

THE KID

by

Kevin Lewis

(Based on the book "The Kid" & "The Kid Moves On" by Kevin Lewis)

SHOOTING SCRIPT

PINK PAGES

28th April 2009

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1 BLANK SCREEN 1
Sound of rain.

2 EXT. PINK TIN HOUSE - NIGHT - 1993 2
Intercut with credits and heavy rain.
From Black:
From the distance we see head lamps through the rain. An old white panel van makes its way round the horseshoe. It stops outside our 60's pink tin house. Neighbours curtains twitch as the VAN DRIVER pulls what looks like a dead body, feet first out of the van and onto the street. The body lands face down against the pavement, the head making a sickening damp thud against the curb. He throws Kevin's rucksack on the pavement.
The driver walks back to the front of the van we are left with a close up of KEVIN'S severely beaten face, as rain water and dirt from the gutter mix in with the fresh and still bleeding wounds. The van pulls away. The face twitches and a swollen eye opens as our half dead victim struggles to get to his feet. He pulls himself out of the gutter and struggles to open the gate. He walks up the pathway to the front door. We jib up away as this broken man limps towards a broken house. He grits his teeth and with a yell, shoulder barges the front door open.

3 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - NIGHT - 1993 3
Light pours through the half boarded up windows as we see Kevin (early twenties) trying to make his way upstairs through the derelict house. The decor is disgusting, not just a mess but filthy. Kevin's head turns as the sound of rats scuttling away briefly grabs his semi conscious attention. He hobbles up the staircase.

4 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - NIGHT - 1993 4
Moving through the tiny hallway, Kevin staggers into a bedroom. There is a single rotten mattress on the floor. On the back wall we can make out drawings scratched and drawn. Beside the mattress are two large bottles of paracetamol and one large bottle of Jack Daniels. Kevin gets to his knees and repeatedly takes a large handful of pills washed down with JD. He painfully fumbles through his rucksack and pulls out a Sony Walkman. He hits the play button and classical music plays from the headphones that lie on the floor.
He collapses on the bed and moves his head closer to the headphones. He rolls his head to one side and looks at a stick drawing on the wall. Kevin smiles in recognition as the stick man seems to come to life as he passes out.

(CONTINUED)

4 CONTINUED:

4

Camera slowly pans 360 degrees around the room. As we come full circle we are in the same room but daytime. With the sound of scratching on the wall.

5 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - DAY - 1980 5

YOUNGER KEVIN (10 years old) is crouched on the floor beside the mattress, adding to his drawings on the wall. He is talking quietly to himself. He wears an ill-fitting hand me down school uniform that has seen better, cleaner days. The room is filthy. His face is intense with concentration. He hears the sound of children playing and the noise of an ice cream van outside. He gets up and moves over to the window.

6 EXT. PINK TIN HOUSE - GREEN OUTSIDE - DAY - 1980 6

Several children play outside; curbs, penny up the wall, conkers, skipping with a large rope, hula hoops. Excitement is in the air as the ice cream van enters the horseshoe. A group of three children are playing on the green. These are Kevin's brother, WAYNE and sisters, JULIE and SHARON. Wayne sees Kevin looking down at them from the window and waves. He crosses the road towards the house.

7 INT. PINK TIN HOUSE - LIVING ROOM / KITCHEN - DAY - 1980 7

GLORIA, the mother of the children, is sitting in a squalid looking room wearing a filthy dressing gown and smoking a roll-up. Her eyes are glued to the television. She does not even look up when Wayne enters excitedly because of the ice cream van. DENNIS, seen in the background, is sitting in the kitchen, with a pie portable record player on the draining board.

GLORIA

Don't even fucking ask.

Wayne looks dejected.

WAYNE

Then can Kevin come outside to play?

Gloria shakes her head.

WAYNE (CONT'D)

Please mum. Please.

Gloria shuffles uncomfortably. She is irritated by the boy's presence and more irritated still by his question.

GLORIA

Just fuck off and get him then.

8 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - DAY - 1980 8

Kevin hears footsteps and quickly hides the pencil inside a split in the mattress.

(CONTINUED)

He crouches down by the bed, making himself as small as possible. There is a gentle knock on the door.

WAYNE (V.O.)
Kevin, it's me. She says you can
come out.

Kevin gets up, heads over to the door.

KEVIN
Where are they?

WAYNE (V.O.)
Mum's watching TV. Dad's in the
kitchen.

Kevin nods then pushes against the door. It does not move.

KEVIN
Get me out of here!

Wayne notices that Kevin's door has been bolted shut. It is too high for Wayne to reach.

WAYNE
I can't reach. Hang on.

He looks around and spots a tin bucket at the other end of the landing, next to a roll of toilet paper and a small pile of junk.

KEVIN (V.O.)
Hurry up.

Wayne picks up the bucket. It is half full of foul brown liquid. Wayne carefully moves the bucket towards the door and picks up a broken floorboard from the pile of junk. He places it on top of the bucket and gingerly tests it before stepping up and undoing the bolt. Wayne moves the bucket as Kevin pulls the door open.

WAYNE
Come on.

Wayne gently puts his hand on Kevin's back as they head towards the stairs. Kevin flinches with pain.

WAYNE (CONT'D)
Sorry.

The pair creep downstairs. As they move through the house we see for the first time just how filthy and dilapidated it is. The carpets are threadbare or missing. The walls are stained with streaks of what looks like human excrement.

(CONTINUED)

10 CONTINUED:

10

Rubbish is stacked up against the walls and clothes are strewn everywhere. As they pass the living room where Gloria is sitting glued to the television, Kevin stiffens with fear and heads to the front door.

11 EXT. PINK TIN HOUSE - GREEN OUTSIDE - DAY - 1980

11

Kevin's sisters, Sharon and Julie squeal with excitement when they see Kevin. All four are playing on the green. Kevin is pretending to be an aeroplane with his brother. The other houses are all in a far better condition than the pink house Kevin lives in. They have well-tended front gardens and some have hanging baskets. This is not a problem area, just a problem family.

12 EXT. STREET - OFF LICENSE - EVENING - 1980

12

Dennis comes out of an office license and sits on a bench. Kevin walks around picking up cigarette butts from the street. People walk past trying to ignore him. Dennis pulls a gin bottle from his pocket which is wrapped in a brown bag and takes a good swig. A GANG OF BOYS from Kevin's school on the other side of the road see Kevin and point. Kevin looks over at them.

BOY 1
(shouting)
Tramp.

Dennis looks around and they run off. He then points at the floor where Kevin has missed some butts. Kevin hands them to Dennis who takes out the last remaining ounce of tobacco and puts it in a Golden Virginia tin before making a roll up and taking a long draw. Kevin sits beside his father in silence his feet don't touch the ground.

FADE TO BLACK.

13 DELETED SCENE

13

14 EXT. PINK TIN HOUSE - GREEN OUTSIDE - DAY - 1980

14

On the street Kevin sees Dennis emerge from an opening in the fencing that leads to the railway tracks. He wears his luminous donkey jacket. Kevin runs up to him with a smile.

DENNIS
Come on.

The two set off through a hole in the fence and alongside the railway track as a train goes past.

15 INT. DENNIS'S LOCAL - EVENING - 1980

15

Kevin sits in the corner with a glass of water watching Dennis talking quietly with other drinkers. Dennis surreptitiously pulls a gin bottle from his pocket and pours it into his beer glass. The landlord catches sight of this.

(CONTINUED)

15 CONTINUED:

15

LANDLORD

What have I told you! I'm not
running a drunks charity. Out. Out!

Dennis drinks up and walks out. Kevin follows.

16 EXT/INT. PINK TIN HOUSE - EVENING - 1980

16

Dennis opens the front door. Gloria is waiting and pounces.

GLORIA

(to Kevin)

Where the fuck have you been?

Dennis motions for Kevin to get upstairs before it all kicks
off.

DENNIS

Go on, get to bed.

Gloria glares at Kevin. He has not heard the last of this. An
argument starts between Gloria and Dennis which gets louder
and louder.

17 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - EVENING - 1980

17

O/S Kevin hears the full force of the argument from
downstairs as he draws on the wall. The image is illegible.
As are the other images on the wall. Kevin falls asleep in
his uniform.

FADE OUT

FADE IN

18 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - MORNING - 1980

18

Kevin is drawing on the wall in pencil and talking to the
pictures. A picture moves, then another picture moves to look
at him. Slowly and then with increasing acceleration all of
his characters start to dance and play with each other. Kevin
is happily enjoying their fun. He hears Gloria coming up the
stairs and looks around as the door opens. He has been
dreaming. Suddenly a cold harsh and familiar reality wakes
him up fully as Gloria crosses the room towards him. He knows
he has done wrong. Kevin looks to the pictures that have
stopped their dancing and cowers in the corner.

Gloria pulls back the blanket and sees a wet patch on the
bed.

GLORIA

How many more times have I got to
tell you about pissing the bed you
little bastard.

KEVIN

I'm sorry, I'm sorry.

(CONTINUED)

GLORIA

You will be fucking sorry.

Gloria hits Kevin in the face and kicks him as he curls up into a ball. She picks Kevin up by the hair and throws him across the room. He hits his head on the window ledge and falls to the floor. She walks over to continue the beating.

As this happens we pan away onto a shadow on the wall. The stick people again come to life and look shocked and horrified as we hear the sound of more beatings, and Kevin's sobbing.

She storms out.

INT. PINK TIN HOUSE - KEVIN'S BEDROOM - MORNING - 1980 19

POV. A close up of Kevin's eyes as they blink once, twice, painfully and slowly. All you can hear is the faint sound of Kevin's breathing as the camera moves back. It looks as though the right side of Kevin's face is pressed up against a wall.

CUT TO:

A trickle of blood appears on Kevin's forehead. It should be dripping down towards his cheek but it moves vertically down the centre of Kevin's head. The camera slowly turns through ninety degrees and pulls back a little until we realize Kevin is actually lying on the floor in the foetal position. The blood is dripping from a deep gash above his left eye. The camera pans out to include the wet bed. A moment later Dennis appears in the doorway and looks down at Kevin lying on the floor. The young boy looks fragile and broken. Dennis crouches down beside him and examines his head. He sits him up on the bed. Kevin looks lovingly at his father. His father turns away.

DENNIS

Get out of those wet trousers and
get ready for school.

Dennis leaves the room. Kevin is shaking while getting ready as Wayne looks in on him.

WAYNE

You alright?

Wayne and Kevin have been here before.

INT. PINK TIN HOUSE - KITCHEN - MORNING - 1980

The kitchen is filthy. Piles of washing up surround both the sink and the work surfaces. There are frying pans with gunk clinging to them. Gloria is in the kitchen smoking a cigarette. Dennis enters.

(CONTINUED)

DENNIS

For fuck's sake why can't you leave him alone?

GLORIA

Your fucking son's pissed the bed again.

DENNIS

You seen the state of his face? Why have you always got to pick on him?

GLORIA

What your precious fucking son?

DENNIS

He's your fucking son too.

GLORIA

He's a pissy little shit.

Dennis goes to hit Gloria but Gloria is up for a fight. Dennis waves a hand in the air in a "fuck you" gesture. He picks up his donkey jacket and storms out the house, slamming the door behind him.

21 EXT. PINK TIN HOUSE - MORNING - 1980

21

Dennis walks down the path as Gloria opens the door.

GLORIA

That's right fuck off, like you always do.

She storms back in as neighbours take their children to school, protecting them as they walk past.

22 INT. PINK TIN HOUSE - KITCHEN- MORNING - 1980

22

Gloria reappears. She looks down at Kevin's head wound and sneers in disgust. She picks up a dish cloth from the filthy sink and throws it at him. Puffs of smoke escape from her lips as she speaks.

GLORIA

Clean yourself up and fuck off to school.

23 EXT. PINK TIN HOUSE - MORNING - 1980

23

Kevin and Wayne emerge from the front door of the pink tin house. They move through the gate and turn left onto the main road. Kevin is holding the filthy cloth to his head. As they walk away from the house Wayne opens his palm to reveal two tattered crusts of bread.

WAYNE

Here.

(CONTINUED)

23 CONTINUED:

23

Kevin immediately puts the bread in his mouth. Wayne runs on through the school gates.

24 EXT. SCHOOL PLAYGROUND - MORNING - 1980

24

Kevin walks through the gates holding the dirty dish cloth up to his head. There is blood on the cloth. Kevin stands near some boys from his class and listens to their conversation.

BOY 1

Yeah I got a commodore with four games. You coming tonight? It's gonna be wicked. Dad's got a magician.

BOY 2

Yeah.

BOY 3

Yeah me too.

The boys look at Kevin.

BOY 1

What you looking at? You're not invited tramp.

Kevin walks away and as he walks further into the school playground there is the same gang of boys as the night before. They are in the same school uniform but newer and cleaner. They walk behind Kevin. The three boys from his class stop talking about the party and join them.

BOYS

Tramp, tramp, tramp.

As Kevin continues to walk into the playground other children of all ages begin to follow behind him. Chanting.

GROUP

Tramp, tramp, tramp.

A teacher spots Kevin across the playground. The children run off as she walks over towards him. He tries to turn away and hide his injury but she gently takes his head in her hand and takes off the dirty dish cloth so that she can look at the cut.

TEACHER

Kevin, what happened?

KEVIN

I fell over.

She looks at Kevin suspiciously.

(CONTINUED)

24

CONTINUED:

24

TEACHER

I think we should get that looked
at by the nurse.

Kevin says nothing. The bell rings and everyone heads into
the school. Kevin takes the teacher's hand and is led in
through another entrance.

25

INT. NURSE'S EXAMINATION ROOM - MORNING - 1980

25

Kevin sits swinging his feet back and forth on a low chair.
The room is clean and sterile. The nurse enters and smiles
warmly.

NURSE

Could you pop up on the bench for
me. Please Kevin.

Kevin moves onto the examination table. He winces but tries
to make as little noise as possible. She examines the cut.

NURSE (CONT'D)

What happened?

Kevin looks down and shuffles uncomfortably.

KEVIN

I fell.

The nurse nods as she begins, ever so gently, to clean away
the dried blood with a damp sponge.

NURSE

Are you hurt anywhere else?

Kevin shakes his head slowly.

NURSE (CONT'D)

I'd like to check, just to be sure.

KEVIN

I'm alright.

NURSE

Please Kevin.

KEVIN

But...

NURSE

Just slip off your shirt. There's a
good boy.

Kevin reluctantly does as she says, turning his face away
from her as he first slips off his blazer to reveal a
stained, soiled shirt, then removing the shirt itself to
reveal a body covered in bruises and bite marks.

(CONTINUED)

25

CONTINUED:

25

The nurse is rendered speechless as her eyes travel over the young boy's body. She says nothing. She touches him gently on the arm.

NURSE (CONT'D)

Kevin, I just need you to wait here for a minute.

The nurse moves across the room and in to her office.

26

INT. NURSE'S EXAMINATION ROOM/ NURSE'S OFFICE - MORNING - 26
1980

Kevin is in the background doing up his shirt. The nurse walks away from him, towards the phone, then plants her fist into her mouth, stifling a sob of emotion. It is clear that she has been holding back for Kevin's sake but has been deeply, effected by what she has seen. She composes herself, picks up the telephone and dials a number.

RECEPTION (V.O.)

Croydon Social Services

NURSE

Madeline please.

Nurse waits while being put through.

NURSE (CONT'D)

Madeline? It's Dawn. It's happened again.

27

INT. PINK TIN HOUSE - KEVIN'S BEDROOM (FLASH FORWARD-1993) 27

Our adult Kevin is deeply disoriented. He goes to take more pills, the first bottle is empty and so takes another large handful from the second while lying flat on his back.

28

INT. MADELINE'S CAR / PINK TIN HOUSE - DAY - 1980

28

Kevin watches through the side window of the car as MADELINE tries to talk to Gloria. He hears the muffled conversation as Gloria becomes louder and more aggressive.

GLORIA

Bring the fucking coppers then. He fell. End of.

Gloria then looks directly at Kevin. He looks terrified as she shouts out.

GLORIA (CONT'D)

Take the little bastard, see if I care.

Madeline walks back down the path towards the car shaken by the onslaught.

(CONTINUED)

28

CONTINUED:

28

Gloria throws a small carrier bag of Kevin's things, forcing Madeline to come back up towards the house for them. More intimidation from Gloria.

29

INT. MADELINE'S CAR - DAY - 1980

29

Madeline watches Kevin's reflection in the rear view mirror. He is clearly scared and clutches the carrier bag tight. She smiles warmly by way of comfort. He is looking around at every fixture and fitting with wide-eyed wonder.

MADELINE

First time in a car Kevin?

Kevin looks around but not at Madeline.

KEVIN

Yeah.

30

EXT. FIRST FOSTER HOME - DAY - 1980

30

Madeline's car pulls up outside a small terraced house in the middle of a tidy, unremarkable street. Madeline leads Kevin up the path to a house with a bright green door. The curtains twitch and the door opens before Madeline even has a chance to knock on it.

The door is opened by MRS SAUNDERS who has a soft, gentle face and warm smile. She is joined almost immediately by a MR SAUNDERS. Their eyes light up when they see Kevin. The woman crouches down a little so her face is level with his. She holds up a toy womble, Uncle Bulgaria.

MRS SAUNDERS

You must be Kevin. Uncle Bulgaria here has really been looking forward to meeting you.

Kevin is suspicious. He says nothing. Then he looks up at Madeline.

MADELINE

Kevin, I want you to meet Mr and Mrs. Saunders. They're going to be looking after you tonight.

The foster parents hold their smiles and then look up at Madeline, confused.

MADELINE (CONT'D)

He's a little shy. Just give him time.

31

INT. FIRST FOSTER HOME - DINING ROOM - DAY - 1980

31

We have a sudden jump cut to a family in crisis as BILLY pulls a fork from his thigh while Mrs Saunders assists him. LUCY is screaming too.

(CONTINUED)

31 CONTINUED:

31

Kevin is running from Mr Saunders' clutches, with his chicken in one hand, and Uncle Bulgaria, the toy womble, in the other.

MR SAUNDERS
Ring social services Jean.

31A EXT. FIRST FOSTER HOME - DAY - 1980 31A

Kevin skips playfully down the path towards Madeline and her car, holding Uncle Bulgaria. Mr and Mrs Saunders look on terrified, peering around the half-open front door.

32 INT. MADELINE'S CAR - DAY - 1980 32

Now a little more used to being in a car, Kevin is looking out of the window, watching the street and houses race by. Madeline says nothing.

33 INT. SECOND FOSTER HOME - BATHROOM - DAY - 1980 33

Toiletries are stacked up on the shelves, bright white tiles adorn the walls and steam rises from a bath full of bubbles with toy ships and ducks floating in it. Kevin is standing in the bath, clutching onto his underpants, screaming abuse, as an exasperated FOSTER FATHER and FOSTER MOTHER look on. There is some bruising on his body, which makes them reluctant to grab hold of him.

KEVIN
Fuck off, fuck off, fuck off. Leave
me alone. Fuck off, fuck off, fuck
off.

FOSTER MOTHER
Please Kevin, it's just a bath.

FOSTER FATHER
Stop fighting us. Why are you being
like this?

KEVIN
Fuck off, leave me alone. Just fuck
off.

34 INT. SECOND FOSTER HOME - BEDROOM - EVENING - 1980 34

The foster parents open the bedroom door. The Foster Father is brandishing a golf club. They hear the sound of scratching. As the Foster Mother pushes the head board, she discovers Kevin crouched down, gauging graffiti into the wallpaper.

35 INT. SECOND FOSTER HOME - NIGHT - 1980 35

The foster father walks in and sees Kevin by the fireplace, in his pajamas, urinating into his crash helmet.

(CONTINUED)

35 CONTINUED:

35

FOSTER FATHER
That's my crash helmet.

