sitting in the reception. She wanders out of the front door. It swooshes shut behind her. She looks around and forlornly wanders back in.

112 INT. OLIVER'S HOUSE - EVENING

112

OLIVER and LLOYD are having a lonely meal of soup.

OLIVER

Do you often feel like this?

LLOYD

Like what? Tired?

OLIVER

Down in the dumps.

LLOYD

Quite often.

OLIVER

How long for?

LLOYD

Since I was about your age.

OLIVER

What does it feel like?

LLOYD

Like being underwater.

OLIVER

Is that why you became a marine biologist?

LLOYD

Maybe.

OLIVER

Have you always liked fish?

LLOYD

I suppose. I sort of drifted into it. No pun intended.

OLIVER

Does mum mind?

LLOYD
I think she'd rather I earned
more money...

OLIVER
No. You being underwater.

LLOYD
I'm sure she'd rather I wasn't.
It's not that pleasant.

OLIVER
The ocean's six miles deep, isn't
it?

LLOYD
Well remembered.

They eat in silence for a bit. We hear the phone ring.

OLIVER
Could be mum...

LLOYD
Or Jordana.

They let the PHONE ring out.

CUT TO:

113 INT. HOSPITAL - EVENING 113

JORDANA is at a phone in the corridor. She replaces the receiver and wanders back down to see her mum.

114 INT. LEISURE CENTRE - EVENING 114

JILL sits next to an empty seat. GRAHAM is holding forth to the assembled group.

GRAHAM
We will encounter people in our
lives who will try to block our
journey. I call these people
colour blockers. They don't want
to see the full spectrum. They
don't want the white light.

115 EXT. LEISURE CENTRE-CARPARK OR LECTURE HALL, EMPTY EVENING 115

GRAHAM is holding JILL, who's convulsed with sobs.

JILL
I think I'm just tired.

GRAHAM

There, there. It's okay. It's okay.

115A INT. CAR 115A

JILL drives back, quick and angry.

116 INT. OLIVER'S HOUSE - EVENING 116

JILL returns home. She slams the door. And walks up the stairs. OLIVER and LLOYD watch her from the sofa.

117 INT. OLIVER'S BEDROOM - NIGHT 117

OLIVER lying on his bed, staring up at the ceiling in a very similar pose to one Lloyd might adopt. The phone rings. Without looking, he reaches over and picks up the phone from the floor of his room and puts it to his ear.

OLIVER

What is it?

He listens for some time.

OLIVER (CONT'D)

No. I'm afraid now is not the time for that. I appreciate this must be frustrating.

A pause.

OLIVER (CONT'D)

Jordana. Listen, I understand where you're coming from but I'm not ready to break up with you yet.

A further pause.

OLIVER (CONT'D)

No you're not breaking up with me. You're just having a nonage.

Beat.

OLIVER (CONT'D)

It means a period of immaturity. It was one of the words I highlighted in the dictionary I gave you. I have to go now. I'll see you shortly.

He calmly puts down the receiver.

118 INT. OLIVER'S HOUSE. THE LIVING ROOM - DAY 118
A WE TRACK in to the TV. The American soap is playing. A

TV KID

This is the best Christmas ever.

TV DAD

I've got one other thing that you
might like. Close your eyes.

He brings out a woman from upstairs.

TV KID

Mom? You're alive!

We pan onto the TATES opening presents in their living
room. Jill gets a kettle.

119 INT. DINING ROOM- DAY 119

A silent Christmas dinner; Jill declines a cracker.

OLIVER (V.O.)

Christmas was a mixed affair.
Negatives include Jordana trying
to dump me and my mum not
speaking to my Dad. On the plus
side, I had plenty of time to
read.

120 INT. LIVING ROOM - EVENING 120

Lloyd and Jill watch TV at opposite ends of the sofa

We see OLIVER reading a book called. RELATIONSHIPS: MAKING
THEM WORK. JILL gets ups and passes OLIVER.

JILL

Tell your father I'm going for a
drive.

LLOYD

Okay.

OLIVER

Dad says okay.

120A INT. LIVING ROOM - EVENING 120A *

Lloyd is putting up a banner saying, 'HAPPY NEW YEAR'. He
places some nibbles on the table. *

121 INT. OLIVER'S BEDROOM - EVENING 121 *

OLIVER at his typewriter.

SUBMARINE 23rd NOVEMBER 2009 RED 78A.