36 INT. MADELINE'S CAR - DAY - 1980

36

Kevin is back in the car once more. He looks forward and sees Madeline's eyes watching him in the rear view mirror. He immediately looks away, full of shame.

MADELINE
We can't keep on doing this Kevin.

Kevin says nothing. The car pulls up outside another semi-detached house. Madeline pulls up the handbrake and turns to face Kevin.

MADELINE (CONT'D)
(to herself)
Here we go again.

36A EXT. THIRD FOSTER HOME - DAY - 1980

36A

Madeline escorts Kevin to the front door of the house. An ELDERLY COUPLE greet them with smiles. Kevin walks into the house, while she walks back down the path to the car.

37 EXT. THIRD FOSTER HOME - NIGHT - 1980

37

The lights are on inside the house but it is dark outside. Through the thin net curtains we can see figures running around inside. We hear shouting, children crying, the sound of furniture being kicked over and breaking glass.

MAN'S VOICE
No Kevin, no.

KEVIN
Fuck off. Fuck off.

WOMAN'S VOICE
Oh my God. What have you done? What did you do?

GIRL'S VOICE
Mummy, mummy, mummy.

WOMAN'S VOICE
Put that down Kevin.

KEVIN
Leave me alone. Just fuck off.

MAN'S VOICE
Kevin, go to your room. Go to your room right now.

KEVIN
Fuck off.

(CONTINUED)

37 CONTINUED:

37

GIRL'S VOICE
Mummy, mummy.

37A EXT. THIRD FOSTER HOME - NIGHT - 1980

37A

Madeline returns in the car, to collect Kevin. The foster parents are standing on the doorstep having had the worst night of their lives.

38 INT. MADELINE'S OFFICE - DAY - 1980

38

Madeline is on the phone. Kevin sits in a chair in the office, looking forwards and swinging his legs.

MADELINE
Well he does have some issues...
yes I know...but I can't send him
back home. Is there any chance you
can fit in one more. OK. Thanks for
trying.

She looks down and crosses another name off the list in front of her.

39 EXT. YARBOROUGH - DAY - 1980

39

Madeline drives up the driveway, and approaches a large red brick building-A sign outside reads 'Yarborough Children's Home'. A minibus and a few other cars are parked outside. It's a bright sunny day.

39A INT. YARBOROUGH - CORRIDOR - DAY - 1980

39A

Madeline and UNCLE DAVID, the head of the Home, are talking as they head towards Uncle David's office. Uncle David is flicking through Kevin's file, as they walk.

MADELINE
So you see what I mean. He's
completely out of control. He's
spent time at the most experienced
foster carers that we have on our
books but none of them have been
able to cope with him. He writes on
walls, fights for food, urinates on
the floor. When anyone tries to
show him any affection he attacks
them.

Uncle David is deep in thought while looking through the file.

UNCLE DAVID
I see. How old is he?

MADELINE
He's ten. They all say he's like a
wild animal.

(CONTINUED)

39A CONTINUED:

39A

UNCLE DAVID

But that's not surprising is it?

They close the TV room door behind them.

40 INT. YARBOROUGH - TV ROOM - DAY - 1980

40

Uncle David and Madeline are now in the TV Room. The conversation continues.

MADELINE

What do you mean?

They sit down. Uncle David looks through the photographs from the file. There are pictures of soiled mattresses, broken toys and furniture as well as bruises on the faces of younger children. There are also pictures of the scrawls Kevin made on the wall of one of the houses he stayed in.

UNCLE DAVID

Well look at what his life has been like up until now. He's been locked in his room, beaten and starved. He's let out only to go to school and then locked back in the room. The way he acts around these new families, I'm guessing it's because he's not used to the freedom that a normal child of his age has. He's known nothing but hate and violence. I don't think Kevin is behaving badly because he's out of control, I just don't think he has ever been taught to behave any other way.

MADELINE

Does that mean you can take him on?

UNCLE DAVID

As I said on the phone we're full. I have no bed for him.

Madeline looks directly at David.

MADELINE

Please David, the Kid just needs a chance. I don't know where else I can place him.

Uncle David strokes his chin again and then picks up the file, flicking through it once more.

41 INT. MADELINE'S CAR - DAY - 1980

41

Kevin is pressed up against one of the windows on the back seat in a world of his own.

(CONTINUED)

41

CONTINUED:

41

MADELINE

Not long now.

KEVIN

I don't mind. I like being in the car.

Madeline smiles. Then her face becomes more serious.

MADELINE

I've had to work really hard to get you here.

Kevin says nothing.

MADELINE (CONT'D)

It's a very nice place and they don't often have vacancies. You're a lucky boy.

Again Kevin says nothing.

42

EXT. YARBOROUGH - DAY - 1980

42

Madeline rings the bell on the front door, holding a small bag belonging to Kevin in the other. There are large white double doors in a glazed wooden porch. Uncle David opens the door. He crouches down so his eyes are level with Kevin and then shakes him firmly by the hand.

UNCLE DAVID

You must be Kevin.

Kevin nods.

UNCLE DAVID (CONT'D)

Will you call me Uncle David.

Kevin nods again. David reaches across, picks up Kevin's bag and holds his hand out for Kevin to hold.

UNCLE DAVID (CONT'D)

Come on. I'll show you around.

Uncle David nods at Madeline as he escorts Kevin inside. Kevin makes the same journey as Madeline before, this time the children stare at him.

43

INT. YARBOROUGH - DAY - 1980

43

Uncle David and Kevin walk down the corridor, past large rooms filled with games and toys as well as several cosy looking bedrooms. He introduces him to the other members of the home. Uncle David looks down at Kevin and smiles. Kevin says nothing and his expression is blank. The silence becomes slightly awkward.

(CONTINUED)

UNCLE DAVID

We like to keep things pretty cosy here. No more than 20 children, and a good proportion of staff to help with anything you need.

He puts his hand on Kevin's shoulder.

UNCLE DAVID (CONT'D)

You'll fit right in.

Children, including KIMBERLY, CHRIS and MARK, are playing and having a good time. Kevin smiles and looks up at Uncle David.

Uncle David walks with Kevin to a store cupboard. He opens the door and switches on the light to reveal a friendly looking makeshift bed.

UNCLE DAVID (CONT'D)

I'm afraid all our beds are taken, so we've made you this, your own little den, like stig of the dump.

Kevin looks at him with curiosity.

UNCLE DAVID (CONT'D)

I know it's not a proper room. It's just til we can find you one.

KEVIN

How long will I be here?

Uncle David stops and crouches down so he is level with Kevin's face once again.

UNCLE DAVID

There are no plans to move you anywhere else, Kevin. We want to keep you here, if you'd like to stay.

KEVIN

Yes please.

MONTAGE

There follows a quick montage of scenes back and forth from Yarborough and Kevin's new school:

INT. YARBOROUGH - DAY - 1980

Kevin sits with a TUTOR as he is taught to read and write. They read a basic "Janet and John".

DELETED SCENE

46 INT. YARBOROUGH - GROUND FLOOR KITCHEN AREA - DAY - 1980 46
 Uncle David having lunch with Kevin, showing him how to use a knife and fork properly.

47 INT. YARBOROUGH - BATHROOM - DAY - 1980 47
 Uncle David showing Kevin how to brush his teeth.

48 EXT. YARBOROUGH - DAY - 1980 48
 Uncle David showing Kevin how to ride a bicycle.

49 EXT. YARBOROUGH - DAY - 1980 49
 Everyone, including the staff are playing cricket outside. They are having a wonderful time.

50 EXT. STREET - MINIBUS - DAY - 1980 50
 Kevin is in a tidy school uniform, with his satchel, climbing onto a minibus to go to school.

51 INT. YARBOROUGH - TV ROOM - EVENING - 1982 51
 Everyone celebrating Kevin's 12th Birthday.

52 EXT. RAILWAY TRACKS - DAY - 1982 52
 Dennis, wearing his luminous jacket, is with a group of other men carrying out repairs to a set of tracks. Dennis is hammering at a set of points with a large sledge hammer. The foreman appears behind him.

SUPERVISOR
 You want to take your break now
 Dennis?

DENNIS
 Sure.

Dennis steps to the side of the track and lays his hammer down. He takes a couple more steps but then collapses. The supervisor sees him fall to the ground but lands just out of sight.

SUPERVISOR
 Fucking drunk.

He moves over to the area where Dennis is. Dennis is lying on his back, convulsing with foam coming out of the corners of his mouth.

SUPERVISOR
 Fuck. Eddie, call an ambulance.
 Now!

53 INT. PINK TIN HOUSE - KITCHEN - EVENING - 1982 53

Gloria is shouting at Dennis over Elvis records. Wayne is trying to listen in from outside.

GLORIA

They can't fucking sack you. Go back there and tell them they can't fucking sack you. You idiot.

DENNIS

I've got epilepsy, they won't let me work near trains any more.

GLORIA

So what the fuck are we supposed to do for money?

Dennis shrugs. Gloria has an idea.

54 INT. PINK TIN HOUSE - UPSTAIRS LANDING - NIGHT - 1982 54

Gloria and Dennis having primitive sex.

Intercut with children listening to the moans and groans of them having sex.

55 INT. YARBOROUGH - KEVIN'S MAKESHIFT BEDROOM - DAY - 1982 55

Kevin sits alone drawing on the wall by his bed. His writing is becoming clearer and his drawings are better. His intense concentration is broken by CHRIS and MARK who appear holding carving knives.

CHRIS

Give me your pocket money or I'm gonna cut you.

KEVIN

Put those back or I'll tell Uncle David and you won't get any sweets for a year.

MARK

What are you drawing for anyway you pooftah?

Chris then whispers to Mark and they run off. Kevin carries on drawing, only to be distracted a few seconds later by the sound of a girl whimpering. Kevin gets up and heads into the corridor. He hears noises coming from the games room downstairs.

56 INT. YARBOROUGH - GAMES ROOM - DAY - 1982 56

A knife slides across the parquet floor. Kevin reaches the door and looks inside. There is table tennis and a junior pool table in the games room.

(CONTINUED)

56

CONTINUED:

56

Kevin sees Kimberly cowering and screaming in the corner of the room. Mark and Chris are sliding carving knives along the floor at her. The boys are laughing at her, enjoying tormenting her.

Chris picks up his knife and Mark picks up a second.

Another, younger boy appears behind Kevin and sees what is about to happen and runs off.

KEVIN

What are you playing at?

MARK

Fuck off Kevin.

CHRIS

Yeah fuck off pooftah. Otherwise you'll get some as well.

Kevin carefully enunciates his words.

KEVIN

Leave - her - alone.

The two boys are agitated at Kevin's boldness. Mark then throws the table tennis table on it's side. One of them picks up a pool cue and they walk towards Kevin.

57

EXT. YARBOROUGH - GARAGE - DAY - 1982

57

The young boy who ran off finds Uncle David under the bonnet of the minibus.

BOY

Uncle David, come quickly.

58

INT. YARBOROUGH GAMES ROOM - DAY - 1982

58

Without hesitation Kevin picks up a large pool ball and throws it at Chris with all his strength. The ball hits Chris square in the middle of the forehead with a loud CRACK. Chris crumples to the ground, out cold. Mark looks down at his brother and his face contorts with anger. He raises the cue above his head and begins running towards Kevin, screaming at the top of his lungs.

MARK

I'll fucking kill you...

Kevin quickly reaches for a second ball and raises his arm ready to throw it again. Before he can launch the missile, Uncle David and other staff enter the room.

Uncle David lurches at Kevin and throws him to the ground. Kevin releases the ball but it rolls along the ground towards Kimberly who is still cowering in the corner.

(CONTINUED)

Staff are in the room, Kevin is kicking and screaming as David holds him down and tries talking to him. Other members of staff rush into the room to tend to Chris and some of the other children crowd around the doorway to see what is going on. Kimberly continues to whimper in the corner as staff try to reassure her.

Kevin loses his temper. He continues to kick and scream, shout and swear.

UNCLE DAVID

Calm down Kevin. Calm down.

KEVIN

Get off me. Get the fuck off me.

UNCLE DAVID

Not until you calm down.

Uncle David looks over at another member of staff who is crouched beside Chris, still motionless. He is still holding Kevin down.

UNCLE DAVID (CONT'D)

How is he?

WORKER

Out cold. Better run him down to casualty.

Uncle David lifts Kevin up to carry him out of the room, pinning him firmly in the crook of his arm so that he cannot escape. A worker is holding Kimberly who is swaying back and forth, traumatised by the incident.

UNCLE DAVID

How's Kimberly?

WORKER

She's fine - shaken but she's fine.

59 DELETED SCENE

59

60 INT. YARBOROUGH - OUTSIDE KEVIN'S MAKESHIFT BEDROOM - DAY- 60
1982

Uncle David is standing at Kevin's makeshift bedroom door.

UNCLE DAVID

Kevin I'm not going to let you out
until you calm down.

Kevin doesn't listen and continues to trash his room.

61 INT. YARBOROUGH - KEVIN'S MAKESHIFT BEDROOM - DAY - 1982 61

Kevin's room is a mess. He sits quietly and starts to draw the two boys who tried to attack him on the wall.

(CONTINUED)

61

CONTINUED:

61

Uncle David opens the door. Kevin ignores him and continues to draw. David is there with a glass of milk. He recognizes the event Kevin has drawn on the wall. He sits at the end of Kevin's bed.

UNCLE DAVID

Kevin, I know what happened. Why didn't you come and get me?

Kevin ignores him and continues drawing on the wall.

UNCLE DAVID (CONT'D)

Luckily Chris is going to be okay.

Kevin shrugs his shoulders.

UNCLE DAVID (CONT'D)

Kevin look at me. I thought we were friends.

Tears start to roll down Kevin's face. He tries to wipe them away as if embarrassed by them. Uncle David puts his arm around Kevin as he cries.

UNCLE DAVID (CONT'D)

You don't need to be ashamed of yourself. You're safe. No one here wants to hurt you.

Kevin keeps his arms by his side.

62

INT. PINK TIN HOUSE - KEVIN'S BEDROOM (FLASH FORWARD-1993) 62 NIGHT

We are back with our older beaten and disfigured Kevin as he rolls his head back from looking at his drawings. A melancholic smile of relief gently breaks out on Kevin's lips and a tear rolls down his face. As he reaches for the second pill bottle, an envelope falls from his hand on to the bare floor addressed to Jackie. Before he can put the bottle to his mouth, he slips into unconsciousness.

63

INT. MR. HAYES OFFICE - DAY - 1983

63

MR. HAYES is sitting at his desk typing a letter on the computer. We hear his voice speak the words as he types them.

MR. HAYES (V.O. OVER FOLLOWING MONTAGE)

For many years now the Lewis family has relied heavily on social services.

We see TVAM news footage of Margaret Thatcher telling the world The Iron Lady is not for turning.

(CONTINUED)

MR. HAYES (CONT'D)

Unlike my predecessors I am now trying to distance myself from Mrs Lewis who is very vocal within the household and as such I am now encouraging her to become more independent.

The words on the computer screen are reflected in Hayes's glasses as he types.

MR. HAYES (CONT'D)

Mrs Lewis has also requested for Kevin to return home. I know my predecessor has refused these requests but I now believe Kevin will benefit from returning to his natural parents.

Falkland War footage further dates the piece.

INT. MR HAYES OFFICE - DAY - 1983

Snow seen outside as Gloria (heavily pregnant) and Dennis are in a meeting room with Mr Hayes. Both Gloria and Dennis are on their best behaviour and wearing their best clothes. Gloria has her 'public' face on. She is almost unrecognizable from the terrifying woman we have seen earlier. We cut into halfway through the conversation.

GLORIA

That's lovely. It's just what we need as a family. I think it will make all the difference.

Dennis shuffles uncomfortably.

DENNIS

We all miss him very much.

Mr Hayes looks at Dennis as this is the first time he has heard him speak.

MR HAYES

Please don't let me down.

GLORIA

We won't. Does this mean we can have Kevin back now.

DENNIS

He's a good kid my son.

DELETED SCENE

EXT. FROZEN LAKE - DAY - 1983

Mark, Chris and Kevin are stood on the edge of a frozen lake.
(CONTINUED)

KEVIN

It's dangerous. We should go back.

CHRIS

Shut up Kevin. Don't be a grass.
I'll do it if you dare me. Go on,
dare me.

MARK

I'll dare ya.

Chris begins skating towards the middle of the lake. As he gets closer the ice begins to crack. Suddenly the ice gives way and Chris falls in and everyone panics. The girls begin to scream and Chris tries to hold onto the barrel but it keeps rolling. He goes under. Some run back to the house to get help.

Kevin slowly walks towards Chris. Some are shouting at him not to go but he keeps going. He can hear the cracking of the ice beneath him. Chris is flailing in the water. Kevin gets on his belly and slowly moves towards Chris who again goes under.

KEVIN

Someone help me.

Mark goes on the ice and inches his way towards Kevin.

KEVIN (CONT'D)

Grab my legs.

The staff arrive to see all the children off the ice except Kevin trying to reach Chris with Mark holding his legs. A worker begins to go on the ice. David pulls her back.

UNCLE DAVID

You're too heavy. The ice will
crack.

Chris is holding onto thicker ice, Kevin's hand is inches away.

KEVIN

Take my hand. You must take my
hand.

MR. HAYES (V.O.)

For many years now the Lewis family
has relied heavily on social
services. My colleagues before me
have been in maintained regular
home visits, weekly and sometimes
twice a week. I think now is the
time for Mr and Mrs Lewis to become
more independent and I plan to
limit my visits to once a month.

(MORE)

(CONTINUED)

MR. HAYES (V.O.) (CONT'D)
I recently visited Kevin Lewis at
Yarborough Children's Home. He has
made real progress and I now feel
it is time for him to rejoin his
family.

Kevin inches forward some more.

KEVIN
Come on Chris you can do it.

Instead Chris falls back under the water. Kevin moves forward
puts his hands in and grabs Chris, but he is too heavy. Chris
and Kevin hold onto each other.

CHRIS
Don't let go.

Kevin smiles.

KEVIN
I will if you don't give me your
pocket money.

They both smile at each other. A worker throws the rope to
the boys.

UNCLE DAVID
Kevin put the rope around Chris.

KEVIN
I can't. I can't let go of him.

UNCLE DAVID
Mark tie the rope around Kevin's
legs.

Mark ties the rope and Uncle David takes the strain. Kevin
looks directly at Chris.

KEVIN
Are you ready?

Chris nods everyone counts to three. It takes several
attempts until finally Chris is out of the water. As they are
being pulled back to land by the rope everyone is cheering
and clapping.

66A INT. HAYES' OFFICE - DAY - 1983

66A

Hayes stamps a form of approval on an official letter.

67 INT. YARBOROUGH - TV ROOM - DAY - 1983

67

Kevin and the other children, including Chris, are sitting on
the floor playing an atari tennis video game. Kevin has a
glass of milk. A digital ball is being bounced around from
one bat to another.

(CONTINUED)

Over Kevin's shoulder, we see that he is playing tennis. Some other children are playing board games on the floor quietly.

Uncle David watches them from the other side of the room. His face is deep in thought. A fellow worker appears beside him.

WORKER

I've just heard what's happened.

UNCLE DAVID

Yeah. Some toss pot social worker has decided that it's time Kevin goes home.

WORKER

Is there an appeal process?

UNCLE DAVID

No point. Hayes made it quite clear that Kevin is to return home as soon as.

WORKER

When are you going to tell him.

The two look at each other.

INT. YARBOROUGH - KEVIN'S BEDROOM - EVENING - 1983

The door to Kevin's room is open. Uncle David watches him quietly playing on his own for a little while before knocking. Kevin now has a bunk of his own.

UNCLE DAVID

Kevin. Can I have a word with you for a moment?