OLIVER (V.O.)

In an effort to reconcile them,
I've written a letter to my mum
from my father.

(MORE)

OLIVER (V.O.) (CONT'D)

I filled it with romance and
promise. It's New Year's Eve. A
time for fresh beginnings. I cannot
fail.

*
*
*

122pt1 INT. OLIVER'S HOUSE - HIS PARENT'S BEDROOM/HALL OUTSIDE 122pt1

We see OLIVER slip the envelope under the door.

We see a zoom into the letter.

Time cut.

*
*
*
*

122 pt2 JILL reading the letter.

122 pt2

*

122A INSERT:

122A

*

OLIVER (V.O.)

"Dear Jill, it's been too long
since we've had the dimmer switch
down half-way. Let me re-discover
your sweet spot. Best wishes from
your husband, Lloyd. Happy New Year
in advance."

*
*
*
*
*
*

122 pt3 INT. OLIVER'S BEDROOM - DAY

122 pt3

*

JILL (O.S.)

Oliver!

Oliver is on his bed. He is reading a book called 'Making
Relationships Work'.

*

JILL (O.S.) (CONT'D)

(sharper)

Oliver!

*

122 pt2 INT. OLIVER'S HOUSE. HIS PARENT'S BEDROOM - LATER

122 pt2

*

OLIVER

Yes?

*

JILL

What's this?

OLIVER

I don't know.

JILL HAS THE LETTER IN HAND

*

JILL

What is this?

SUBMARINE 23rd NOVEMBER 2009 RED 79A.

OLIVER

It looks like a letter but I
don't know what's in it.

JILL

I think you do know.

*

JILL (CONT'D)

Why did you write this, Oliver?

JILL grabs OLIVER and shakes him slightly.

JILL (CONT'D)

This isn't funny, Oliver.

OLIVER

OK. If I did write it, and I'm not as yet admitting that I did, it'd only be because I spoke to Dad and this is what he wants.

JILL

You spoke to Dad?

OLIVER

He knows he's been imperfect.

JILL

Oliver, what did you talk about?

OLIVER

Listen...

He takes a step forward, almost as if he's in a soap opera, and places a hand on JILL'S shoulder.

OLIVER (CONT'D)

He still finds you attractive. He still wants to make love to you.

JILL

Oliver, are you making this up?

OLIVER

Dad and I have discussed this and we both want to make this marriage work.

OLIVER tries to hold her gaze with a look of absolute sincerity. JILL seems lost for words.

JILL

Go to your room, please.

123 INT. OLIVER'S BEDROOM- LATER

123

OLIVER paces for a while and then sits down and starts to write. We see the following appear on the typewriter:

123A 'Dear Jill, I understand that you've recently received a 123A letter from Oliver. I think the key thing is to forgive '

Oliver stops - he hears the sound of his parents' car. He runs downstairs.

123X EXT. HOUSE - EVENING

123X *

He sees his mum driving off, down the bottom of the road.

*

124 OMITTED 124 *

124A INT. HALL - MOMENTS LATER 124A

OLIVER runs back into the hall. He sees a note by the phone. He picks it up. *

B INSERT NOTE: 'GOING TO THE BEACH WITH GRAHAM. I WILL NOT BE BACK TONIGHT.' B

He looks back at LLOYD. He looks at LLOYD, sitting in his armchair under the 'happy new year' banner. *

125 EXT. STREET - EVENING 125

OLIVER CYCLES FURIOUSLY.

126 EXT. BEACH - LATE EVENING. NEW YEARS EVE. 126

OLIVER parks his bike and wanders towards the beach. He sees GRAHAM'S VAN in the CARPARK.

OLIVER (V.O.)

On New Year's Eve, everyone from the town goes to the beach. Chips says that if a girl won't get off with you on New Year's Eve, you may as well cut it off. I'm beginning to think he and I may grow apart when we get older.

CUT TO:

127 EXT. BEACH - EVENING 127

Fireworks and sparklers illuminate the sky. OLIVER walks through the crowd, looking for GRAHAM and his MOTHER, but is overwhelmed by the throng. Lots of people seem to be kissing. Oliver looks fevered.

He stops short, as he sees Jordana who is giggling next to a boy with a very long neck. She is unaware of his presence.

Then, before he is diverted, he sees Graham and Jill wander past. They're being very tactile. He looks back at Jordana, but, though it pains him, he is compelled to follow Jill.

SUBMARINE 23rd NOVEMBER 2009 RED 81A.

OLIVER presses on. Fireworks explode around him. It's difficult, and he sees JILL and GRAHAM make pace back to the van.

128 INT. CARPARK - NIGHT

128

He sees JILL and GRAHAM GIGGLING and FLIRTING. They are kissing. GRAHAM unlocks the back of his van and he and JILL crawl in. JILL'S CAR IS ALSO THERE.

He walks up to the van and tries to see in. He can hear laughing and make out sounds. He staggers back and throws an empty bottle of 20/20 at the van. He panics and hides under a nearby car. GRAHAM jumps out, wearing a kimono. Oliver is terrified.

GRAHAM

Fuck off!

We see inside the van. JILL looks in the mirror. We see a realisation. What am I doing?

129 EXT. ROAD - NIGHT

129

OLIVER cycling, crying. The dull sound of fireworks.

OLIVER

Fucking mystic. Motherfucking mystic.

He takes out the kitchen roll of anti-depressants and swallows a couple

130 INT. GRAHAM'S VAN - NIGHT

130

GRAHAM

Okay. Let's start her up again.

He tries to start up again.

JILL

I ought to get back?

GRAHAM

Ought you?

JILL

Yes.

GRAHAM

Okay. I'll drive you. Just give me a minute. I'm not really safe to drive like this.

He looks down. He has an erection.

JILL

Oh, for God's sake.

131

INT./EXT. OLIVER'S HOUSE. LIVING ROOM - NIGHT

131

OLIVER arrives back at his house. Unsteadily he puts the key in the door. He sees LLOYD is sitting on top of the sofa in his dressing gown.

The dull thud of fireworks is heard off-screen. He sips his lemon drink. He's watching a video tape of himself on open university.

A

LLOYD (ON TV)

A

It is indeed hard to measure exactly how fast fish are. The most reliable method is to race water against the fish in a water column and see at what speed the fish stops trying to fight the flow. Is this as fast as it can go? We can't say. Maybe it just reaches a point where it gives up...

CLOSE ON OLIVER, we can hear the dull thud of fireworks.

132

INT. KITCHEN - NIGHT

132

OLIVER rifles through the draws in the kitchen. He finds some matches and a torch light. He puts on a pair red gardening gloves.

133

INT. GARAGE - NIGHT

133

He gets a hammer out of a tool box and tucks it into his belt.

134

EXT. STREET - NIGHT

134

Oliver looks at his reflection in a puddle. He takes some mud from the floor and smears it on his face. He's wearing a burglar's hat. He spits into the puddle and watches his reflection ripple.

135

INT. GRAHAM'S HOUSE - NIGHT

135

We hear the smash of glass. OLIVER breaks in and starts looking around with only the flashlight to guide him.

OLIVER (V.O.)

I wasn't sure what my plan was when I broke into Graham's house. I just wanted to leave the impression that I was deranged and therefore capable of anything.

He takes a teaspoon and puts it into Graham's microwave.

He sees a box of GRAHAM'S VIDEOS. He unspools the tape inside them.

He finds a DRINKS cupboard. He pours himself a large measure of BRANDY into a large brandy glass.

He sees VARIOUS BITS OF HEATSEEKERS MEMORABILIA - AN ANNUAL, A TOY, a woven rug with Graham's face on it AND THE TITLE 'HEATSEEKERS'. He pisses on GRAHAM'S WOOLLEN FACE while sipping his drink.

UNSTEADILY, he walks upstairs.

136 EXT. ROAD - NIGHT 136

GRAHAM'S VAN passes along a road.

137 INT. GRAHAM'S BEDROOM - NIGHT 137

OLIVER opens a drawer in a cabinet and rifles through. He sees a number of drawings/plans for GRAHAM'S VAN and a number of charcoal drawings of women. KIM-LIN, his MUM, a few others. Some quite good line drawings, some more colourful fantasy scenarios that have the feel of the drawing on his van. There is a portrait of Graham and Jill together, both on a flying unicorn, surrounded by white light and stars.

138 INT. GRAHAM'S VAN - NIGHT 138

CLOSE shots of GRAHAM and JILL. They stare ahead. Underlit - looking frightening.

139 INT. GRAHAM'S BEDROOM - NIGHT 139

He sees a heart shaped water bottle on the bed.