Uncle David sits down on the bed next to Kevin.

KEVIN

Have I done something wrong?

UNCLE DAVID

Not at all. Quite the contrary. Were all happy with you.

Kevin looks at Uncle David suspiciously.

UNCLE DAVID (CONT'D)

You haven't had much contact with your family since you have been here but they have gone through quite a few changes. I hear they are coping much better.

KEVIN

So.

(CONTINUED)

UNCLE DAVID

They want you back home.

KEVIN

I'm not going home. You told me I
could stay here.

UNCLE DAVID

Kevin. I'm so sorry it's out of my
hands.

Kevin's face widens in trepidation. The comfortable world he
has grown used to has been completely shattered. He can
hardly speak.

KEVIN

But...

UNCLE DAVID

Now I don't want you to worry about
this. They wouldn't be sending you
back if they didn't think it was
right and you must miss your
brothers and sister.

KEVIN

I do. But I like it here. I want to
stay here. You said.

UNCLE DAVID

It's going to be fine Kevin.

Kevin is packing his personal things, small toys writing book
etc into a small rucksack. He drops his bag down and climbs
out of a window, jumping from the first floor. Some of the
contents of the bag drop out - these include - books,
colouring pens, a bottle of milk. It is this noise that
alerts David.

Uncle David is driving through the streets of East Grinstead,
looking for Kevin. He spots the back of a young boy walking
quickly along the street and instantly recognizes him as
Kevin. He pulls up alongside and winds down his window.

UNCLE DAVID

What you doing Kevin.

KEVIN

Starting a new life. Like
Huckleberry Finn or Stig of the
Dump.

Kevin continues walking as Uncle David drives alongside him
at the same speed.

(CONTINUED)

UNCLE DAVID

Come on Kevin get in the car. Let's go back home.

KEVIN

I thought it was my home. But if I go back with you, you'll make me go back to them.

UNCLE DAVID

I'm sorry Kevin. If it was down to me you would stay.

Kevin stops. The car pulls up.

KEVIN

Then why don't you ask them if I could stay here?

UNCLE DAVID

Kevin. It's out of my hands.

Kevin looks down at the ground. After a short while Uncle David gets out the car, walks around to the passenger side and lets Kevin in.

EXT. YARBOROUGH - DAY - 1983

All the staff and children are saying their goodbyes. Mr Hayes watches on oblivious as to what he has set in motion.

CHRIS

Look after yourself Kevin.

KEVIN

You too.

MARK

You're alright mate.

Kevin just nods. It is clear that he does not want to leave this place. Uncle David crouches down and gives Kevin a huge hug.

UNCLE DAVID

You're a very special boy, Kevin, with a kind heart. Nobody can take that away from you. Always remember that.

Mr Hayes leads Kevin away into the car. Kevin turns his head and looks back as everyone waves. He doesn't wave back.

INT. PINK TIN HOUSE - KEVIN'S BEDROOM (FLASH FORWARD-1993) 72 NIGHT

The violently beaten older Kevin is laying on his side on his old bedroom floor in the Pink Tin House.

(CONTINUED)

72

CONTINUED:

72

He is in the foetal position and looks dead. His perfectly still features begin to twitch, until, still unconscious he begins to vomit. We can see some of the paracetamol coming back out of his body. Kevin's eyes do not open, it is as if his body has automatically taken over.

73

INT/EXT. PINK TIN HOUSE - DAY - 1983

73

Hayes and Kevin arrive in Hayes's car. The children are excited by Kevin's arrival. Kevin walks along the path behind Mr Hayes who is carrying his bag. Gloria opens the door and the children are excitedly milling around her feet. Gloria smiles broadly at Mr Hayes. She looks happy with a new baby in her hands. Once again she is wearing her fake public face. Dennis peers at the doorway from the kitchen.

GLORIA

Hello Kevin.

Neither mother or son touch each other. Hayes is carrying a holdall with Kevin's personal belongings.

MR HAYES

Here are his things. I will be back in a few weeks to see how Kevin has settled in.

GLORIA

Thank you.

MR HAYES

I hope you're making the most of this new start.

Mr Hayes hands over a book and some paperwork.

MR HAYES (CONT'D)

Here is your family allowance book updated to include Kevin.

Mr Hayes leaves.

Kevin makes his way into the house behind Gloria, who is looking inside the book. He turns around to look at Mr Hayes leaving. The man does not turn to look at Kevin.

74

INT. PINK TIN HOUSE - LIVING ROOM/ KITCHEN - DAY - 1983

74

Kevin steps into the house. The house is looking cleaner as if Gloria and Dennis have made an effort to try and get Kevin back. But it is still a million miles away from what he has been used to. Everything seems all the more awful because he is no longer used to it. Whereas before he took the filth and squalor in his stride, this time around he is visibly appalled.

Elvis music playing in the background as Kevin wanders through the hallway and stands in the doorway to the kitchen.

(CONTINUED)

74

CONTINUED:

74

Stacked high with dirty dishes and a soiled nappy by the bin that is already overflowing. Dennis stands beside the worktop and looks around at Kevin. Kevin smiles brightly and lovingly at his father. Dennis looks at his son with a weak smile. Dennis slowly raises a glass of gin while continuing to listen to Elvis. Kevin tries hard to hold the smile but with signs of disappointment. The other children mingle around Kevin excited to see their brother.

75

EXT. PINK TIN HOUSE - EVENING - 1983

75

Kevin and Wayne play together in the garden. They are playing a game of swingball.

WAYNE

What was it like?

KEVIN

Brilliant. You would have loved it.

WAYNE

Are you glad to be back?

KEVIN

I'm glad to see you.

They would like to embrace but just don't know how. But instead the two mill around the garden.

KEVIN (CONT'D)

I had a dream about you the other night.

WAYNE

About what?

KEVIN

The usual.

They both act normally to the difficult conversation. Then Wayne breaks by smiling.

WAYNE

Hey we got a new poo bucket because she threw the old one at Mrs Connell next door yesterday.

They both laugh hysterically.

KEVIN

Gross.

76

INT. PINK TIN HOUSE - KEVIN'S BEDROOM - NIGHT - 1983

76

(O/S raised voices from below)

Kevin sits alone, his bag by his side on a urine-stained mattress.

(CONTINUED)

76

CONTINUED:

76

There are no curtains and the light bulb is missing. An argument is raging downstairs. He is tracing the figures on the wall, with a pencil. These have been lightly white washed over since he's been away. He falls asleep.

77

INT. PINK TIN HOUSE - BEDROOM / STAIRS/ LANDING - MORNING- 77
1983

Kevin opens his eyes and sees that his bag is missing. We track downstairs with Kevin.

78

INT. PINK TIN HOUSE - LIVING ROOM - MORNING - 1983

78

We enter the living room and Gloria is obviously stressed and she is smoking. She sits down and goes through the bag of clothes and toys. She begins emptying the bag, separating the clothes and toys and throws Wayne a tee-shirt. She takes out some book - a copy of Huckleberry Finn and a copy of Stig of The Dump; Kevin's book of drawings. She throws it towards the rubbish. The baby cries in the background and the other children are all around Gloria waiting for something from the bag.

KEVIN

What are you doing with my stuff?
Please they're my things.

Gloria ignores him and continues to give away his stuff.

GLORIA

We can sell some of this.

DENNIS

Okay.

KEVIN

You can't! That's my stuff!

Gloria's face hardens.

GLORIA

Little fucker. Think you're better
than us now don't you.

Gloria pulls a toy out of Kevin's bag.

GLORIA (CONT'D)

That will do nicely for Wayne's
birthday.

DENNIS

I'm going down the pub.

GLORIA

Fuck off then. That's all you ever
do.

(CONTINUED)

78

CONTINUED:

78

KEVIN

Put that back it's mine!

Gloria's face hardens. Everyone tenses waiting for her reaction. She stands up, pushes the other children aside, holds Kevin by the arm and smacks him hard on the leg. Kevin flinches but does not cry. Instead he runs from the house, as Gloria continues to hand out his stuff.

79

EXT. NEW ADDINGTON MARKET - MORNING - 1983

79

Kevin sits alone on a bench watching the market traders. He gets off the bench and walks into the busy market.

80

EXT. NEW ADDINGTON MARKET - MORNING - 1983

80

Kevin goes to the first stall but looks as though he is going to nick something and is told to clear off. He then goes to several other stalls asking for a job and they all refuse. He then goes to a cocky fruit a veg MARKET TRADER shouting prices to customers.

MARKET TRADER

Yes son, what can I get you?

KEVIN

You got a job?

The MARKET TRADER looks him up and down before beaming with a smile.

MARKET TRADER

You strong?

KEVIN

Stronger than you.

MARKET TRADER

Good. Go and get those boxes over there.

Kevin runs off to do his job.

81

EXT. NEW ADDINGTON MARKET - EVENING - 1983

81

It's the end of the day, Kevin is shattered but still working. Market Trader hands Kevin some change.

KEVIN

What time do you start tomorrow?

MARKET TRADER

Early doors on Sunday boy. Four A.M

KEVIN

Can I sleep here till then?

(CONTINUED)

81 CONTINUED:

81

MARKET TRADER

No. You have a home to go too. So
go home.

KEVIN

I don't want to.

MARKET TRADER

I don't want to get up at three
thirty in the morning. But we all
do things we don't want. That's
life boy.

He looks at Kevin, having stacked boxes in the back of the
van.

MARKET TRADER (CONT'D)

Go on, go home. I'll see you
tomorrow.

82 EXT/INT. PINK TIN HOUSE - EVENING - 1983

82

Kevin hides his money inside his sock before he walks up the
path. Gloria opens the door.

GLORIA

Get in.

Kevin doesn't answer but as he walks past Gloria she smacks
him around the head and Kevin runs to his room.

83 INT. DENNIS'S LOCAL - DAY - 1983

83

A bruised Kevin is sitting alone drawing on a beer mat as
Dennis is drinking alone at the bar. There are only two other
people inside. Father has his back to Kevin.

84 INT. MOVING TRAIN - EVENING - 1983

84

Dennis and Kevin are sitting on a busy train. Dennis has an
epileptic fit. Kevin cannot handle the violent shakes. Kevin
looks at the people just standing looking.

KEVIN

Please help, he needs to lay flat
on the floor.

A couple of people help Kevin put Dennis on the floor. As
they do a bottle half full of gin falls out of his pocket.
Kevin checks his airways to make sure he doesn't choke. A man
come up to Kevin.

DOCTOR

Please let me through I'm a doctor.

KEVIN

He has epileptic fits.

(CONTINUED)

84

CONTINUED:

84

The doctor then takes over giving Kevin a chance to look around and sees everyone looking at him. He looks out the window and people are looking in. Kevin stares at them. Then just sticks his two fingers up at them and pokes his tongue out. They slowly disperse in disgust.

85

INT. PINK TIN HOUSE - KEVIN'S BEDROOM - EVENING - 1983

85

He draws a happy scenario of his time with his dad at the pub. All of Kevin's old drawings on the wall have now been traced over, and some new coloured ones have been added. There is no light in his room only the light from the lamppost outside.

GLORIA (V.O.)

Where the fuck have you been?

V/O The baby is screaming. Gloria is shouting at the kids everything seems chaotic. Kevin stops writing on the wall as the commotion downstairs becomes more intense. Gloria and Dennis are in the early stages of a huge row. Gloria is shouting at Dennis about "his fucking son".

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

He's only been back five minutes
and he's already been writing on
the new walls.

The volume of their voices rise steadily. Kevin tries to block it out by covering his ears but to no avail. The sound of shouting from downstairs has been replaced with that of squeals and screams along with the sound of crashing furniture.

86

INT. PINK TIN HOUSE - STAIRS/HALLWAY / LIVING ROOM -
EVENING - 1983

86

Kevin heads downstairs, joining the other children. This is no ordinary scrap. It's like a bar fight between two men. Gloria is punching and Dennis is fighting back just as hard. Both have split lips but they fight on as fiercely as ever.

Kevin's brothers and sisters are terrified but they know better than to get involved or speak out of turn. Kevin watches wide-eyed as the brawl continues, in and out of the hallway, in and out of rooms. The pair crash into furniture, roll around on the ground, kick and punch at one another in their fury. Suddenly, Kevin snaps out of his trance and joins in. He starts to hit Gloria on the back to try and get her off Dennis.

KEVIN

Leave him alone.

His voice is louder and more piercing than the rest and seems to cut through. In an instant Gloria and Dennis stop fighting. Dennis steps away as Gloria attacks Kevin. But Kevin fights back. But she overpowers him.

(CONTINUED)

She gets on top of him and starts punching him but Kevin blue with rage tries to fight back. Kevin screams through gritted teeth.

KEVIN (CONT'D)

Get the fuck off me.

Dennis watches on helpless and confused at his son defending him.

GLORIA

Are you gonna let him hit me like this?

Dennis is in turmoil and goes to wade in. We believe he's going to separated the two, but instead pulls Gloria back and hits Kevin hard with the back of his hand.

They are both sweating and breathing hard with exertion, but they are still full of fury which is directed towards him.

Wayne Sharon Julie and Robert look on terrified crying and screaming for the two to leave Kevin alone. Baby screaming in the back.

We go into a sound scape through a SLO-MO transition which masks the true ferocity of the violence.

Gloria punches Kevin hard in the side of the head. Kevin rolls himself up into a ball, trying to protect himself as the blows rain down. The punches and kicks continue until Dennis pulls away exhausted and heads into the kitchen. When he does, Gloria grabs Kevin who is completely exhausted and terrified by the hair, and drags him along the floor.

In SHARP FOCUS, she takes him into the kitchen where Dennis stands with his back to them drinking gin. She heads towards the electric-mangle that sits above the washing machine and is on.

GLORIA (CONT'D)

I'll fix you. You little queer.

KEVIN

No, please no.

We slowly fade out as Gloria takes one of Kevin's hands and feeds it into the start of the mangle.

Outside on the green, children happily playing on their bikes, and skipping ropes, stop when they hear the screams from inside the pink tin house.

88 EXT. PINK TIN HOUSE - DUSK - 1993 88

From the same angle we Cross Fade to the same house ten years later. Derelict and boarded up as the rain beats down. We zoom in towards the bedroom window that we know contains the dying Kevin.

89 EXT. SCHOOL GATES - DAY - 1985 89

Frankie Goes To Hollywood Two Tribes breaks the mood. A double decker bus swipes the screen. A fifteen year old TEENAGE KEVIN walks through the school gates... He is pale and looks undernourished. His clothes are too small and unkept. As he makes his way down the isle we see the fashion-conscious kids from his school as they look at him with disdain. A very pretty girl CLARE, taps Kevin's shoulder from behind.

CLARE

Alright Kevin. You coming on that theatre trip?

Another boy of the same age, DOMINIC, slaps the back of Kevin's head walks next to Clare, obviously his girlfriend. He has a slick wedge hair cut and a pair of sharply pressed Farah trousers, and wears a leather box jacket over his uniform.

DOMINIC

Shut up Clare. Tramps not going anywhere. Are you Werzal?

WE CUT TO:

90 INT. CLASSROOM - DAY - 1985 90

COLIN SMITH the new Head of Year, a younger and vibrant new school teacher stands before his class and introduces himself. His shirt sleeves are tidily rolled up revealing a large sports watch that matches his signet ring. His top button is undone, and his silk tie loosened. He oozes a confident informed cool that engages even the most indifferent pupil. He is everything that Kevin is not. He goes to the chalkboard and writes his name.

COLIN SMITH

My name is Mr Smith and for those of you who don't know, I'm also your new Head of Year.

Kids run past the window in PE kit.

WE CUT BACK TO:

91 INT. SCHOOL - CORRIDOR - DAY - 1985 91

Kevin walks through the corridor of his school. It is morning break at an 80's comprehensive and the place is a busy chaos.

(CONTINUED)

91 CONTINUED:

91

Sixth Form girls walk past him, their fashion looking like Bananarama, two older boys with cropped hair and high laced Dr. Martin boots stand outside a teacher's office, as their friend walks out the door rubbing his backside. MR. PETERS, the P.E Teacher, holding a large rubber plimsoll beckons the next boy in.

Once the door is closed, the first boy pulls an exercise book out the back of his trousers.

WE CUT BACK TO:

92 EXT. SCHOOL - CAR PARK - DAY - 1985

92

Colin Smith is in the car park, locking the door of his shiny Scimitar. His parking nameplate says, 'Head of year four'. A pupils football is accidentally kicked to him. Colin effortlessly controls it, and does a few simple but competent keepy-ups, before passing it back. The kids cheer.

COLIN SMITH (V.O.)
I come from outside Liverpool,
which as we know is the home of the
worlds greatest football team.

WE CUT BACK TO:

93 INT. CLASSROOM - DAY - 1985

93

Colin is addressing the class again.

COLIN SMITH
And where the world's greatest pop
music comes from.

WE CUT BACK TO:

94 EXT. SCHOOL BIKE SHEDS - DAY - 1985

94

The bike shed is filled with cheap bikes and graffiti. Rude words have been censored with paint. A dower faced Kevin is selling his school dinner tickets. Behind him the boot boys from earlier are sharing a cigarette. A spivy older kid haggles.

SPIVY KID
50p each, or £2 for the lots.

Kevin hands over his dinner tickets, and takes two pound notes. As he turns to leave, a cigarette butt hits him on the back of the head. He timidly looks around, to see the boot boys chuckling.

COLIN SMITH
(V.O) You're all here to learn, I'm
here to teach, and I really like my
work.

95

INT. CLASSROOM - DAY - 1985

95

We see that some of the school girls are smitten with Colin.

COLIN SMITH
So you do your job and I'll do
mine, and who knows, you might
enjoy learning as much as I enjoy
teaching.

We notice that Kevin is in the classroom sitting at the back
on his own doodling in his book. Colin turns and looks at the
class.

COLIN SMITH (CONT'D)
Any questions?

He looks around there are none.

COLIN SMITH (CONT'D)
Good.

Smith sees Kevin in the back not paying attention and fixes
his gaze on him.

COLIN SMITH (CONT'D)
Please turn to page 134 in your
books.

Kevin just continues scribbling.

COLIN SMITH (CONT'D)
You at the back that includes you.

Kevin continues with what he is doing. Oblivious of being
singled out in class. Colin Smith walks over towards Kevin's
desk. As he gets closer, Clare on the next desk along tries
to help Kevin out.

CLARE (WHISPERS)
Kev. Kevin.

He looks up and sees the teacher coming towards him.

DOMINIC
Sir, he can't hear you because he's
a tramp.

The class starts to laugh.

COLIN SMITH
That's enough.

Clare looks around at Dominic and his friend and gives them a
dirty look. They continue to snigger.

(CONTINUED)

Colin is beside Kevin. He picks up his exercise book and see's a drawing of a fight talking place.

COLIN SMITH (CONT'D)
What is this?

Kevin shrugs his shoulders.

COLIN SMITH (CONT'D)
Fine you've got detention.

DOMINIC
At least the tramp will have
somewhere to go.

COLIN SMITH
And you've got detention with him.

Everyone starts to snigger except Clare. Kevin gets up from his chair.

COLIN SMITH (CONT'D)
Sit down.

Smith speaks with an authoritative voice. Kevin stands still. It's a stand off.

COLIN SMITH (CONT'D)
Sit down or get another detention.

Kevin remains still.

COLIN SMITH (CONT'D)
That's two detentions.

Kevin stands still stares at Smith

COLIN SMITH (CONT'D)
Three detentions.

Kevin shrugs his shoulders

COLIN SMITH (CONT'D)
Four. We can do this all lesson
Lewis.

CLARE
Kevin. Sit down.

Kevin sits down. Colin Smith returns to the front of the classroom.

In the staff room, Colin Smith, is looking out of the window onto the playground. Kevin is in a corner on his own.

(CONTINUED)

COLIN SMITH

Gordon, what's the story with this
Lewis boy?

Gordon Peters in a track suit we saw with the slipper
earlier, goes over to the window. They both look down at
Kevin.

PETERS

I don't see that much of him
really, he doesn't do a lot of P.E.
You know the sort. Always has an
excuse. Never seen the parents.
Thankfully. I mean I'm not one to
gossip.

COLIN SMITH

Of course not Gordon.

PETERS

Well since you asked, it seems his
brothers and sisters go to the
school in town. Barely literate,
from what I gather. Social Services
requested he came here. Believe it
or not, he's the smart one. Spent
some time in a foster home
apparently. The old man's an
alcoholic and the mother's a force
to be reckoned with. Frankenstein
in drag, or so I've heard.

Colin continues to drink his tea while observing Kevin.

97

EXT. PLAYGROUND - DAY - 1985

97

In the playground Kevin notices the two teachers looking down
at him. He walks past kids playing football as he walks back
into school.

98

INT. CLASSROOM - DAY - 1985

98

Kevin is sat copying out text, his writing is slow and messy,
he is distant. Dominic sits two desks away glaring at Kevin.

COLIN SMITH

OK boys put your things away.
Reynolds I'd rather not see you
here again, so try to behave
yourself. Lewis same time tomorrow.

Reynolds smirks at Lewis as he leaves the room.

We see a brief montage of Kevin's back-to-back detentions.
Kevin is in the same seat, as the smoking boot boys clown
around during their detention. Kevin is subdued but calm. At
least he doesn't have to go home.

(CONTINUED)

Colin goes from reading a newspaper, to writing in his Filofax, to doing some marking, to playing with his Rubik's cube.

We see the clock tick, and dissolve as our third detention comes around. Our spiv is sat next to a boy dressed as a New Romantic, obviously detained for not wearing the correct uniform. Smith dismisses them, and our fourth detention begins.

Two plain-looking twin sisters are whispering insults with intense bickering in a way that only siblings can. Colin has given up on trying to stop them and consoles himself with a Rubik's Cube.

Our last detention is more peaceful. Smith and Kevin are alone. Colin Smith pulls out a chair and sits next to Kevin. Kevin looks uncomfortable. Smith's demeanour changes.

COLIN SMITH (CONT'D)

Kevin what's going on? You're always tired, you never concentrate and your attitude in class is abysmal. Is there anything I need to know?

Kevin gets agitated by the questions. He gets up from his desk to leave. Smith grabs him by the shoulder to sit him back down on the chair. Kevin winces in pain.

COLIN SMITH (CONT'D)

What's the matter have you hurt yourself? Let me have a look.

KEVIN

Leave me alone.

Kevin moves away from Colin Smith's arm and walks out of school.

Smith stops by the entrance and watches Kevin leave.

Kevin is at the market helping to pack away, smiling and joking with the Market Trader.

Smith is alone in the office. He is sitting at a desk and going through a large pile of pages. They include files from social services on Kevin Lewis. Smith makes notes as he reads.

102 EXT. COLIN SMITH'S CAR - DAY - 1985 102

Colin Smith drives his car slowly past the Lewis family home. In the passenger seat is his date for the evening. He sees the mess and filth outside. The place is a complete dump.

DATE

This isn't the way to the
restaurant. Unless you think I'm
settling for a bag of chips.

COLIN SMITH

I just want to check something out
on the way.

103 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - DAY - 1985 103

Kevin is in his room, idly looking out of the window. He sees a car slow down as it passes, he stares hard and recognizes Colin Smith inside.

KEVIN

Shit.

He ducks down.

104 INT. COLIN SMITH'S CAR - DAY - 1985 104

Smith briefly sees Kevin's face at the window before the boy has a chance to hide. He drives on.

105 INT. SCHOOL - CHANGING ROOM - DAY - 1985 105

A few school kids are running past. Kevin hands another note to the PE Teacher, GORDON PETERS, who looks at it suspiciously. He opens the note, scrutinizes it, screws it up and throws it on the ground. One or two of the boys are banging their football boots against the wall.

PETERS

This is the fourth week in a row. I
don't believe you. Get changed.

KEVIN

But sir what about the note?

Peters raises an eyebrow.

PETERS

Just get changed Lewis.

Peters tells the other boys to go and warm up.

106 INT. CHANGING ROOM - DAY - 1985 106

Kevin slowly takes his clothes off. As he does Gordon Peters walks in and is taken by surprise by the extensive bruising over the back and sides of Kevin's body.

(CONTINUED)

106

CONTINUED:

106

He also has bite marks around his lower neck. Kevin looks at the teacher with a glance that suggests he should have kept out of his business.

KEVIN

You happy now?

The teacher feels embarrassed at making the young boy expose himself to this scrutiny.

PETERS

Get dressed.

Gordon Peters leaves him alone in the changing room. But before he leaves, he turns around to Kevin in fluster.

PETERS (CONT'D)

And don't answer back. Detention.

107

INT. CLASSROOM - DAY - 1985

107

Another detention for Kevin. Colin Smith is looking at his watch and waiting for Kevin to arrive. When he does Smith greets him with a smile. His demeanor is far more friendly than last time. Classical music is playing quietly in the background, on a small period cassette player. Smith gestures to Kevin to sit on a chair in the corner. For a moment the two say nothing. Smith notices Kevin listening to the music.

COLIN SMITH

Do you like classical music?

KEVIN

Haven't heard it before.

COLIN SMITH

Do you like the sound of the piece playing at the moment.

Kevin nods.

COLIN SMITH.

I could make a copy if you want.

KEVIN

I have nothing to play it on.

Smith pulls an old walkman from his desk with orange headphones and hands it to Kevin.

COLIN SMITH

Have this. It's my old one.

A moments silence between the two as they suss each other out.

(CONTINUED)

COLIN SMITH (CONT'D)
Where did the bruises come from
Kevin?

Kevin begins to feel uncomfortable. He shuffles around in his seat. Colin Smith senses Kevin doesn't want to talk.

COLIN SMITH (CONT'D)
Will you let me take a closer look
at the marks on your neck?

Kevin doesn't answer. He undoes his tie and unbuttons his shirt for Smith to take a look. Kevin's upper body is covered with long bruises and purple marks.

COLIN SMITH (CONT'D)
What are these marks Kevin?

KEVIN
She keeps biting me. Luckily she
didn't have her teeth in.

Kevin tries a weak smile.

COLIN SMITH
And these?

KEVIN
Belt and buckle.

COLIN SMITH
How often does this happen?

Kevin doesn't answer.

COLIN SMITH.
Have you said anything to your
social worker?

KEVIN
I hardly see him. When I do he
never talks to me.

COLIN SMITH
Kevin would you mind if I have a
chat with him?

Hayes is at his desk writing a report when his phone rings.
Colin Smith is in his own office.

MR. HAYES
Hayes. Yes I know the Lewis family
well. How can I help?

(CONTINUED)

108 CONTINUED:

108

COLIN SMITH
Kevin has bruises and bite marks
all over his upper body.

MR. HAYES
When did this happen?

COLIN SMITH
To be honest, I think it's been
going on for quite some time.

MR. HAYES
What makes you so sure?

108A INT. MR. HAYES OFFICE - DAY - 1985 (CONT)

108A

Smith is flustered by the question and becomes stern with
Hayes.

COLIN SMITH
I just believe it's happened for
some time.

MR. HAYES
Who did this to you Kevin?

KEVIN
She did.

MR. HAYES
You mean your mother.

Kevin nods. Smith looks on in silence.

MR. HAYES (CONT'D)
How long has this been going on?

KEVIN
Ever since you put me back there.

MR. HAYES
Tell me the truth, Kevin.

KEVIN
I am.

MR. HAYES
Why have you never told me this
before?

KEVIN
You never wanted to talk to me.

108B INT. COLIN SMITH'S OFFICE - DAY - 1985 (CONT)

108B

Smith looks at Mr Hayes. Mr Hayes begins to look
uncomfortable.

(CONTINUED)

108B CONTINUED:

108B

Hayes and Colin argue about the best way forward for Kevin.

COLIN SMITH

I have read the file and there is obviously continued abuse.

HAYES

It's not as cut and dry as you think. The mother claims he has instigated much of this.

COLIN SMITH

So why are you here? When was the last time you visited the home to check up on what is actually happening?

HAYES

I'm here because you have forced me and my officers to re-open a case that has been deemed and judged satisfactorily.

*
*
*
*
*

COLIN SMITH

Oh, I am sorry if I observed evidence of child abuse and forced you to do your job.

*
*
*
*

HAYES

Have you any idea how many of these cases I deal with on a weekly basis? I'll look into it and do what I can.

*

Hayes takes the file off Colin and walks into the staff room.

*

108C SCENE DELETED

108C *

108D INT. CLASSROOM - DAY - 1985 (CONT)

108D

Kevin packs away his books and belongings in his bag and leaves the room.

109 INT. STAFF ROOM - DAY - 1985

109

Smith makes a cup of tea and Hayes joins Peters at the window. A few teachers eat their sandwiches. They notice Kevin backed into a corner being taunted by a group of boys, because of the marks on his neck that look like love bites. Kevin is surrounded and being baited. Kevin's ready for a fight.

BOYS

(VO). Lewis been kissed by Dracula.
Lewis been kissed by Dracula.

(CONTINUED)

COLIN SMITH

Look at them taunting him like he's
an animal.

*
*

Other teachers in the staff room move forward to see what's
happening.

PETERS

You shouldn't be getting involved
in this.

*
*

109 CONTINUED: (2)

109

COLIN SMITH

They taunt him because of those
bite marks on his neck.

*
*

PETERS

Saucy little...

*
*

COLIN SMITH

They're not love bites, they're
scratches and bites from attacks by
his mother. Frankenstein in drag.

*
*
*
*

110 EXT. PLAYGROUND - DAY - 1985

110

A gang of boys surround Kevin. Clare, Kevin's friend, tells her boyfriend Dominic to leave him alone. He's always taunting Kevin. He begins to push Kevin as he tries to walk away. Dominic and his gang won't let him go. He hits Kevin. Kevin starts to get enraged.

111 INT. STAFF ROOM - DAY - 1985

111

PETERS

You can't save them all Colin.

Colin heads towards the door to go outside.

FEMALE TEACHER

I'll go down with you.

Female teachers follows Colin out of the door. Hayes continues to watch the fight smugly.

112 EXT. PLAYGROUND - DAY - 1985

112

Colin and the female teacher reach the playground as Kevin lands a flurry of punches on Dominic and bites three of Dominic's fingers, and stamps on his face. He falls to the floor as Kevin continues to beat him to a pulp, similar to the attacks he's used to from Gloria. Colin intervenes. Teachers blow their whistles and usher the crowds of pupils back indoors. Dominic lies flat on the floor holding his face.

COLIN SMITH

That's it Kevin, stop now, it's all
 over.

Hayes looks intently at Kevin from the window upstairs.

113 INT. HEADMASTERS OFFICE / WAITING ROOM - DAY - 1985

113

Kevin sits outside the office, bruised and dishevelled. He draws stick people of his brothers and sisters playing in the street.

(CONTINUED)

COLIN SMITH

This is wrong he was provoked, he
doesn't deserve this.

HEADMASTER

Provoked or not I will not tolerate
that kind of behaviour.

(CONTINUED)

113 CONTINUED: (2)

113

Smith and Hayes walk out of the office ignoring Kevin. Headmaster beckons for Kevin to enter. Door is closed behind him.

114 INT. HEADMASTERS OFFICE - DAY - 1985

114

An angelic-looking Kevin holds his hands out in front of him. We slowly pan back to revile the headmaster standing on a chair with the cane held above his head ready to strike. He jumps off his chair and brings the cane hard across Kevin's hand.

115 INT. CLASSROOM - DAY - 1985

115

Colin is distracted. We see the reaction of the rest of the class including Dominic and Clare as we hear the other five blows. Dominic is very ornately patched up. He has an eye patch with a perforated metal cover on it. Dominic signals to his friend.

CLARE

Dominic you're such a wanker.

Colin hears the sniggers and throws the chalk hard at Dominic Reynolds. Dominic is shocked at the reaction.

COLIN SMITH

Reynolds you've got detention for a week.

Kevin struggles to open the door. Everyone is silent. He walks to his desk at the back of the classroom. He tries to pick up his pencil but he can't.

116 INT. PINK TIN HOUSE - LIVING ROOM / KITCHEN - DAY - 1985 116

Gloria is sitting watching television as Dennis is drinking alone in the kitchen. Kevin creeps upstairs to his room - his hands are well dressed.

117 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - DAY - 1985

117

Kevin quickly takes money from out of his mattress and goes back outside.

118 EXT. PINK TIN HOUSE - GREEN OUTSIDE - DAY - 1985

118

Kevin goes up to his siblings who are all playing in the street.

KEVIN

Come on lets get something to eat.

WAYNE

What with, buttons?

Kevin shows Wayne and the others his money, (in pound notes).

(CONTINUED)

118 CONTINUED:

118

WAYNE (CONT'D)

Wow!

119 INT/ EXT. FISH AND CHIP SHOP - DAY - 1985

119

KEVIN

Four battered sausage and chips.

As the man serves the food he is distracted by something outside. Kevin then looks outside and sees his brother in trouble with three boys on BMX's.

KEVIN (CONT'D)

Excuse me mate please can you make them really hot - my dad said the last lot were cold.

The chip man gives Kevin a dirty look then passes him a bag of boiling chips fresh from the oil.

120 EXT. FISH AND CHIP SHOP - DAY - 1985

120

Kevin walks out the shop and over to the biggest boy picking on his older brother.

BMX BOY

What the fuck do you want tramp.

Kevin pushes the bag of hot chips in his face making the boys scream and run off.

121 EXT. STREET - BENCH - FISH AND CHIP SHOP - DAY - 1985

121

All the children are hungrily devouring large portions of fish and chips, on a bench. The kids all enjoy this freedom and are happy together.

122 EXT. PINK TIN HOUSE - GREEN OUTSIDE - DAY - 1985

122

Mr Hayes is in his car, outside the Pink Tin House. Kevin and the others arrive back to the house to find Mr Hayes there.

MR. HAYES

Kevin could you join me please.

Hayes gets out of the car. Kevin joins Mr Hayes by the gate. His brothers and sisters follow. Gloria walks towards them.

123 EXT. PINK TIN HOUSE - DAY - 1985

123

Gloria is all smiles as if nothing is wrong. It is obvious by the state of the house, which has now deteriorated back to it's original filth, that Mr Hayes does not want to go inside.

MR. HAYES

Kevin has expressed an interest in being taken in to care.

(CONTINUED)

GLORIA

Why? He's alright. We all are.

Gloria looks confused.

MR. HAYES

Where did the bruises come from?

GLORIA

He tried to hit me and fell down
the stairs.

Dennis sways in a drunken way as he joins Gloria. Kevin is on the other side of the gate. The social worker looks unsure of what to do.

MR. HAYES

Kevin do you want me to bring you
back in to care?

The social worker looks at Kevin, waiting for his reply. All his brothers and sisters are crying for Kevin not to leave.

GLORIA

Come on Kevin you don't want to
leave us all do you?

DENNIS

Please don't go, son.

Kevin looks at his father. He blankly looks at Kevin. Silently Kevin puts his headphones on and listens to the classical music while walking past the three adults and in to the house.

Kevin's wall is steeped in colourful drawings. The drawings are in felt tip and have progressed from childhood scratches to something more confident. They are also higher up the wall as he has grown.

Kevin lies on the mattress when Gloria storms in, rips the Walkman off him. He thinks he's going to be attacked. Gloria then slaps him hard across the head and walks out of the room. Leaving Kevin nursing the slap.

The camera follows Colin Smith who bursts into the office, right up to Mr Hayes.

COLIN SMITH

Are you a complete idiot? You take
a vulnerable boy and in front of
his abusive parents ask him if he
wants to stay or go?

(MORE)

(CONTINUED)

125

CONTINUED:

125

COLIN SMITH (CONT'D)

You didn't even give him the
dignity of talking to him in
private?

The office has stopped work to listen to Smith's rant.

MR. HAYES

Mr Smith I did what I thought was
for the best. It was quite clear to
me that Kevin didn't want to leave
home.

COLIN SMITH

He trusted us.

MR HAYES

The fact is Mr Smith. He didn't
want to leave. Frankly I think he
was wasting our time.

COLIN SMITH

If this gets worse I will hold you
personally responsible.

Colin begins to walk out the office.

MR. HAYES

Mr Smith don't you think you're
exaggerating the situation.

But the door slams to the office. Other social workers are
looking at Mr Hayes who begins to feel uncomfortable.

126

EXT. SCHOOL STAIRWELL - 1985

126

Colin, flustered, steps onto the corridor to stop Kevin.
Kevin ignores him.

COLIN SMITH

Kevin have you got a minute?

KEVIN

No I'm busy.

Colin follows him down three flights of stairs.

COLIN SMITH

I didn't realize he was going to do
that.

Kevin continues down the stairs.

KEVIN

Well why don't you all keep your
nose out of my business.

PETERS

You alright Colin.

(CONTINUED)

126

CONTINUED:

126

He speaks in a protective tone.

COLIN SMITH
Please Kevin.

Kevin stops walking.

COLIN SMITH (CONT'D)
I understand your reasons for not
wanting to talk. But I brought you
this.

He hands Kevin an envelope and walks off. Kevin looks inside
and sees it's a new classical tape that Colin has made for
him. Runs up to Colin and hands him the tape back.

KEVIN
I've got nothing to play it on.

Colin takes the tape back. The two try to smile at each other
before Kevin turns and leaves for class. Colin watches Kevin
for a while before slowly walking away.

127

INT. YARBOROUGH - DAY - 1985

127

Colin Smith is waiting in the hallway as Uncle David greets
him warmly.

UNCLE DAVID
Hi I'm David.

COLIN SMITH
Thanks for seeing me.

UNCLE DAVID
Kids are at school so we've got the
place pretty much to ourselves. You
said on the phone that you wanted
to see me about Kevin.

They walk around the home towards Uncle David's office.

UNCLE DAVID (CONT'D)
How's the young man getting on?

COLIN SMITH
Not very well.

UNCLE DAVID
He was a lovely boy, thrived here.
Would always go out of his way to
help others.

Colin Smith nods in agreement.

UNCLE DAVID (CONT'D)
Here let me show you something.

(CONTINUED)

127 CONTINUED:

127

The two men go to Kevin's old room.

128 INT. YARBOROUGH - KEVIN'S MAKESHIFT BEDROOM - DAY - 1985 128

They open the door and inside is stores and cleaning material. Sun is shining through. David moves some things to reveal the wall where Kevin's bed used to be.

UNCLE DAVID

Whenever I asked him what he was trying to express on those walls he would never tell me. When he left some of the children missed his stories. They told me he would go into their bedrooms at night especially if they were having a bad night and tell them stories. Things he made up.

Smith is stunned by what he sees - a wall covered with colourful and vibrant, positive drawings, in their full glory. David looks at him.

UNCLE DAVID (CONT'D)

To you and me it means nothing. But to Kevin and some of the kids here it meant a whole new world full of heroes. A world far away from their past.

Colin goes closer to inspect the wall. David sees him studying a drawing of children skating on ice.

UNCLE DAVID (CONT'D)

Saved a kid once who had fallen into the ice. If he hadn't pulled him out the boy would have died. Did it without fear or a second thought for himself.

They both look at the wall.

UNCLE DAVID (CONT'D)

Amazing isn't it.

Colin nods.

UNCLE DAVID (CONT'D)

I've never had the heart to paint over it - I sometimes come up here and have a look myself.

They both walk out the room.

129 EXT. LAKE IN PARK - DAY - 1985

129

Classical background music.