OLIVER lights a match and tosses it on the bed. He throws on some brandy, but it manages to put out the fire. He lights another match and tries to set light to a pillow. It flames up. He panics and snatches the water bottle from the covers and empties it out on the fire. He shakes the duvet to put out the fire. The smoke gets in his eyes and he starts to feel sick. He vomits in the corner of the room.

140 EXT. STREET OUTSIDE OLIVER'S HOUSE - NIGHT 140

GRAHAM'S VAN pulls up. JILL gets out.

GRAHAM

I don't regret what's happened tonight.

JILL

Well, I do.

She walks unsteadily into her house. GRAHAM watches her.
He then gets out and walks to his front door.

141 INT. GRAHAM'S BEDROOM - NIGHT 141

OLIVER is lying down on the bed, half-unconscious

GRAHAM (O.S.)

Hello?

OLIVER hides under the covers.

142 INT. GRAHAM'S HOUSE - NIGHT 142

GRAHAM ascends the stairs.

GRAHAM

Kim-Lin? Is that you? Do you
still have a key? That's naughty.

He enters the bedroom and switches on the light. He sees a
person-shaped mound under the covers.

GRAHAM (CONT'D) (CONT'D)

Kim-Lin, what's going on?

He pulls back the bedsheet.

OLIVER

My name is not Kim-Lin. My name
is Oliver Tate.

OLIVER blacks out. WE FADE DOWN.

143 OMITTED 143

144 INT./EXT. OLIVER'S HOUSE - NIGHT

144

GRAHAM gently places OLIVER on the TATE threshold.

GRAHAM
You're going to be okay, little
guy.

OLIVER
Don't ever come back.

Graham accepts this.

He rings the bell and then trots back down the drive.
Lloyd comes out and looks around, not seeing Oliver on the
steps.

LLOYD
Hello?

GRAHAM shouts from a distance and indicates to the floor.

GRAHAM
Your son...!

LLOYD
What's he done?

GRAHAM
He broke into my house. It's fine!

LLOYD
Right - thanks. Sorry! Do you want
to come in for a coffee?

GRAHAM
No thanks - I get palpitations/I
get anxious!

OLIVER
(from the floor, half to
himself)
Don't you ever come back you
fucking mystic.

LLOYD
Oliver. This is not acceptable.

We see JILL appear at the window. We see Graham's POV of
JILL. He looks away.

(CONT'D)

145 INT. OLIVER'S BEDROOM - EARLY MORNING

145

LLOYD and Jill enter. There is a bucket next to the bed. OLIVER lies under the covers, sore from sickness. His parents are sat on the edge of the bed.

LLOYD ruffles his hair.

LLOYD
Knock. Knock.

JILL
Just go in.

LLOYD
How are you feeling?

OLIVER
I saw mum with Graham at the beach.

LLOYD
Your Mum's told me everything-

OLIVER
Did she say she went into his van? The one with his face on it?

LLOYD
Yes.

OLIVER
Did she say what happened in the van with his face on it?

LLOYD
Yes.

OLIVER
Aren't you angry?

LLOYD
Worse things have happened at sea.

OLIVER
What did happen?

LLOYD

That's between your mother and I.

JILL

Lloyd. I think we should be honest. Sweet pea: I gave Graham a hand job. Do you want to ask anything about that? Do you want to add anything Lloyd?
I was drunk and I thought it - I was trying to relax Graham. It was a silly thing to do. Your father and I have discussed it. And that's the last we'll say if that's OK with everyone. Is there anything you'd like to talk about?

OLIVER tries to lean over the bed vomit, but he's too slow to reach the bucket. He leaves a string of bubbly saliva on his pillow.

OLIVER

Jordana and I are having relationship problems. It's difficult... I suppose it won't matter when I'm thirty-eight... but I'm upset about it...

(to LLOYD)

You should be more angry with her.

LLOYD

Why would I be angry with Jordana? Oh you mean me. Yes. I am. I'm upset. Go to sleep now, Ol. We're not going to punish you now, but your mother and I are going to talk about what you've done.

OLIVER

Maybe you should talk about what you've done.

JILL

Don't push it.

LLOYD

We'll talk about that too. You should go back to sleep.

146 INT. OLIVER'S PARENTS' BEDROOM - EARLY MORNING 146
JILL and LLOYD, unsteady from drink, change for bed.

JILL
You *should* be more angry.

LLOYD
I'm very angry. I am *very* angry.

JILL
You know what I did.