(CONTINUED)

129 CONTINUED: 129

Kevin skims a stone across the lake and as the stone touches down on the water each time we cut to a part of a montage sequence.

This entire sequence is set to the background music of Ebben, ne Andrò Lontana.

(Skim of stone)

129A-H INT. PINK TIN HOUSE - MONTAGE - EARLY EVENING - 1985 129A-H

129A KEVIN'S BEDROOM - 1985 129A

Kevin is drawing on the wall in colour quite deliberately. Gloria comes up behind him, smacks him on the head. Kevin does not react. She punches him. He carries on drawing.

(Skim of stone)

129B KITCHEN - 1985 129B

Dennis in the kitchen drinking himself into oblivion not helping.

(Skim of stone)

129C KITCHEN - 1985 129C

Gloria walks past Dennis and grabs something out of shot, (a poker).

(Skim of stone)

129D KEVIN'S BEDROOM - 1985 129D

Kevin looks around as Gloria walks back in. We see him flinch and she goes to strike him.

(Skim of stone)

129E KITCHEN - 1985 129E

Back in the kitchen with Dennis, Gloria drops something into the dish water and lights a cigarette.

(Skim of stone)

129F KITCHEN - 1985 129F

The kitchen dish water reveals a poker lying with the cutlery. Some blood rises from the poker to the surface of the water.

(Skim of stone)

129G LIVING ROOM - 1985 129G

Gloria smokes and watches television.

(CONTINUED)

129D CONTINUED: 129D

(Skim of stone)

129H KEVIN'S BEDROOM - 1985 129H

Kevin laid out on the floor unconscious.

(The stone comes to the end of its motion on the water and slowly sinks beneath the surface).

MIX TO:

130 INT/ EXT. STREETS - EVENING - 1985 130

Stock footage of an 80s ambulance racing through the streets to hospital.

131 INT. COLIN SMITH'S OFFICE - EVENING - 1985 131

Colin is doing some marking. A female teacher pops her head round the door.

FEMALE TEACHER

Uh Colin, can I have a word?

132 EXT. HOSPITAL - ACCIDENT AND EMERGENCY - EVENING - 1985 132

An ambulance is parked immediately outside. Colin is standing outside smoking. Hayes's car pulls up outside the hospital and he steps out to meet Colin.

COLIN SMITH

Do you need any more proof?

MR. HAYES

When you see abuse day in day out
you become immune.

Kevin is wheeled past them on a gurney, and into the hospital.

Colin Smith sees the remorse on Mr Hayes face. Mr Hayes nods and silently walks off leaving Colin to look over Kevin.

133 INT. CAR - DAY - 1985 133

Mr Hayes and Kevin pull up outside the pink tin house. Kevin is sitting in the back. His head is bandaged up. Mr Hayes looks at Kevin through the rear view mirror.

MR. HAYES

You don't need to do this Kevin.

KEVIN

What else can they do to me?

134

INT. CAR / EXT. PINK TIN HOUSE - DAY - 1985

134

Wayne comes up to Kevin's window, followed closely by his other siblings. Kevin winds it down. They hug. The children begin to cry.

WAYNE

Are you coming back?

KEVIN

No.

Hayes and Gloria are at the gate. Gloria follows behind with Dennis is leaning against the porch of the front of the house.

MR. HAYES

Mrs Lewis do you have Kevin's things?

She gives him a small plastic shopping bag, containing a PE kit, dirty pants and a school tie.

MR. HAYES (CONT'D)

Any toys or anything?

GLORIA

No.

We notice Kevin's walkman hanging outside Gloria's dressing gown.

GLORIA (CONT'D)

Don't go Kevin. Please don't go, the children will all miss you.

KEVIN

I am going - and I'm not coming back.

The children are crying. Kevin says goodbye to all of them.

WAYNE

I'm gonna miss you.

KEVIN

You too.

WAYNE

I'm sorry for all that happened.

Wayne and Kevin hug each other through the window. People round the street have gathered to see what's going on.

GLORIA

Are you gonna give your mum a hug.

(CONTINUED)

134

CONTINUED:

134

Kevin looks at his father who shamefully puts his head down turns and goes back into the house. Gloria stands there with her arms open. Mr Hayes remains beside her.

MR. HAYES

Mrs Lewis you are to have no further contact with your son. He is being taken to a new area, a new school and it will be Kevin's choice if he sees you again. Do you understand?

Mr Hayes turns to leave.

GLORIA

Does this mean his child benefit will be stopped?

Mr Hayes stops and turns to Gloria giving her a stern look. She turns and goes into the house, slamming the door behind her.

Hayes turns to walk back to the car, uncomfortable with the children all still standing around it. Kevin puts on some sunglasses he's found on the dashboard. They drive away.

135

INT. PINK TIN HOUSE - KEVIN'S BEDROOM (FLASH FORWARD-1993) 135
DAWN

We are back in Kevin's childhood bedroom and see older Kevin's body slumped on the mattress. He looks dead as the sun rises, showing the full extent of the derelict pink tin house.

136

EXT. MOUNT HOUSE - DAY - 1985

136

It is a warm sunny day as Mr. Hayes's car pulls up outside a neat looking semi-detached house in what is obviously a good neighbourhood. There is a nearly new car on the drive, a volvo, that ALAN is cleaning. He calls out to his wife MARGARET who comes out to greet them. The pair smile warmly at Kevin and Mr. Hayes. Alan holds out his hand and Kevin slowly takes it with an encouraging nod from Mr. Hayes as Alan leads Kevin into the house.

ALAN

Let me show you to your room. Then I've got a special job for you.

137

INT. MOUNT HOUSE - HALLWAY / KEVIN'S BEDROOM - DAY - 1985 137

As Kevin and Alan walk to the bedroom, we see photos of Alan in his younger, boxing days, on the wall. Kevin is taken to his new room. It's small with a single bed but clean and homely. On the middle of the bed is a present for Kevin.

(CONTINUED)

137 CONTINUED:

137

MARGARET

We'll leave you alone. When you're ready, come into the garden for some fresh lemonade.

Kevin puts his bag down and goes to the bed. He opens the parcel. Inside is a Walkman, tapes and blank drawing books. Kevin reads the note.

Thought you might like these. Colin

138 EXT. MOUNT HOUSE - GARDEN - DAY - 1985

138

Margaret and Alan are sitting at the table when Kevin comes out to the garden.

ALAN

Come and sit down Kevin and have a glass of lemonade.

Kevin sits down and drinks the cold drink slowly.

ALAN (CONT'D)

When we've finished I need your help with.

KEVIN

With what?

ALAN

Come with me and I'll show you.

Alan leads Kevin to a large apple tree heavy with fruit at the back of the garden.

ALAN (CONT'D)

It's time to get the apples down, otherwise they're going to spoil. Now I'm too old to get up there, but you're just the right size.

Alan goes to a small shed to get a ladder when he returns Kevin is already up the tree. Alan smiles as they begin to work together getting the apples down.

Kevin beams with pride. The camera moves around to face the sun. The bright light spreads across the screen, blotting it out so we cannot see anything. (White out)

138A EXT. MOUNT HOUSE - GARDEN - TIME LAPSE - DAY - 1986

138A

Kevin, slightly older and less school boyish, has picked, boxed, stacked and is now carrying them into the shed. Alan walks towards the shed with boxes laden with apples.

Alan shouts over to Kevin.

(CONTINUED)

138A CONTINUED:

138A

ALAN

Hurry up if you want that lift to the gym.

KEVIN

Can I drive again?

They both know Alan is not going to say no.

ALAN

You know legally you're not old enough. Oh go on then. Get a move on or you'll be late.

139 EXT. GYM - EVENING - 1986

139

They step out of the car. Kevin has his gym bag with him. We see the sign for Terry Mcauley's Boxing Club for Boys. Alan approaches TERRY with a friendly smile. Late 40s, slightly dapper, dark suited gentleman.

ALAN

Go on Stirling Moss get in there.

Kevin nods to Terry and heads into the club.

How's the next Frank Bruno?

TERRY

Terrible, I don't know who taught him.

ALAN

I taught you how it's done.

They both put their arms up in a playful spar.

TERRY

Learnt from the best then. I know you're all but retired, but could you cast your expert eye on my books, the VAT are crawling all over me.

ALAN

Anything for you, as long as it's legit.

TERRY

You know me too well. Fancy a jar?

ALAN

My lift home's going to be an hour.

They both walk towards the pub next door.

140 INT. LECTURE HALL - DAY - 1986

140

Sign for 'Purley Boy's School'. Kevin and a few students are watching a Future's Exchange video in a lecture hall. It's a careers day. The dialogue in the scene is on the video.

VIDEO NARRATOR VO

This is the heart of capitalism.
Down there they don't care if you
were educated at Oxford or that
you've never had an education. They
don't care who you are. All they
want to do is trade. The people who
succeed here are those that work
harder - shout louder - and are
more determined than the next man
to him.

Kevin is completely mesmerized by what he has seen.

VIDEO NARRATOR

The different colour jackets
represent the different companies
who trade directly on the exchange
on behalf of their clients. The
runners pass the orders to the
trader who will then go in to the
pit and buy or sells depending on
what the client wants.

The Career Guide switches the video off.

CAREER GUIDE

Any questions?

KEVIN

Can anyone do this? I mean...

CAREER GUIDE

You mean can you do this? Sure.

The V.O bleeds over scene 141.

KEVIN

So where do I go to get a job?

CAREER GUIDE

You've got to speak with the
brokerage houses. They're the ones
who employ the traders.

KEVIN

Have you got their names.

CAREER GUIDE

Listen kid I'm only a guide. If you
really want a job here you've got
to do your own research.

141 INT. MOUNT HOUSE - KEVIN'S BEDROOM - EVENING - 1986 141

Single bed - no writings on the wall - a typical teenage room. Colourful and full of film and football posters. Kevin lies on his bed reading about the stock markets. There are several books on the subject sprawled on his bed. Kevin makes notes in one of his books. We see a stack of them including the ones from Colin when he first moved in.

MARGARET (V.O.)

Kevin, dinner.

142 INT. MOUNT HOUSE - DINING ROOM OR EXT. GARDEN - TBC 142
EVENING - 1986

Kevin, Margaret and Alan are at the table eating. It's clear that Kevin has something to say.

KEVIN

I want to leave school.

Alan and Margaret look at each other cautiously.

ALAN

How long have you been thinking about this?

KEVIN

A while.

ALAN

What do you want to do once you've left?

KEVIN

I want to become a trader in the futures markets.

MARGARET

Can it not wait? You only had time with us to sit your CSE's. This year you will sit your 'O' levels. Then look to go onto 'A' Levels.

ALAN

She's right Kevin. You've come on leaps and bounds. You'll have so many more opportunities if you stayed on at school. Why don't you wait 'til the weekend and talk to Colin Smith about it?

KEVIN

I really want to do this.

MARGARET

Kevin. We cannot force you to go back to school.

(MORE)

(CONTINUED)

142

CONTINUED:

142

MARGARET (CONT'D)

But please think about this very carefully. It's not something to be taken lightly.

Margaret begins to tidy the table.

MARGARET (CONT'D)

In the eyes of the social services if you leave school you will be considered an adult and will have to fend for yourself. We would no longer be able to take care of you.

Kevin and Alan sit at the table in silence while Margaret continues to tidy away.

143

INT. ALAN'S STUDY - EVENING - 1986

143

Alan's study is filled with boxing trophies as well as his accountancy certificates and files, a desk top calculator, receipt printer and two phones. Alan is book-keeping. He sits on an old button leather swivel chair. There are holiday snaps and pictures of his kids. Kevin enters and leans on Alan's desk. Kevin speaks while Alan continues to work.

KEVIN

I'm sorry but it's what I really want to do.

Alan stops writing, takes off his glasses and sits back in his chair. He smiles at Kevin.

ALAN

I was a lot like you. When I left school a little younger though. Thought I could rule the world.

KEVIN

You did OK for yourself.

ALAN

Yes. But it wasn't easy.

Alan sighs.

ALAN (CONT'D)

I know that you are a lot smarter than a lot of those boys at school and that you haven't had enough time to prove yourself.

Alan stands up and embraces Kevin. Kevin leaves his hands down his side.

ALAN (CONT'D)

But I know that look in your eyes Kevin. I know you won't change your mind.

(MORE)

(CONTINUED)

143 CONTINUED:

143

ALAN (CONT'D)

Remember to come back and see us.
I'll always be here if you need me.

KEVIN

You going to still come down the
gym?

ALAN

Of course and remember I'll always
be here if you need me.

144 DELETED SCENE

144

145 INT. KEVIN'S BEDSIT - DAY - 1986

145

Kevin lies on his bed in the room. It is not big and the house is not well kept. Kevin's bedsit is grubby and bleak.

Kevin has a list of the top 50 brokerage houses in London. We see the letter Kevin is writing asking for a job. He has written 50 letters by hand.

145A INT. KEVIN'S BEDSIT - DAY - 1986

145A

Several days pass, each day Kevin is waiting for the postman but there is no mail for him. None of the companies write back.

146 INT. BOXING GYM - EVENING - 1986 / 1988

146

TEENAGE KEVIN fights in the ring and a large crowd is watching. Near the front are TERRY and Alan. They see Kevin has his opponent on the ropes and scream for him to finish the job.

ALAN

Go on son, you've got him.

We pan around the boxing hall and as we do, the crowd becomes slightly more contemporary. As we pan back round to Kevin, he is no longer Teenage Kevin, but GROWN UP KEVIN> We see Kevin momentarily take his eye off his opponent to look at Alan who is clearly very proud, but is looking more and more frail. Kevin's opponent hits Kevin with an uppercut sending him off balance. The crowd quieten for a second or two before Kevin becomes more enraged and flattens the guy with a straight right. Game over. Terry and Alan go nuts.

147 INT. PUB NEAR GYM - NIGHT - 1988

147

Kevin and Terry sit together as Alan walks over with three pints and puts them on the table.

ALAN

There you go son your first legal
pint.

Alan and Terry raise their glass Kevin follows.

(CONTINUED)

147

CONTINUED:

147

ALAN (CONT'D)
Happy Birthday Kevin.

Kevin takes a good swig.

ALAN (CONT'D)
So how's the job front?

KEVIN
Good still looking at options but
everything is going to plan.

Kevin sounds optimistic. But Alan senses his frustration.
They continue to drink and make small talk then Kevin goes to
offer Alan and Terry a drink.

ALAN
Not on your birthday.

Alan goes to the bar to get another drink. As he does Terry
leans over to Kevin.

TERRY
If you're ever short of a few bob
then come and see me. I'll get you
some work.

KEVIN
Cheers Terry. But I want to do it
legit.

TERRY
I respect that boy. But just bare
it in mind.

Alan comes back with three more pints. Terry looks at Kevin
and gives him a nodding wink.

148

INT. TRAIN - MORNING - 1988

148

Kevin is in a cheap suit. He's travelling up to London in the
middle of rush hour. With headphones on.

149

EXT. LONDON BRIDGE - MORNING - 1988

149

Kevin walks over London Bridge into The City. He has a list
of the fifty Brokerage Houses. We see consecutive quick cuts
of 80's bank logos and building plaques.

WE CUT TO:

149A

EXT. VARIOUS STREETS - DAY - 1988

149A

Intercut with Kevin crossing various streets in the city
of london. Crossing from one financial institution to
another.

WE CUT TO:

149B INT. KEVIN'S BEDSIT - NIGHT - 1989 149B

Intercut with Kevin eating a Pot Noodle in the tiny bedsit. He is watching Sue Lawley presenting The Money Programme on a small black & white portable TV, and is surrounded by entrepreneurial books and biographies sprawled on his bed.

WE CUT TO:

149C INT. CITY BANKS AND DEALERSHIPS - DAY - 1989 149C

Kevin tries to get appointments with banks and dealer rooms. Receptionist politely takes his details.

WE CUT TO:

149D INT. BOXING GYM - NIGHT - 1989 149D

Kevin boxes at the gym. He is very focused. Terry looks impressed. (TBC - Teen Kevin into adult Kevin)

WE CUT TO:

149E INT. WAREHOUSE - DAY - 1989 149E

Warehouse Landing Bay - KEITH, a young man with very bad acne, only slightly older than Kevin shows him his new night job as a warehouse cleaner. Keith hands him a broom as Kevin puts on his headphones and begins to clean the large floor.

WE CUT TO:

150 EXT/INT. THE CITY OF LONDON - DAY - 1989 150

Kevin goes into several more brokerage houses asking to see the Head of Human Resources. They won't come down to see him. His tenacity has become slightly more hostile, and at one point he gets escorted out the building.

WE CUT TO:

150A INT. KEVIN'S BEDSIT - DAY - 1989 150A

Kevin is back in his bedsit. His landlord is banging on his door demanding rent. Kevin is ignoring the landlord as he watches Sue Lawley explaining Black Monday (financial crash of 1987).

WE CUT TO:

150B INT. BOXING GYM - NIGHT - 1989 150B

Kevin walks into the boxing gym. The sound of skipping and thumping of punch bags as he enters. We see a dark anger on his face as he prepares to train.

WE CUT TO:

150C INT. WAREHOUSE - DAY - 1989

150C

Kevin back at the warehouse pushing his broom around with headphones on. Keith comes up and harasses him. Kevin is stoney faced as he turns up his Walkman to drown out Keith's complaints.

151 INT. MOUNT HOUSE - DINING ROOM - DAY - 1989

151

Kevin, Alan and Margaret are finishing their Sunday lunch and Kevin is eating with gusto.

MARGARET

I'm sure you starve yourself all week.

Kevin smiles and looks to the cutting board for more lamb.

152 INT. ALAN'S STUDY - DAY - 1989

152

Kevin looks stressed and upset.

ALAN

Not going well.

KEVIN

I've tried everything. None of them would give me a chance.

Alan looks at Kevin with sympathetic eyes.

ALAN

What are you going to do now?

KEVIN

I'm going to start my own business. Be my own boss.

ALAN

Doing what?

KEVIN

I don't know yet. But I'll sort something out.

ALAN

Good boy. If you work hard you can achieve it. How are you getting on for money?

Kevin looks shameful.

KEVIN

Not good.

(CONTINUED)

ALAN

I know, (pause) the landlord phoned us. He said you haven't paid the rent for a while.

Alan goes into his pocket.

ALAN (CONT'D)

Here take this.

Kevin takes it.

KEVIN

Thank you.

ALAN

Since you've left me and Margaret have been rattling around the house. We've been thinking of selling up and getting a smaller house and maybe travel a bit. When we do that I'll have some spare money. I could invest in a little business of yours.

KEVIN

Are you serious? You don't have to do that.

ALAN

Me and Margaret have invested years in you, son. We're your parents and I don't mind putting my money where my mouth is.

Kevin is speechless.

ALAN (CONT'D)

You'll have to come up with a decent idea mind you and a proper business plan. I might be old but I'm not an idiot.

They both laugh. Margaret reappears with trifle.

Kevin walks out of the front door and makes his way down the path towards the pavement. He turns around and sees Alan at the front door. You sense that he really feels for Kevin. Alan's volvo is in the driveway.

ALAN

You take care son.

Kevin smiles back at Alan. Alan watches Kevin until he is out of sight.

154 INT. WAREHOUSE LANDING BAY - NIGHT - 1990 154

VO of a sermon covers scenes from 154 -156.

Kevin is back doing the job that he hates. He wears his headphones and is listening to classical music. As he sweeps the aisle with a miserable look on his face Margaret appears. She is wearing dark clothing and sunglasses and she looks upset. Kevin knows Alan has died.

155 EXT. CHURCH OR MOUNT HOUSE (TBC) - DAY - 1990 155

Alan's funeral is underway. Terry sees the distress in Kevin but also sees he is left aside from the natural family. He puts his arm around him and walks him away.