LLOYD
I know. I've taken it on board.

JILL
I wanted to do it.

LLOYD
I'm very upset.

JILL
Do you hate me now?

LLOYD
I'm hiding it.

JILL
You're sweet.

LLOYD
Your hair was better when it was longer.

147 INT. OLIVER'S HOUSE. HALLWAY - MORNING 147
OLIVER picks up a padded envelope addressed to him.

148 INT. OLIVER'S BEDROOM - MORNING 148
He opens it. JORDANA'S CLIPPER, some matches, the books OLIVER bought her and a letter fall out. NOTE we film JORDANA reading this out. We do this against black in the studio.

A JORDANA (V.O.) A
Dear Oliver, I tried to tell you but I figure you'll probably only believe me if it's in writing. It's over. I enclose my Clipper as a parting gift for you. Also, I think you should know I've found someone else.
(MORE)

SUBMARINE 23rd NOVEMBER 2009 RED 90A.

JORDANA (V.O.) (CONT'D)

When we are in school together,
try not to look upset. I know you
are a good actor.

(MORE)

JORDANA (V.O.) (CONT'D)

PS you were right about my being allergic to dogs. I got tested. Oh, and in case you're interested, my mum's fine now. Sorry if it made you feel awkward.

OLIVER goes over to the stereo and puts LLOYD'S break up mix on. He lies on the bed trying to light the CLIPPER in a cool way. He looks at the shape of the fire. He uses it to light a match. WE see the bed slowly float out to sea. (BLUE SCREEN) Then, over music:

149

INT. BEDROOM, VARIOUS CORRIDORS

149

OLIVER is on the PHONE. He is trying to get through to JORDANA.

OLIVER

Could you tell her I called?

OLIVER does a variation on this in the hallway,

A

museum,

A

B

a phone box

B

OLIVER (V.O.) (CONT'D)

None of this will matter when I'm thirty-eight, but it's been two months since Jordana last spoke to me. I've tried several times to call, but to no avail.

150 EXT. SOMEWHERE IN SCHOOL - LUNCH 150

OLIVER walks across the playground

A OLIVER WALKS down a long corridor, filled with kids shouting and screaming.

B We track along with JORDANA and her new boyfriend (16) who has a very long NECK. We reveal OLIVER, secretly watching them. They see him, OLIVER tries to casually walk away.

X OLIVER stares at a bowl of steaming yellow custard in the refectory. He gets up and walks to the window. He stares out at...

C CHIPS, JORDANA, KEIRON and the new boyfriend plus a couple of others, messing about together. Same place he saw ZOE being teased.

D -- INT. SCIENCE LAP. JOR. SITS WITH DAFYDD. THEY ARE DISSECTING A RAT. OLIVER LOOKS AT HIS, DEJECTED. D

F Driving along with LLOYD and JILL. OLIVER now has no desire to change the gears. F

E -- INT. CLASSROOM. JOR SHOWS DAFYDD THE FLAMING UNDER THE DESK TRICK. E

OLIVER (V.O.)

Her new boyfriend's has an incredibly long neck. Just thinking about giraffes makes me angry. Chips said that the break up has made things awkward for him. He didn't want to chose between us, but Jordana knows more girls so he thought it best to keep in with her.

150G INT. CLASSROOM 150G

MR. DAVEY is conducting a lesson - some impro. OLIVER walks up a corridor and knocks on the door, letter in hand. Mr. DAVEY comes to meet him.

OLIVER (V.O.)

I wish I could hand in this excuse note.

JILL V.O.

Please may Oliver be excused from class. His tiny heart is broken.

151 OMITTED 151

151A OMITTED 151A

152 EXT. SCHOOL POND - AFTERNOON 152

OLIVER stares at his reflection in the water. He throws in about two dozen condoms.

153 INT. MUSEUM - EVENING 153

OLIVER is with his DAD, labelling jars.

OLIVER (V.O.)

After school I have to go to my Dad's work and help him categorise fish. He says I have to keep doing this until I've paid off the damage to Graham's house. There are more types of fish than you'd ever believe.

154 INT. OLIVER'S HOUSE - EVENING 154

Lloyd and Jill are finishing off dinner. OLIVER enters, fills up a flask with hot lemon and walks back out.

155 EXT. BRIDGE/PARK/BEACH - EVENING 155

OLIVER (V.O.)

Then after dinner, I make a pilgrimage to the places Jordana and I used to kiss and frig each other off.