TERRY.

He was a good man, Alan.

Kevin wipes his eyes from behind his glasses.

TERRY. (CONT'D)

You should know that he was very proud of you.

This is an overshoot of Terry walking away from Kevin to rejoin the mourners as Kevin leaves in the opposite direction away from Margaret and her siblings.

156 EXT. MOUNT HOUSE - GARDEN - DAY - 1990 156

Kevin is sitting at the garden table, a few crates of apples around him and the apple tree in sight. We can hear the wake inside the house. Margaret brings a plate of food for Kevin. She places it on the table. Kevin continues to look straight ahead.

MARGARET

There's no easy way to say this but I'm going to sell the house and join my children in Australia.

KEVIN

When are you leaving?

MARGARET

Once I've sold the house. I need to get on with the next part of my life. You do understand?

KEVIN

Yes.

MARGARET

I know Alan wanted me to make sure you were looked after.

(CONTINUED)

156

CONTINUED:

156

KEVIN

Well then why don't I buy the house.

MARGARET

How are you going to do that?

KEVIN

If I get a mortgage and buy the house I will use Alan's money to set up a business and pay the mortgage. I'll make you really proud.

MARGARET

I know you will.

Kevin nods. Margaret gently places her hand on his shoulder. Margaret leaves Kevin deep in thought.

157

INT. MANHATTON NIGHT CLUB - TERRY'S OFFICE - DAY - 1990 157

Kevin meets with Terry and his accountant PENFOLD. There are security monitors, comfy sofas, a drinks cabinet, bar and drinks decanters.

KEVIN

Are you sure I can get away with this?

TERRY

What do you think Penfold?

PENFOLD

Self cert mortgages everyone's doing it. She's inflated the value to include the deposit. Sign here and here and make sure you make the payments.

158

EXT. MOUNT HOUSE - DAY - 1990

158

Kevin embraces Margaret before she gets into the cab to leave, with her luggage. Alan's car is no longer in the driveway.

MARGARET

Thank you Kevin and good luck.

158A

INT. MOUNT HOUSE -ALAN AND MARGARET'S BEDROOM- DAY- 1990 158A

Kevin makes the bed in the empty bedroom.

159

EXT. MOUNT HOUSE - EVENING - 1990

159

Nice luxury car pulls up outside and beeps the horn. Inside is PAUL with a couple of gets in the back. Kevin gets in.

(CONTINUED)

KEVIN

Scammed another motor you robbing
git?

PAUL

Why not if the rental company is
stupid enough.

KEVIN

Can you get me one.

PAUL

Sure they'll never know. They think
this one is in for repair.

MANDY

You still live with your parents?

KEVIN (PROUDLY)

No I own it.

INT. MANHATTON NIGHT CLUB. NIGHT - 1990

Kevin and Paul are sitting with MANDY and CLARE who are
talking excessively loudly and Kevin is uncomfortable.

Terry sees Kevin and sends him over some drinks. Kevin nods
in gratitude.

Kevin gets up and walks towards the bar where his eye-line is
immediately drawn towards a blonde girl sitting quietly with
her friends. This is JACKIE in her early to mid 20's blonde
and eye grippingly beautiful.

As Kevin waits for the round of drinks to be poured Jackie
sees that he is looking at her intently. She smiles and Kevin
looks away for a moment before resuming the eye contact.
Kevin weighs up whether it is wise to try and speak with her
but bottles it.

Kevin walks back to the table and places the round of drinks
in front of Paul, Mandy and Clare. Mandy jumps up to kiss
Kevin as a thank you, stumbles and knocks the drinks all over
Paul.

The commotion caused draws the attention of most of the bar
but Kevin only notices Jackie and her friends who quickly
look away. Kevin walks out in disgust not noticing that
Jackie has followed him with her eyes to the door.

INT. MOUNT HOUSE / EXT. AUSTRALIAN BACK GARDEN - MORNING 161
- 1990

The house is bare except for Alan's old chair, foot stool, a
VCR, and his business books. A video tape is delivered by
DHL. Kevin puts the tape into the toploader video machine
and presses play.

(CONTINUED)

161 CONTINUED:

161

Margaret speaks, on the tape, as her grandchildren run around in the background. She is quite matter of fact.

MARGARET

My lawyers have advised me not to go ahead with the payment to you. The lawyers know how we got the mortgage and their advice is to end it here. I don't want to get in to any trouble. I'm sorry I've got my life here.

162 INT. PINK TIN HOUSE - KEVIN'S BEDROOM (FLASH FORWARD-1993)162
DAY

Suicide. A close up shot of Kevin's face. He is pale and looks dead.

163 SCENE DELETED 163

164 INT/ EXT. MOUNT HOUSE/ KEVIN'S BEDROOM - DAY - 1991 164

Kevin's old room is empty. The hallway is too.

MR COOPER walks up to the house. New nice fancy car (BMW or mercedes) outside.

Kevin is woken by the sound of banging at the door. He goes downstairs to answer. As Kevin opens the door a man throws an envelope at him.

MR COOPER

You're served.

KEVIN

What's this?

MR COOPER

Repossession order see you in court.

Kevin opens the envelope.

KEVIN

I will get you your money.

MR COOPER

Mr Lewis you have not made a single payment.

KEVIN

I'm sorry things just haven't gone to plan.

MR COOPER

But you can afford a new car.

(CONTINUED)

164 CONTINUED:

164

KEVIN
No it's a friends. I'll get you
your money.

MR COOPER
It's too late.

165 EXT. CROYDON BACK ALLEY - DAY - 1991

165

Kevin and Paul are standing outside against a new fancy car,
the same that was in the drive in scene 164. Paul looks
nervous.

KEVIN
Stop fidgeting.

PAUL
Shouldn't we be doing this at
night?

KEVIN
What so we look even more
conspicuous?

PAUL
Who are these people?

KEVIN
Friends of a friend. You said no
one will miss this car for six
months they don't know you've got
it so you've got nothing to worry
so shut up because you're doing my
head in.

During this dialogue a car pulls up beside them with heavies
in. One gets out and hands them an envelope snatching the
keys from Kevin's hand and drives off.

166 EXT. CROYDON BACK ALLEY/ DOORWAY - DAY - 1991

166

They divide the money in half. Paul is ecstatic with his wad,
Kevin not so happy.

PAUL
What a touch easy money. Why didn't
we think of this before.

Paul notices Kevin's frustration.

PAUL (CONT'D)
What's the matter with you.

KEVIN
It barely covers a months mortgage.

(CONTINUED)

PAUL

Jesus you're fucked.

167

INT. MANHATTON NIGHT CLUB - BAR/ TERRY'S OFFICE - DAY 167
- 1991

We follow them on steady cam from the front of the club through to the back. Tour of Terry's illegal activities. Terry oversees the watering down of all of spirits behind the bar.

TERRY

You can always make a little extra
by doing the drink and fags.

Lee is on the club floor. Cigarettes are being taken from a box clearly marked, 'export only, not for re-sale'. Lee checks as the cigarette machine (or bar shelf) is loaded with duty free packets.

TERRY (CONT'D)

Problem is though every man and his
dog is now doing it. So the money
isn't as good as it used to be.

We see a cleaner sweeping the debris from the night before.

We see a barman pour a cheap bottle of hypermarket brandy into a bottle of OX. Another barman is wiping rims of glasses on a tea tray of gin. Terry and Kevin walk to his office.

KEVIN

No I need something more.

In the office, Terry's accountant puts a stack of tenners through a money counter, and fills in an accounts book.

TERRY

I might have an alternative.

Kevin is confused but nods anyway. Terry puts his arm around Kevin.

TERRY (CONT'D)

Lets put that real talent of yours
to good use. Lee will take you
home. Now don't you worry about a
thing. Here take this.

Terry hands Kevin a couple of hundred pounds.

TERRY (CONT'D)

That should tie you over until I
get things sorted. I'll get Lee to
contact you in a couple of days.

KEVIN

Thanks.

(CONTINUED)

167 CONTINUED:

167

Terry smiles to himself as Kevin walks away. Lee escorts Kevin out of the club.

168 EXT. WAREHOUSE LOADING BAY - EVENING - 1991

168

Lee picks up Kevin from a supermarket in a blacked out Porsche. Lee winds down the window.

LEE

Get in.

Kevin's work mates look on in surprise.

169 EXT. FIELD - (FIGHT LOCATION 1) - NIGHT - 1991

169

We drive through London, and see different shots depicting the recession in full swing. Young homeless guys in shell suits now outnumber the tramps, shop fronts have whitened out windows that read Closing Down Sale. Squat shops appear in what were High Street banks. We turn off at Kings Cross and make our way across an ash & cinder wasteland behind the station. We start to see caravans and makeshift houses as we move towards a circle of parked cars. All their head lamps are on creating a glaring floodlit arena. The crowd of travellers and pikeys start to thicken as they move towards the lights. The scene is like something from a futurist dystopia. Like Mad Max.

Lee drives with Kevin in the passenger seat. As they pull up in front of the lights, another car bumps across the grass and pulls up immediately opposite them. Kevin realises what he has got himself into. A man stripped to the waist and covered in tattoos steps out of the rival car opposite and stands waiting.

Kevin gets out of the car and gets himself ready. The audience look him up and down and start to bet on the outcome of the fight.

KEVIN

What happens now?

LEE

You get paid if you win nothing if you lose. That's how it works.

Kevin walks towards his opponent, slowly eyeing him up and psyching him out. Lee goes to a bookie and places a bet while others are studying Kevin's form and weighing up the odds.

The Man who introduces the fighters doesn't have a name for Kevin. He turns to Lee.

ANNOUNCER

What name does he fight under?

Lee whispers in his ear.

(CONTINUED)

ANNOUNCER (CONT'D)

On this side we have the
challenger, THE KID!

Terry and Lee are standing next to each other. They want to see Kevin in his first fight. Kevin begins to get beaten.

LEE

He's getting slaughtered.

TERRY

Have patience and watch.

Kevin becomes blind with rage, he punches and kicks the opponent who doesn't know what's hit him. The moment he is on the floor Kevin stamps on his head, kicking and punching fast so as not to let him get up. Kevin stops when he knows the man has had enough. The audience cheer and jeer. There is a clamour as the punters and bookies exchange money and the crowd of men go back to their cars and drive away.

170

INT/EXT. FIELD / LEE'S CAR - NIGHT - 1991

170

Kevin is sitting in the back of the Porche. Terry puts his head in the car. His own Mercedes in the back ground.

TERRY

Nicely done kid. The next one I'll
get you a proper purse.

He hands Kevin a roll of money. Terry heads back to his car while Lee drives Kevin home.

LEE

Not bad for three minutes work.

Lee throws Kevin a bottle of paracetamol. Kevin puts on his headphones and takes some tablets.

KEVIN

Just take me home.

Kevin is silent during the ride home.

171

EXT. COURTHOUSE - DAY - 1991

171

Kevin climbs the steps and enters the courthouse.

CLERK (V.O.)

Halifax Building Society versus Mr
Lewis. Your Honour, Halifax is
looking for an eviction order.

JUDGE SANDERS (V.O.)

Mr Cooper, what have you to say on
this matter?

(CONTINUED)

MR COOPER (V.O.)

Your Honour, Mr Lewis has failed to make a single payment in the past six months.

JUDGE SANDERS (V.O.)

What do you have to Say Mr. Lewis?

KEVIN (V.O.)

Your honour, I have been working towards making a payment, today in fact and rather than asking you to take a chance on a cheque, I have brought cash. That is three and a half months payments and now that I have a job I promise to work on the arrears as soon as I can.

JUDGE SANDERS (V.O.)

Mr Cooper, is this acceptable to your client?

MR COOPER (V.O.)

It is not your Honour. I demand an eviction order as the only proper course of action.

JUDGE SANDERS (V.O.)

No one makes demands in my court Mr Cooper. There will be no eviction order today. Mr Lewis you have 60 days to bring your payments up to date. If not I'm sure Mr Cooper will be here again and next time I will have choice but to proceed with the eviction.

Terry's Mercedes pulls into view in front of the courthouse. Kevin emerges from the building looking relieved and heads down the steps towards Terry's car. Penfold is in the car.

172 INT/EXT. TERRY'S CAR - DAY - 1991

172

TERRY

Did they throw you out?

Kevin shakes his head and gets inside, as the car drives off.

173 INT. TERRY'S CAR - DAY - 1991

173

Kevin notices that Terry is heading in a different direction to his house or the club.

KEVIN

Where are we going?

(CONTINUED)

173 CONTINUED:

173

TERRY

I've got a little something I want to show you.

174 SCENE DELETED

174

175 INT. 1921 BAR - DAY - 1991

175

Kevin looks around as Terry looks through the post. The place has seen better days. It is covered in dust. The windows are covered.

TERRY

It was a good place once. Used to be heaving by 8.30. But the manager has just disappeared and I don't fancy running it myself. It needs a fresh face, a new start. Fancy giving it a try?

KEVIN

What do you mean?

TERRY

It's what you said you wanted isn't it? Your own business.

KEVIN

Well yeah but...

TERRY

The place is on lease from the brewery. But I can lease it to you.

KEVIN

What's the catch?

PENFOLD

You buy all the drink from us, I invoice you to make it simpler. You also pay the lease through us and I pass the money on to the brewery.

TERRY

That way there are no unnecessary hurdles with those wankers.

KEVIN

Do you want me to do a business plan?

PENFOLD

Obviously there are ongoing bills and I'll oversee the account.

(CONTINUED)

175 CONTINUED:

175

TERRY

I'm not a charity so there's a little bit extra for me and what's left over you keep. How's that for a plan?

Kevin can see the possibilities. Kevin nods. The two shake hands.

TERRY (CONT'D)

Penfold will get the paperwork ready.

176 EXT. ALAN'S GRAVE - DAY - 1991

176

Kevin is tidying up Alan's grave while talking to himself.

KEVIN (V.O)

It's been hard since you've gone. But I'm really starting to get my life together. I'm taking over a bar of Terry's. All I wanted was a chance and he's given it to me.

Kevin places a small pot of flowers at the grave. He stands up and looks down.

KEVIN (CONT'D)

I'll let you know how I get on. Take care now.

Kevin walks off.

177 INT. MANHATTON NIGHT CLUB - CORRIDOR - NIGHT - 1991

177

Like any Saturday night in any town there is a long line of people queueing up in the corridor leading to the cloakroom. The doors read VIP. Kevin walks straight past the waiting punters. He doesn't notice Jackie, Catherine and her other friends queueing up to get their hands marked in luminous pen. But she certainly sees him walk past.

178 INT. MANHATTON NIGHT CLUB - NIGHT - 1991

178

The bouncers see Kevin, unhook the velvet rope to let him in. They both greet Kevin as one of their own. The main man on the door turns to the box office girl and indicates to the internal telephone.

BOUNCER

Tell the guvnor The Kid's here.

Camera looks back down the line picking out Jackie. She has recognized the shy man she saw before. She looks intrigued.

179 INT. MANHATTON NIGHT CLUB - NIGHT - 1991 179

Kevin is being escorted by a bouncer through the club to where Terry is sitting. Lee is at the bar with some of his cronies and some girls. Lee notices him walking through. The two nod at each other.

180 INT. MANHATTON NIGHT CLUB - RAISED PLATFORM - NIGHT -1991 180

Terry is with Penfold as Kevin enters. They all greet each other. On the table is the contract which Kevin signs under the watchful eye of the accountant, and an ice bucket with champagne. Two pretty young girls sit in with them.

PENFOLD
Congratulations here are the keys
to your bar.

Kevin smiles he's getting his life in order. They all toast to Kevin getting the bar.

TERRY
Well done son. Alan would be proud
of you.

KEVIN
Cheers Terry I really appreciate
it.

Looking down Kevin notices Jackie in the club. He also notices Jackie's friend talking to Lee. Jackie is not impressed with Lee. He leaves Terry and Penfold. They follow him out with their eyes.

PENFOLD
Do you think he'll make a go of it?

DJ drowns out their conversation, but clearly see Terry respond to the question.

181 INT. MANHATTON NIGHT CLUB - MAIN BAR/ VIP AREA - NIGHT 181
- 1991

A bouncer walks Jackie and her pals to the table next to where Kevin is sitting. The girls all nudges each other. Kevin and Jackie exchange a glance. Jackie gently smiles and speaks to Kevin.

JACKIE
Hello.

Kevin is pleased she has broken the ice.

KEVIN
Alright.

Her friends smile and continue talking, leaving Kevin and Jackie together. But there's a sudden silence.

(CONTINUED)

181

CONTINUED:

181

JACKIE
(In a slight shout)
It's very noisy.

Kevin smiles and Jackie smiles back and playfully responds.

KEVIN
(mock shouting)
Yes, shall we go somewhere a bit
quieter.

Kevin leads Jackie through the club to a private section.
Again the security staff acknowledge Kevin and allow them
through into the VIP lounge with a friendly smile.

JACKIE
Does your Dad own this place or
something

Kevin smiles.

KEVIN
Something like that.

Waitress gets them drinks.

182 INT. MANHATTON NIGHT CLUB - TERRY'S OFFICE - NIGHT - 1991 182

Terry looks down at Kevin and Jackie who are laughing
together. Terry finishes his drink and says to himself.

TERRY
Good boy.

183 INT. 1921 BAR - MONTAGE - NIGHT - 1991 183

Kevin has an opening party for the bar 1921 - "Under New
Management" plastered everywhere.

Jackie is at opening night with friends. Kevin sends them
over a bottle of champagne.

We see van loads of booze arriving at the back door and cash
being laid out for it.

It begins to get busy again money is going through the tills
and Terry is getting his cut.

Kevin is over his head in the office with invoices coming in
from Terry.

He's impressed The Kid has done better than expected.

Kevin rallies his staff but is also working hard himself as
host, barman, doorman and book keeper.

(CONTINUED)

183

CONTINUED:

183

Kevin sees his old boss Keith in the club. He is drunk and crudely tries to pull at girls. With a warm satisfaction Kevin orders him out.

Kevin, Penfold and Terry are in the small cluttered office of the bar. The books still don't show a profit, and Terry doesn't hide his disappointment. Kevin isn't getting anything for his work.

Lee and his cronies drinking at the bar. Barman gives Lee the bill which he throws on the floor. Barman looks at Kevin. Kevin nods dismissively.

184

INT. GREEK RESTURANT - NIGHT - 1991

184

Kevin and Jackie are out having dinner in a restaurant. They are drinking and chatting. There is a waiter in the corner preparing bread and olives. Their deserts arrive. Kevin and Jackie look at the work of art.

KEVIN

What the hell are we supposed to do with that?

Kevin and Jackie laugh.

KEVIN (CONT'D)

So what's it like being a PA?

JACKIE

It's okay. Pays the bills. Nothing to write home about. So what is being an entrepreneur.

KEVIN

Pays the bills I'm hoping one day it will give me the freedom to do what I want.

JACKIE

That sounds ominous.

She smiles and nods with mild admiration.

JACKIE (CONT'D)

What about your family?

Kevin becomes evasive. Two elderly diners get up and leave.

KEVIN

What do you mean?

JACKIE

The usual. Brothers? Sisters? Where did you grow up, that sort of thing.

(CONTINUED)

184

CONTINUED:

184

KEVIN

You don't want to know about any of that.

JACKIE

Of course I do. I want to know all about you.

KEVIN

The usual. Nothing to write home about. I've got two brothers and three sisters.

JACKIE

Big family. I can't imagine what that was like.

She senses his evasiveness.

JACKIE (CONT'D)

So what is it you do want to do?

Kevin relaxes and smiles as before.

WE CUT TO:

Intercut scene showing that Kevin and Jackie are bonding and getting closer. The conversation they have will punctuate the action

KEVIN

Where do I start?

185

EXT. JACKIE'S OFFICE - DAY - 1991

185

Kevin picks Jackie up from work and they walk towards the park.

KEVIN

There's so many things. I'd love to travel.

186

EXT. PARK - DAY - 1991

186

KEVIN (V.O.)

I want to write.

JACKIE (V.O.)

About what?

KEVIN (V.O.)

Anything there's so many stories to write.

187

DELETED SCENE

187

188 EXT. PARK - FLORAL GARDEN - DAY - 1991 188

They eat a picnic that Kevin has prepared.

KEVIN (V.O.)
I want to make a difference be a
success.

JACKIE (V.O.)
You want to do so much so young.

We see the excitement in Kevin.

KEVIN
Did you know that Edison invented
the light bulb before he was 24.
Orson Wells directed Citizen Kane
when he was 25.

189 INT. CINEMA - NIGHT - 1991 189

They go to the cinema together. Jackie goes to hold Kevin's
hand but he feels uncomfortable and pulls away.

190 EXT. 1921 BAR - LOADING BAY - DAY - 1991 190

Kevin helps unload booze from the back of a large white van.
Lee counts the boxes of spirits but we see him take one back
when Kevin isn't looking. Kevin loads the booze into Lee's
porsche.

191 EXT. PUB GARDEN - DAY - 1991 191

Kevin and Jackie sit in a pub garden having a drink. (The
normal scenes of a dating couple except Kevin's affection is
missing and Jackie doesn't understand why.)

192 INT. MOUNT HOUSE - KEVIN'S BEDROOM (ALAN & MARGARET'S OLD 192
BEDROOM) - NIGHT - 1991

Love Scene. We see the pair making passionate love, but
after, Kevin is distant. She tries to hold him but he turns
away from her. Doodling pictures done in pencil, as well as
writing, poetry, ideas and thoughts are scribbled on the
walls.

193 INT. MOUNT HOUSE - KEVIN'S BEDROOM (ALAN & MARGARET'S OLD 193
BEDROOM) - MORNING - 1991

Jackie is in the bedroom studying the writings/drawings on
the wall. She is not yet dressed and covering herself with
her bedclothes. Kevin comes in with a towel around his waist.

JACKIE
What does all this mean? What are
they?

(CONTINUED)

KEVIN

Just thoughts.

JACKIE

Why do you write on the walls - are you a caveman?

KEVIN

It's just something I've always done. Helps me think.

JACKIE

Well I think you're great.

Jackie looks hard at the wall and points to the stick man we recognize from childhood.

JACKIE (CONT'D)

What's this?

KEVIN

Nothing.

Kevin walks off.

Terry is at the bar as Kevin and Paul are bottling up.

TERRY

How's it going son?

KEVIN

Busy night last night.

TERRY

Penfold tells me it's still not breaking even and the debt is growing all the time.

KEVIN

I'm doing my best Terry.

TERRY

I'm worse off than when the place was closed. I've still got to pay the rent and the arrears.

KEVIN

Why don't you let me go through the accounts and see if I can find a way of saving money?

TERRY

That's alright Kid. You stick to what you're good at. Lee will pick you up later.

(CONTINUED)

194 CONTINUED:

194

Kevin signs a cheque and gives it to Terry. Terry begins to walk out.

195 EXT. PARK BENCH - DAY - 1992

195

Jackie and Catherine are eating sandwiches on a park bench.

CATHERINE

Do you love him?

JACKIE

I think so but he doesn't give me anything back and I need that.

Catherine gives her a strange look.

CATHERINE

Face it darling, most men just want to get us into bed.

JACKIE

Now matter how much I try he just closes up.

CATHERINE

Just dump him. There's plenty more out there.

JACKIE

But there's something different about him.

CATHERINE

You mean he's weird that writing on the wall stuff is just odd.

JACKIE

No I mean I love him.

Catherine sighs and smiles at her friend.

196 EXT/INT. MOUNT HOUSE - EVENING - 1992

196

Lee is banging on the door and looking through the windows for Kevin.

197 EXT/INT. MOUNT HOUSE - DOORSTEP- EVENING - 1992

197

Kevin opens the door and Lee walks in to the hall. Lee looks Kevin up and down in a disrespectful way.

LEE

Fucking 'ell, get yourself together boy, you're on in a couple of hours.

198 EXT. FIELD - (FIGHT LOCATION 2) - NIGHT - 1992 198

The area is dressed and lit with neon strip lights. This time there are many more cars, more people gathered around. Bookies are busy talking to punters. Kevin watches intently as money is changing hands in large quantities based on him fighting. Lee and Kevin pull up in their car from around the corner and our crowd begins to part.

199 INT. GREEK RESTAURANT - NIGHT - 1992 199

Jackie is sitting waiting and checks her watch it's 8.17. She catches the eye of the Mediterranean lothario. She declines and looks out of the window expectantly.

200 INT. LEE'S CAR - (FIGHT LOCATION 2) - NIGHT - 1992 200

Kevin doesn't notice Terry at this fight. Terry bets against him.

KEVIN
Why so many people?

LEE
You've got a rep now. You're a big draw son.

Across the field we see a tall well-built body builder who clearly rates himself.

KEVIN
So who is this guy?

LEE
He's a smug bastard, go and teach him a lesson.

201 EXT. FIELD - (FIGHT LOCATION 2) - NIGHT - 1992 201

The crowd sense the fight is about to begin and start to swarm around. Kevin begins a long staring contest with his opponent. Suddenly, without warning Kevin moves towards the man and punches him in the face with all his strength, splitting the man's front tooth and with it his own knuckle. The man's tooth is in his hand. Blood spurts from his opponent's split lip like a fountain. Everyone is shouting and jeering again.

MAN IN CROWD
He's got him!

Kevin stands back. He looks down at his own hand. The knuckle has split and blood is pouring out of the wound.

KEVIN
Fuck.

There is a big fight.

202 EXT/INT. FIELD (FIGHT LOCATION 2) / LEE'S CAR - NIGHT 202
- 1992

Kevin in the rear seat deep in thought. Terry walks past Lee's car towards his own, looking disappointed. Kevin takes a swig of JD and a handful of painkillers. Lee gets in the driver's seat.

LEE

Terry wants to see you tomorrow.

Kevin puts on his old head phones and listens to the music. We assume that Kevin has lost, it is only when we cut to an insert of his opponent, being carried away face down, bleeding and unconscious, towards his corner of the carpark, that we realise Kevin has won.

203 INT. MOUNT HOUSE - KEVIN'S BEDROOM (ALAN AND MARGARET'S 203
OLD BEDROOM)- NIGHT - 1992

Kevin is squatting on the floor of his bedroom. He is doing more drawings and fumbling with the bottle of pills. His face has a few grazes and his knuckle is bandaged tightly. He throws the money on the bedside table. He struggles to open a bottle of painkillers. When he does they all spill. He picks up a handful from the floor and swigs it down with JD. The camera tracks to show the tormented pictures from his childhood on the wall.

204 INT. JACKIE'S OFFICE - DAY - 1992 204

Jackie is at her desk. The phone rings. She lets the call ring out.

205 EXT/ INT. JACKIES OFFICE / HALLWAY/ LIFT - DAY - 1992 205

Kevin walks past the door and a couple of people. He stops at the lift and waits. The lift doors open to reveal Jackie.

KEVIN

I'm so sorry.

Jackie instantly sees the bruises on Kevin.

JACKIE

What the hell happened to you?

She looks at his hand.

KEVIN

Nothing.

She turns on her heels and walks back into the lift.

JACKIE

Is this another thing you can't talk to me about.

(CONTINUED)

205 CONTINUED:

205

The lift doors close. Kevin turns to run up the stairwell.

205A INT. JACKIE'S OFFICE - HALLWAY / BY THE LIFTS - DAY - 205A
1992

The lift doors open to reveal a panting, sweating Kevin leaning against the wall.

KEVIN

I'm really sorry I promise I'll
make it up to you.

Jackie sighs deeply and begins to get upset.

JACKIE

Catherine tells me you were out
with Lee last night.

KEVIN

It's not what you think.

JACKIE

Oh Kevin. It's not just last night.
There are other things.

KEVIN

Like what?

JACKIE

That's what I mean you don't even
know.

KEVIN

Know what?

JACKIE

You come here full of bruises and
can't tell me where they come from.
You never show me any affection.
You never tell me that you love me.
I mean what is it with you writing
on the walls? It's not normal.

She stands there almost to be proved wrong and that he can
show her affection that she so desperately wants from him.
But he stands there awkwardly. Not knowing what to do next.

JACKIE (CONT'D)

Just go Kevin.

Kevin tries to show her some affection but doesn't know how.
Jackie gets into the lift. As the lift doors shut, he
whispers to himself.

KEVIN

I am trying.

206 INT. MANHATTON NIGHT CLUB - TERRY'S OFFICE - NIGHT - 1992 206

He walks into the office. Terry is standing looking down into the nightclub through the one-way mirror. Lee and Penfold are also in the office.

TERRY

Hello son, get yourself a drink.

Kevin goes to pours a JD. Terry notices Kevin struggling to open the bottle. He sits down on the sofa in the office. Kevin looks out of the one-way mirror.

TERRY (CONT'D)

I think we should consider closing the bar.

KEVIN

But as I said the other day it's busy every night. You're being paid everything from the bar. What else do you want me to do?

Terry comes up and stands next to Kevin who's looking into the club. He puts his arm on Kevin in a fatherly way.

TERRY

Go bankrupt. Write it all off.

KEVIN

What and leave me with the debts?

TERRY

Don't you talk to me about fucking debts. Your little stunt last night cost me twenty grand.

Kevin looks confused.

KEVIN

What do you mean?

TERRY

You were supposed to fucking lose.

KEVIN

Please don't do this. I won't have a job a place to live and a massive debt around my neck.

TERRY

Son that's business.

Kevin's speechless and looks completely dejected.

TERRY (CONT'D)

Look son there's one thing you can do to straighten this mess out.

207 INT. 1921 BAR - NIGHT - 1992 207

Kevin drinks a large amount of Jack Daniels, and drops his glass onto the floor. All his hard work has gone to waste. He looks hard at himself in the mirror behind the bar.

208 INT. JACKIE'S OFFICE - DAY - 1992 208

Jackie is waiting for a call from Kevin. She's sad and feels lost without him. Her friend Catherine pops in for lunch.

CATHERINE

Why such a sad face you're a free woman.

JACKIE

I just thought he might have called.

CATHERINE

Ah get over it there's plenty more fish in the sea. Come on I'm taking you to lunch on one condition... you cheer up!

She takes Jackie by the arm and leads her out. Jackie tries to smile.

209 INT. MOUNT HOUSE - KEVIN'S BEDROOM (ALAN AND MARGARET'S OLD BEDROOM) - DAY - 1993 209

The pencil drawings on the wall have expanded. The telephone rings as Kevin lays on his bed in just his boxers. He draws stick pictures of his brothers and sisters in a book. He lets the phone ring. But it keeps going until finally he answers.

KEVIN

Yeah? Hello...

One of his sisters is screaming on the other end of the phone, it is enough to shock Kevin into full wakefulness. He sits bolt upright in bed. She explains what's happened. We hear the muffled conversation 'she's hit them'

KEVIN (CONT'D)

When? When did this happen? No, leave it to me.

Kevin is angry and quickly gets dressed. While he's getting dressed he talks to himself.

KEVIN (CONT'D)

Fucking bitch. I won't let it happen, I won't....

210 EXT. GLORIA'S FLAT / KEVIN'S CAR - DAY - 1993 210

Wide shot of the council estate where Gloria now lives alone. A group of local children are walking by. POV Gloria's flat. Kevin parks the car at the front of the low rise block and makes his way up the stairwell to the yellow door.

211 EXT/INT. GLORIA'S FLAT - DOORSTEP - DAY - 1993 211

Gloria, a little better turned out but still in her dressing gown, mooches around her flat. There's a loud bang at the door. The door opens and Kevin forces his way in. Gloria's flat is surprisingly tidy and clean. Gloria walks towards her kitchen. Kevin steps inside and closes the front door.

211A INT. GLORIA'S FLAT - KITCHEN - DAY - 1993 211A

Gloria and Kevin are standing in the kitchen. Gloria stares at Kevin and smokes.

GLORIA
All right Kev. I'm having terrible
trouble with my back again.

KEVIN
Shut up.

GLORIA
What?

KEVIN
Listen. Why have you been smacking
the grandkids.

Gloria says nothing for a long time. When she speaks her voice is quiet, submissive like a child.

GLORIA
I haven't.

KEVIN
Yes you have. I know you have. I've
been told all about it. They've all
got fucking bruises on them. What
the hell do you think you're doing?

GLORIA
I only tapped them.

KEVIN
I know what your taps are like.

Kevin moves towards Gloria, his face close to hers. This is a complete reversal of everything we have seen between this pair in the past.

(CONTINUED)

211A CONTINUED:

211A

KEVIN (CONT'D)

You listen to me and listen carefully. You're going to leave them alone. You're never going to touch them again. Otherwise you're going to have me to answer to.

GLORIA

Suppose I should be scared should I? I've heard about you. Getting slapped about for a living. That's all you were good for, it's all you'll ever be any good for.

Kevin turns on his heels and storms out of the flat.

GLORIA (CONT'D)

If you can hold your own you've me to thank. Stopped you growing into a little poof.

She turns and walks in the opposite direction.

212 EXT/INT. GLORIA'S FLAT - DAY - 1993

212

Kevin walks towards his car. Gloria is once again full of rage marches out to the balcony and screams out to Kevin.

GLORIA

I'm on my own. None of you ungrateful fuckers want to see me anymore. I might as well just fucking kill myself.

Kevin stops in his tracks. He turns and looks directly at Gloria. His face is cold. Gloria is uncomfortable with him standing up for himself and the others.

KEVIN

Go on then.

He stands there until Gloria gives in and slams the door shouting to herself.

GLORIA

You bastard, I should have just had Wayne. Got rid of the rest of you. Had you all flushed out of me. You're not my son.

Kevin turns to get in the car.

Kevin

I never was.

Kevin slowly drives away.

213 EXT. MOUNT HOUSE - EVENING - 1993 213

Kevin goes up to the house and sees the eviction notice on the door. He tries to get into the house but all the locks have been changed. Where the bins are kept is Alan's leather button chair and a bin bag with Kevin's personal belongings.

214 EXT. MOUNT HOUSE - BACK GARDEN - NIGHT - 1993 214

Kevin is in the back garden near the apple tree and burns all the business self help and entrepreneurial books in a leaf burner. While drinking. He sits in Alan's chair, by the fire and begins to cry.

215 INT. MARKET CAFE - DAY - 1993 215

Kevin is with Paul. We break into only half the conversation. A few other people are sitting around.

KEVIN

Try and get as much as you can for the Beemer.

PAUL

OK. But what are you going to drive?

KEVIN

Don't worry about me.

TERRY

You sure you want to do this.

KEVIN

So long as you can do me that one thing.

Kevin hands Paul a sheet with five names and addresses on.

KEVIN (CONT'D)

After the fight no matter what happens to me I want you to go to each of those people. No one else just you.

Kevin looks directly at Paul.

KEVIN (CONT'D)

Do I have your word.

PAUL

Yes mate. Where you gonna go?

KEVIN

Where no one will find me.

216 INT. 1921 BAR - EVENING - 1993 216

Kevin packs his rucksack before the fight with bottles of tablets, a bottle of Jack Daniels and a torch. Kevin hears a car horn. Before he leaves he takes a handful of painkillers and as he walks out.

217 EXT. FIELD - (FIGHT LOCATION 3) - NIGHT - 1993 217

The porche arrives at the junk yard. Numerous vehicles form a horseshoe which becomes our boxing ring. The headlights are all on, illumination the action. As Kevin and Lee get out of the car and look around for Kevin's opponent, Terry walks past.

TERRY

Son you better fucking win this.

Terry walks towards the bookies. Kevin's hands are strapped with tape. This time the crowd is huge.

This is bedlam. There is another fight in full swing and for the first time we see from a distance the brutality that it involves. Various shots of pikeys fighting. The betting is furious. Bookies and punters are exchanging huge wads of cash.

218 EXT. FIELD - (FIGHT LOCATION 3) - NIGHT - 1993 218

Terry is fielding odds with several bookies who all know and respect him. One is willing to give better odds just to get his business and friendship.

We see familiar faces most of which we can't place but lots of haggling and hustle. Paul discreetly places several bets without raising suspicion.

The guy Kevin is up against is an older and tougher PIKEY, with a scar across his eye. He is stocky in stature with a thick neck and broken knuckles. A veteran in the game.

Kevin is sluggish. The pills he took earlier are kicking in. The opponent swings a wild haymaker. Kevin does not move from the slow but crushing fist as he hits the side of Kevin's head. In a knee jerk reaction Kevin slaps the older guy's pedestrian jab out of the way, but pushes him hard instead of making a fist. The older fighter, through poor balance falls backwards. Again Kevin does not seize the opportunity, but backs away as another gypsy helps him to his feet. The older guy humiliated and angry sets about Kevin. He punches him left over right from one end of the circle to the other.

The sequence starts off as a conventional fight. But during the process, Kevin is pushed through the corrugated iron doors that lead us to the back of the junk yard where fight 1 took place. The difference is, the macabre statues that sit in the junk yard have their lights on. The helicopter has a rope light that makes it look like the blades are turning.

(CONTINUED)

218

CONTINUED:

218

The crowd surge forward and fill the area where the fight overflows..

Kevin smiles, and ducks under the last punch to find himself being beaten the same way but in the other direction.

Our perspective changes. We see in SLOW MOTION as each punch cracks the bones behind the now tenderised flesh. For one brief second we see Kevin aged 10, and then Teen Kevin, as each receives the hardest of hits from the old guy. (We see all 3 Kevins at all 3 stages of life).

POV through Kevin's swelling eyes, as Gloria replaces the old guy and punches Kevin's face with a crowd cheering behind her.

Our giant opponent, too close to swing, hurls Kevin by the throat on to the bonnet of a parked Mercedes. The emblem sticks painfully into Kevin's back. As he falls to the floor he curls into a ball as the old guy stamps on him like vermin. Kevin is totally and utterly beaten and all but left for dead.

POV (to the sound of his heartbeat) Kevin rolls on to his side he's just about to pass out. He sees Lee leave and a faint vision of Terry furious.

TERRY

Get that piece of shit out of here.

219 INT/EXT. FIELD - (FIGHT LOCATION 3) - VAN - NIGHT - 1993 219

Kevin is dragged along the floor like a dead animal and flung into the back of a waiting white van. His small rucksack is thrown in beside him. He's unconscious. People are dissipating from the event. Paul is collecting his winnings.

220 INT. MOVING VAN - NIGHT - 1993 220

Kevin is jolted back into consciousness in the back of the van. He is bleeding heavily. Kevin pulls a piece of paper from the rucksack and hands it to the driver.

221 EXT/INT. PINK TIN HOUSE - NIGHT - 1993 221

Van pulls up outside the pink tin house. It looks derelict. Kevin is thrown out as per the opening scenes.

222 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - NIGHT - 1993 222

Kevin is badly bruised all over. He crouches to the floor and begins to sob with tears of relief as he swallows large amounts of pills trying to commit suicide. He takes two full bottles of painkillers swigged down with JD and collapses on the disgusting mattress.

(CONTINUED)

222 CONTINUED:

222

The camera pans out as the torch leaves Kevin's hand and shines on the walls showing his old scribbles. (This is to the sound of Kevin's heartbeat until it stops)

Fade Out

Fade In

Blank Screen.

223 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - DAY - 1993

223

A blank screen.

Fade In.