(MORE)

OLIVER (V.O.) (CONT'D)

In each location I lay a single red rose. When I'm depressed I tend towards symbolism. I've already turned these moments into the super 8 footage of memory.

A We see Oliver lay the first rose in a certain place. We cut to all these places - empty, devoid of people. There is a single red rose in each one. We film these normally and on super 8. During the last two weeks of shooting we take super 8 of scenes. A

155AA INT. SWIMMING POOL. 155AA

OLIVER on his own. He watches a rose float in the swimming pool. He then gets up and calmly jumps into the pool, fully clothed. We follow him under water.

155AB INT. OLIVER'S HOUSE. BATHROOM - EVENING 155AB

In the bath, he re-emerges and blinks. He lies back under the water and opens his eyes and stares straight at us. Suddenly he feels a hand on his chest. He starts thrashing about, unable to move. He looks up and sees himself, mug of hot lemon in hand, pushing down. The murdering OLIVER calmly takes a swig of drink.

155AC INT. OLIVER'S BEDROOM- EVENING 155AC

OLIVER sits up in bed and switches on the light. Leans against the wall. On it are the dozens and dozens of Polaroids of JORDANA and OLIVER kissing.

OLIVER (V.O.)

In my other recurring dream I mentally rehearse the end scene. The one where it's getting dark and I mistake a girl for Jordana

B We see a POV SHOT walking up to a girl facing away from OLIVER. She turns round to camera, but it's not JORDANA. B

OLIVER (V.O.) (CONT'D)

- a girl with the exact same frame and the exact same hair - and when she turns around I see that her face is nothing like Jordana's and she asks if she knows me and I look traumatized and say, 'No, I'm sorry, no, you don't know me, nobody knows me.'

155C EXT. INDUSTRIAL ESTATE

155C

DAFYDD, CHIPS, KEIRON, JORDANA and two other GIRLS are burning a Christmas tree on an industrial estate. Oliver watches through the fence.

OLIVER (V.O.)

I will remain a victim forever,
like Zoe, who is probably, right at
this moment, wallowing in her own
sorrowful existence, unable to move
her massive bulk as bunions grow in
the folds of her voluminous skin.

155D INT. SCHOOL CLASSROOM

155D

A boring lesson w/Mr. Davey, we slowly zoom into Oliver.

156 OMITTED

156

157 OMITTED 157

158 OMITTED 158

158A INT. BEDROOM/OR KITCHEN - NIGHT 158A

Oliver looking at a copy of the local news. We see an article on Zoe. There's a post-it note on it from Jill. 'Isn't this your friend Zoe?! Mum x' 'Local girl Zoe Preece wins modelling contract'. There is a quote: "the kids at school called me fat. I suppose they should see me now." "I was so unhappy the weight just fell off." There is a photo-shopped picture of Zoe, looking much thinner. OLIVER has a bottle of whiskey next to him. He takes a gulp.

159 EXT. POND - DAY 159

OLIVER ripping up some books and letting the pages flutter into the water.

160 INT. OLIVER'S HOUSE - EVENING 160

A JILL, LLOYD, OLIVER see GRAHAM taking things into his van. A There is a FOR SALE SIGN UP outside his house.

161 OMITTED 161

162 INT. PARENTS' BEDROOM - EVENING 162

OLIVER walks in with his hot lemon. The dimmer switch is half-way. His parents are kissing and cuddling.

OLIVER
I think this will matter when I'm
thirty-eight.

They scramble and pull the covers around themselves.

JILL
Don't you knock anymore?

LLOYD
What was that Ol?

OLIVER
With Jordana. It will matter when
I'm thirty-eight.

JILL
Go to sleep, Ol.

163 OMITTED 163

164 INT. SCHOOL CLASSROOM - DAY 164

MR. DAVEY is DRONING on. Oliver is staring into space. He then looks down at a piece of paper.

A INSERT: The camera focuses on a piece of A4. We see: A
'REASONS FOR NOT KILLING MYSELF': 1. MESS/CLEAN UP ISSUES
2. MAKES PARENTS LOOK BAD.

He writes '3. WOULD NEVER SEE JORDANA BEVAN AGAIN.' CHIPS looks over, sees it, then swipes it. OLIVER then tries to get it back. MR. DAVEY sees the ensuing struggle.

MR DAVEY
What's so interesting?

CHIPS
Ask Tate.