Kevin's POV. The ceiling, walls and windows. We see Kevin. We see blurred pictures from Kevin's eyes. The room is derelict except the filthy mattress in the corner of the room where Kevin used to sleep. To the front of the bed the wall is covered in drawings and writing. On the floor beside the mattress is half a bottle of Jack Daniels and two empty bottles of paracetamol. Kevin fades in and out of consciousness. He passes out again.

224 INT/EXT. ASSORTED LOCATIONS - MONTAGE - DAY/ NIGHT - 1993 224

Paul goes to each of the addresses and hands over an envelope full of money. He tells each of them that it's from their brother.

Paul sees WAYNE in a hospital. He's a porter.

Each of Kevin's three sisters are in council accommodation.

When Paul knocks on the door they have several young children milling about.

SHARON is slightly confused about the envelope but grateful.

JULIE is pregnant and bursts into tears.

SISTER THREE is in the pub and cannot believe her luck .

ROBERT is in a half way house and shocked at all the money.

Fade In.

Fade Out.

225 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - DAY - 1993

225

We hear the sound of children playing outside. Kevin's eyes open. The pills have left him paralysed but not dead yet.

(CONTINUED)

225

CONTINUED:

225

We zoom away from his body to an aerial shot of Kevin poleaxed, surrounded by pills in puddles of wet vomit, his crushed face now starting to blacken. As the shot moves further away we feel that Kevin is slipping towards death.

With the sound of a sharp deep breath, we start to move back towards him.

Intercut with our return journey we FLASHBACK to moments of his life.

Gloria and Dennis desperately unhappy.

The Yarborough children waving at him.

The first time he saw Jackie.

Alan handing him an apple, then there is a change.

We see slowed down the greed and coke fuelled egos of the future traders in the trading pits.

The delight in Terry's eyes as he watches the young kid fight.

Lee's excitement in the car after Kevin's first fight. Lee touching the arse of a waitress in Kevin's club. We repeat the scene between Terry and Penfold outside Terry's office but this time we hear what they say.

PENFOLD

Do you think he'll make a go of it?

TERRY

I couldn't give a shit. Kid's going down anyway, so he might as well take my debts with him.

Terry tells Penfold he's going to close the bar.

We arrive back at Kevin's face. He struggles to breath, then starts to cough. He tries to move but the drugs make it impossible.

226

EXT. PINK TIN HOUSE - DUSK - 1993

226

The afternoon dusk begins to envelop the tin house.

227

INT. PINK TIN HOUSE - KEVIN'S BEDROOM - DUSK - 1993

227

Kevin is sitting upright on the end of his bed scribbling in a note pad.

228

INT. PINK TIN HOUSE - KITCHEN - DAY - 1993

228

It is now two days later. Kevin is taking a large drink from the tap. He looks up. A hand sweeps across the glass, clearing the dirt to reveal his face.

(CONTINUED)

228 CONTINUED:

228

In the tatty Elvis mirror we see Kevin. He has a few days growth and is badly beaten but less shocking than when we first saw him. His bruising and swelling have gone down slightly. He is uncomfortable but not in agony. We see his hand long enough to notice the pain from his split knuckles. He rinses his face and stares at his reflection. His expression radiant, almost angelic.

229 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - DAY - 1993 229

Kevin enters the bedroom. We see the filthy mattress. The wall covered in drawings and writing has been brushed clean. On the table beside the bed Kevin's note book is full of notes and writings.

He looks hard at the window ledge.

The sound of children laughing outside draws his attention to the window.

230 INT/EXT. PINK TIN HOUSE - DAY - 1993 230

A small group of children are being led by their parents along the street. The children are laughing, skipping and messing about as they walk. They do not see Kevin looking down at them from the window of his house while taking a swig of JD. He picks up a pencil from the window ledge.

231 INT. PINK TIN HOUSE - KEVIN'S BEDROOM - DAY - 1993 231

Kevin starts to tidy up and put his things into his rucksack.

232 EXT. PINK TIN HOUSE - DAY - 1993 232

A few days later and Kevin is leaving the house. He is still badly bruised and he has reasonable beard growth. He walks out the front door. Two kids see him leaving the derelict house.

KID 1

Oi mate, you a tramp or something?

Kevin stops and looks at the two boys. He smiles at them.

KEVIN

Not any more.

He continues to walk across the green and out of sight.

233 EXT/INT. JACKIE'S OFFICE - DAY - 1993 233

Kevin stands outside the large office. Looking nervous takes a deep breath and walks inside.

234 INT. JACKIE'S OFFICE / BOARDROOM - DAY - 1993 234

Kevin walks past a number of desks, people look at him because of the bruising.

(CONTINUED)

He walks through the office and bursts into a boardroom. Jackie looks surprised as he enters. Several other executives sit around the table. Next to them are three children, wearing glasses, dressed as cowboys - this is a milky bar kid advertising discussion.

KEVIN

Hello chocolate people. I know what you're doing is really really important, and I have a lot of respect for you, I really have and I'm really sorry to interrupt. But what I have to say is the most important thing in my life so far. I'll only be a minute..

JACKIE

Kevin...

KEVIN

I love you and I don't care who knows it. I keep pushing. I been pushing things all my life. And you don't need to push, you just need to climb over things. And only carry the important stuff. And you're the most important things to me. I don't care about money and jobs and people and cars and chocolate and stuff, no disrespect. I just love you and that's more important than anything. Anyway, there's a million things I've been meaning to say to you and a few thousand of them are written in this. You make me not ashamed any more. Anyway I'll let you get on, Thank you chocolate people.

Kevin hands her the note book. Jackie takes it.

KEVIN (CONT'D)

I'd love to hang about, but I've gotta go. There's something very important that I have to do. Goodbye chocolate people.

Jackie gently nods. Kevin leaves and as he does, Jackie tries to get on with her job.

Kevin walks into a large building. We see the gold plaque of an accountancy firm.

235A INT. MARKET CAFE - DAY - 1993

235A

Kevin and Paul are sat at the cafe. Kevin is still bruised.

KEVIN

You got it?

PAUL

I'm not getting it. I don't know what the fuck you're playing at but this is dangerous shit. Had to pull some real strings without word getting out.

KEVIN

Have you got it?

PAUL

Some bloke's gonna meet you. You got the money on you?

236 EXT. ALLEYWAY - DAY - 1993

236

A car bonnet is up. A BLOKE seems to be examining his battery. Kevin walks up behind him and leaves an envelope of cash on top of the engine.

BLOKE

By the skip on the right. Small brown envelope. Check it's what you want. I'll tell you where the ammo is.

KEVIN

I won't need it.

He walks towards it. Looks up and sees a car drive off down the alley.

237 INT. MANHATTON NIGHT CLUB - DAY - 1993

237

Kevin enters the night club and up to Terry's office.

238 INT. MANHATTON NIGHT CLUB - TERRY'S OFFICE - DAY - 1993

238

In the office is Terry, Lee and Penfold. They all sense Kevin means business.

LEE

You got some fucking front.

Kevin goes over to Lee and hits him so hard he falls to the floor. Terry is sitting at his desk and looks on. Kevin takes out the gun and points it at Terry's head. Penfold looks terrified.

(CONTINUED)

TERRY

Don't be stupid son.

KEVIN

I've been stupid for too long. You played me like a fool.

TERRY

What are you on about?

KEVIN

You fucked me. You knew I was desperate and you fucking played me like a fool.

TERRY

What do you want son?

KEVIN

What I'm owed.

Kevin hands him a piece of paper from the accountants.

TERRY

You're kidding.

KEVIN

That figure is not including the over priced drink and the overpayments above our agreement. Would you like me to add them on?

TERRY

Careful who you're pointing that at son. You could get seriously hurt here.

KEVIN

I've got nothing to lose.

They both look at each other. Terry sees the seriousness in Kevin's eyes and finally Terry gives in. He walks over to the safe unlocks it revealing a safe full of money, drugs and porno videos.

Kevin points the gun closer at Terry upon seeing all the money in the safe.

KEVIN (CONT'D)

You have all that and you needed to fucking rip me off.

TERRY

Take it.

KEVIN

All I want is what you owe me, not a penny more.

(CONTINUED)

238 CONTINUED: (2)

238

Terry nods at Penfold who takes the piece of paper and goes to the safe and counts out the money for Kevin. Penfold shakes as he counts out the money. He puts it in a bag and throws it on the desk.

Kevin picks it up and turns to leave. As he does Lee begins to stir.

KEVIN (CONT'D)

And you, you fucker.

Kevin beats him until he's out of breath. (Similar to what Gloria used to do to Kevin).

KEVIN (CONT'D)

When I walk out this door me and you are finished. No one has to know about this. You can carry on acting the hard man. But if you come anywhere near me I'll put a bullet in you then one in me.

Just before Kevin leaves the office. He turns to face Terry.

KEVIN (CONT'D)

Remember Terry, it's only business.

Kevin leaves the office with the bag of money and the deeds to the club.

239 EXT. MANHATTON NIGHT CLUB / STREET - DAY - 1993 239

Kevin places his fingers into his mouth to make himself sick. He drops the gun through a sewer grate.

240 INT. MARKET CAFE - DAY - 1993 240

Paul is sitting waiting for Kevin. He enters.

KEVIN

Thanks for everything. Take this you got yourself a bar.

Kevin walks straight out, with Paul holding keys to 1921 Bar.

241 EXT. A BUILDING SOCIETY - DAY - 1993 241

Kevin walks into the bank with a bag of money.

FADE OUT.

FADE IN.

242 EXT. MOUNT HOUSE - GARDEN - DAY - 1994 242

Jackie joins Kevin at the lemonade table. She is reading Kevin's notes.

(CONTINUED)

242 CONTINUED:

242

Kevin sits beside her and holds her hand in the garden. We see that Kevin has laid out a beautiful picnic. Jackie smiles.

Both are drinking a glass of champagne.

JACKIE

I'm so proud of you.

The loving couple embrace each other.

FADE OUT.

FADE IN.

243 INT. MOUNT HOUSE - DAY - 1994

243

O.S Knocking on door.

Kevin walks downstairs to answer the door. The house looks clean and homely. He turns and shouts upstairs.

KEVIN

Tea or coffee?

JACKIE (V.O.)

Tea.

A postman stands with a clipboard and a package for Kevin to sign for.

KEVIN

Not from the court again is it?

He smiles at the bemused postman as he signs and takes the package inside.

244 INT. MOUNT HOUSE - KEVIN'S OFFICE (ALAN'S OLD OFFICE)
DAY - 1994

244

Kevin walks into his empty office, puts the package down and opens it. Inside is a green bound file with various loose photos. Kevin opens it and we see his facial reaction to what he sees is one of confusion and intrigue.

The scene goes into silence for a few seconds. Photos and words are cut together to paint the potted picture of his early life. He focuses on a picture of Gloria. He lifts the picture to reveal her details. We read a section as the recognizable voice of Mr Hayes reads the paragraph.

Intercut with 8MM footage of a younger Gloria and Dennis dating by the seaside with friends. Smiling and happy together without the pressures of life.

MR HAYES (V.O.)

... Dennis Lewis was sent to a
children's home from the age of.

(MORE)

(CONTINUED)

244

CONTINUED:

244

MR HAYES (V.O.) (CONT'D)

He is a shy man of limited intelligence. In 1958 Gloria was admitted to St. Lawrence Hospital under Section 6 of the Mental Deficiency Act. She remained in hospital until June 1963. The Lewis family have consistently had problems in maintaining a clean and hygienic environment. The children have been observed urinating on the floor and the parents attempts of control have been out of proportion. Their limited parenting coping abilities and material deprivation has led to numerous reports of suspected child abuse in respect of all the children, but in particular Kevin.

Jackie comes into the office in a bath robe and leans over to kiss Kevin. He hides the file in a furtive way, which makes her uncomfortable.

JACKIE

You okay?

Kevin bundles all of the materials back in the folder and walks out in the garden, taking a box of matches with him.

245

EXT. MOUNT HOUSE - GARDEN - DAY - 1994

245

Kevin stands over the leaf burner and lights the green folder. Jackie senses his emotional pain and goes up towards him. Kevin turns to Jackie and holds her tight while the folder burns.

JACKIE

You can't burn history.

KEVIN

Well what can you do?

245A

INT. JACKIE'S OFFICE - DAY - 1994

245A

Jackie is typing something. Her boss calls her from off screen and she frantically hides away what she is working on. Jackie is secretly typing up Kevin's hand written manuscript.

246

SCENE DELETED

246

247

EXT. MOUNT HOUSE - GARDEN - DAY - 1994

247

The apple tree is heavy with fruit. Kevin is up the ladder carefully picking apples.

Jackie walks in from work and goes towards the lemonade table.

(CONTINUED)

247

CONTINUED:

247

KEVIN

What's in the bags?

JACKIE

C'mon, I'll show you.

Jackie unpacks the bags and produces a bottle of champagne.

KEVIN

What is it?

Jackie reveals a manuscript typed up as 'The Kid'. Jackie hands it to Kevin who holds it reverentially. He opens it and feels the paper.

KEVIN (CONT'D)

Thank you.

JACKIE

This came with it.

She hands Kevin an envelope from a publishing company. Close in on penguin publishing. We can clearly read "we express a keen interest in publishing your work"

JACKIE (CONT'D)

You need to share this.

KEVIN

I will.

248

SCENE DELETED

248

249

EXT. PINK TIN HOUSE - DAY - 1994

249

Kevin parks the car in the horseshoe stands outside the pink tin house. Today though it is clean and tidy with hanging baskets and carefully tended garden. Couple of kids cycle up beside him.

250

EXT. MOUNT HOUSE - GARDEN - DAY - 1995

250

Kevin and Jackie are in the garden. Kevin is holding his baby.

251

EXT. YARBOROUGH - DAY - 1995

251

Kevin stands in the grounds of his former home. There is a newer 'Yarborough' sign outside. Kids play outside kicking a ball around. A worker sees Kevin and approaches him.

YARBOROUGH WORKER

Are you waiting to see someone?

KEVIN

Is David around?

(CONTINUED)

251 CONTINUED:

251

The worker gives him with a confused look.

YARBOROUGH WORKER
He retired a few years ago, West
Country I think.

Kevin is disappointed.

KEVIN
Thanks anyway.

252 INT. MOUNT HOUSE - KEVIN'S OFFICE /NURSERY - NIGHT - 1995 252

Kevin types on his computer looking at his notes in one of his black books, while trying to wind the baby. He rocks her gently in his arms. He quietly sings a nursery rhyme. Jackie joins them and takes the baby off him.

253 SCENE DELETED 253

254 EXT. DENNIS'S LOCAL - DAY - 1997 254

Kevin pulls up outside the pub he used to be taken to by Dennis. He walks in.

255 INT. DENNIS'S LOCAL - DAY - 1997 255

The pub is empty apart from a couple of drinkers. Standing by the bar on his own is Dennis slowly sipping a pint. He wears a jumper and jeans and looks particularly unwell. Dennis notices his son beside him. Barman comes up to Kevin. Neither person is comfortable.

KEVIN
Two beers please.

DENNIS
You alright?

Kevin nods.

KEVIN
You?

Dennis shrugs his shoulders. Barman puts the drinks down. Kevin pays.

KEVIN (CONT'D)
I've written a book.

DENNIS
I don't read books.

KEVIN
Do you need anything?

DENNIS
No.

(CONTINUED)

255

CONTINUED:

255

KEVIN

Have you seen her lately?

DENNIS

Only when she wants something.

KEVIN

I'm a Dad. She's a beautiful little girl.

DENNIS

(Nonchalant tone)
Oh yeah.

KEVIN

Would you like to meet her?

Dennis slowly shakes his head. They both stand in silence. Kevin puts his hand on Dennis's shoulder briefly looking for affection from his father. Dennis does not response Kevin slowly moves his hand away and walks out the pub leaving his beer at the bar. Not looking back.

Dennis looks over his shoulder at his son leaving. Kevin doesn't turn back

256 MONTAGE OF SCENES WITH THE SUCCESS OF THE BOOK - 1997 256

257 EXT. BOOKSHOP - DAY - 1997 257

Kevin and Jackie are strolling past a bookshop, pushing Charlotte around. There is a large display of his novel in the window.

258 INT. MOUNT HOUSE - HALLWAY - DAY - 1997 258

There are dozens of letters being pushed through the letter box.

258A INT. MOUNT HOUSE - KEVIN'S OFFICE - DAY - 1997 258A

Jackie sees the letters on Kevin's desk.

KEVIN

They're writing about the book. I can't write back. What am I going to say to them?

Jackie puts her arm around Kevin's shoulder.

JACKIE

You'll know what to say. Just tell them from the heart.

259 INT. HEADMASTER'S OFFICE - DAY - 1997 259

Colin Smith has become the headmaster. His SECRETARY tells him someone's here to see him.

259A EXT. SCHOOL CAR PARK - DAY - 1997

259A

Colin beams when he sees Kevin standing by his Colin's old car.

KEVIN

I wanted you to have this.

He hands him a copy of the book.

KEVIN (CONT'D)

It's the second copy.

COLIN SMITH

Who had the first?

KEVIN

Jackie.

COLIN SMITH

She deserves it putting up with you.

A SCHOOL KID kicks a football past them. Kevin stops it and looks at him.

KEVIN

Listen to what this guy has to say.
I know sometimes he can be strict
but he's alright really.

COLIN SMITH

Go on get out of here. You're too old for detention.

They both smile warmly at each other.

CLOSING SCENES

260 INT. MOUNT HOUSE - KEVIN'S OFFICE - DAY - 2000

260

Kevin is typing on his computer. The office is a much happier place, with cards and pictures blue-tacked around.

Kevin reads a letter in his office at the top of his house.

GIRL'S VOICE (V.O.)

Dear Kevin my name is Samantha and
my parents have been hurting me
since I was little. I'm now 16 and
have left home. The reason I'm
writing to you is thank you for
writing The Kid.

(MORE)

(CONTINUED)

GIRL'S VOICE (V.O.) (CONT'D)

It showed that with hard work and determination you can achieve many things. I am in a hostel now. But since reading your book I have decided to enroll at night school and try and make something of my life and follow my dreams just like you. But I just wish I could forget about the past.

Kevin begins to write to Sam.

Camera follows the family photos on the desk. We can see that Jackie has since had another child. As Kevin speaks, it shows the children growing up and how adventurous Kevin's life is now and how they are so happy as a family. Still with Kevin's voice over.

KEVIN (V.O.)

Dear Sam. I am so glad you are trying to make something of your life. I know it's hard to forget about the past. But you must try otherwise those that have hurt you will always hurt you. If you can't then use it to drive yourself forward. When I think about my past it helps me knowing that with each day I am getting further and further away. But everyone is different and so you must find your own way of letting go. But only if you let it happen. You are a very special girl and I wish you all the best for the future.

We see Kevin finish by signing a card to Samantha before he runs downstairs to see the children. He joins them playing in the garden like a child.

Kevin emerges out of the front door before Jackie and the kids have even had a chance to open it. The apple tree is in full bloom again as he lovingly hugs and kisses his children, a toddler and a baby, and then he and Jackie begin playfully chasing them around the garden. The camera floats up into the sky, higher and higher, giving us a birds eye view of the neat semi-detached house with its small garden.

FADE TO BLACK.

Title: Colin Smith still works in education and regularly meets with Kevin and his family.

Title: Dennis Lewis died of a heart attack. It was five days before anyone found his body in the bathroom of his flat.

(CONTINUED)

Title: Kevin didn't go to the funeral

Title: Gloria now lives alone.

Title: She doesn't see any of her children or grandchildren.

Title: No one has ever been charged in connection with what happened in the Lewis family.

Title: Kevin and Jackie now live in Surrey with their two children.

Title: Kevin has become a bestselling author.

The camera soars higher and higher but we hear the sound of Kevin's laughter mixed with that of his children as we...

FADE OUT.

THE END