OLIVER
Nothing, sir.

MR DAVEY

There's obviously something on that piece of paper that's deeply fascinating.

OLIVER

There honestly isn't sir.

MR DAVEY

You know the rules. Up you come.

OLIVER makes a slow death row walk up to the front. The class woofs and hollers. He holds up the paper and looks at the grinning melee in front of him.

OLIVER

Reasons for not killing myself.
1. Mess/clean up issues 2. Makes Parents look bad 3. Would never see Jordana again. And '3' is circled.

The class howls. ANGLE on JORDANA.

165 INT. SCHOOL CLASSROOM - LATER

165

MR.DAVEY has kept OLIVER behind.

MR. DAVEY

You're sure you were joking...

OLIVER

Yes. Of course...

MR. DAVEY

Because if you ever have those thoughts, you must feel...

OLIVER looks out of the window at the ape like faces of his classmates. Mr. Davey's voice fades out.

166 INT. SCHOOL CORRIDOR- DAY

166

Oliver has to walk along a corridor of howling kids. He glances at JORDANA as he rushes to his next class, head down.

167 EXT. SCHOOL PLAYGROUND - LATER

167

OLIVER is getting ribbed by everyone.

CHIPS

Oh, Jordana save me...!

OLIVER
Fuck off, Chips.

He launches at him and knocks him to the ground.

CHIPS
What the fuck's wrong with you?

OLIVER walks off.

CHIPS (CONT'D)
Let me know if you need a hand
killing yourself. I'm sure your
parents would understand.

JORDANA watches. She and OLIVER share a look. She is
standing next to her boyfriend. OLIVER walks up to her.

OLIVER
I'm sorry I didn't come to the
hospital. I thought my parents
were going to split up and I
didn't want to look weak or for
things to change. My mum gave a
handjob to a mystic and also I
was worried about the charter.
Our charter, and rule 3 in
particular, but I was wrong. I
think I was maybe frightened. I
made a mistake. It was wrong. I'm
full of regret.

This is the moment where you
leave him and come with me.

JORDANA
Is it?

OLIVER
Yes. Are you coming?

JORDANA
No...

OLIVER nods, then runs off like a small boy.

He runs across the school playing fields

He runs down a street outside

He runs down to the beach, up the wall looking out and stays there.

168 OMITTED 168

169 OMITTED 169

170 EXT. BEACH - AFTERNOON 170

OLIVER stands, looking out. He has been crying. His eye is caught by a figure, quite a way off engaged in a tug of war with a large GREYHOUND, carrying a plastic bag of dog poo. He walks towards the figure, and, as it becomes more distinct he half-runs. He gets closer. The figure turns round. It's JORDANA.

OLIVER
It *is* you... I thought it might not be but it is. I thought this'd be like the bit in the film where the protagonist - Why have you got a dog? I thought you were allergic to dogs.

JORDANNA
Oliver -

OLIVER
Where's your boyfriend?

JORDANA
He's not my boyfriend maybe.

She tries to light her cigarette. It's windy and the matches keep blowing out. OLIVER takes out her RED LIGHTER and helps. They huddle together trying to block out the wind. They're closer than JORDANA would like. He looks at her hands as she tries to cup the round the lighter.

OLIVER

Your skin's looking bad.

(beat)

Your skin's looking terrible. It's probably the dog.

JORDANA

I don't care about my fucking skin.

OLIVER

Why on earth did you get a new dog?

JORDANNA

Because I like dogs. Okay?

She throws the bag of dog poo at him.

JORDANA

Why are you such a total dick?

OLIVER

I'm not sure.

I was crying earlier. Look. My eyes are probably red.

JORDANA

They look normal.

OLIVER

Oh. Maybe my eyes don't go red when I cry.

JORDANA

You could have told me about your parents.

OLIVER

I know. I should've.

JORDANA

You're not the only person in the world.

OLIVER

Do you think we can work things out?

JORDANA

I don't really like you anymore.

OLIVER

I don't really like me either. But I think I have certain qualities.

They look at one another. She smiles.

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OLIVER (CONT'D)

We used to come here didn't we?

Ask me how deep the ocean is.

JORDANA
How deep is the ocean?

OLIVER
I know the answer.

JORDANA
How deep is it?

OLIVER
I'm not going to say.

JORDANA
I'm broken hearted

OLIVER
The ocean is six miles deep.

The tide comes in and wets their feet. They both stay there.

THE END.