

Tyrannosaur
By
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SHOOTING SCRIPT
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Darkness. We hear the faint sound of whimpering. It's difficult to decipher where the noise is coming from. At times it sounds like a woman who is whimpering in pain, but as the screen fades up from black we reveal a dog tied up to a lamppost. He has been left outside a pub on a busy street. The door to the pub opens and he whines in expectation of his owner walking out. We look into its disappointed eyes as the dog realises that it's not his owner. More traffic whizzes by. A group of YOUTHS walk past on a night out all geared to fuck on booze. As they walk past the dog one of them stops and pulls out a knife.

YOUTH

Hey! Lassie! Will I cut your fuckin' ear off? Eh?

He makes a slicing motion and the dog cowers. He laughs and stands in a kung-fu pose.

YOUTH (CONT'D)

Shall I kick your face off?
Wah!

He goes to kick the dog but pulls his foot at the last minute. The dog dumbly wags its tail. The youth then bends down and fusses it.

YOUTH (CONT'D)

Made you flinch you dumb little fucker!

He bends over and ruffles the dogs fur. A man stumbles

out of a pub onto the street. He walks over to the dog and unties it. The man has a shaved head, and although in his late fifties, cuts quite a powerful figure. He is Joseph. We observe him from afar as he rages rhetoric to somebody inside the pub. It's hard to decipher exactly what he is talking about. The words are not coherent. The odd 'Fuck' and 'Bastard' can be made out. He starts to shadowbox, knocking out invisible foes. The dog faithfully lingers nearby. It stops just a few feet ahead of JOSEPH and sniffs around a bin. Joseph rages on then suddenly stops. The dog catches his attention.

JOSEPH

And you, you cunt!

Without hesitation he lays his steel toe-capped boot into the animal.

THE IMAGE FREEZE-FRAMES

Just before the hit and turns to darkness. We hear the horrible sound of the dog yelping, and of bone crunching.

(CONTINUED)

1

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1

TYRANNOSAUR

CUT TO:

2

EXT STREET NIGHT

2

Image fades up onto the dog being carried limply in Joseph's arms. Still alive, but listless.

CUT TO JOSEPH'S FACE.

He looks completely sober.

CUT TO:

3

INT SHED NIGHT

3

A shed door is kicked open and Joseph enters. He places the dog on a sofa in the corner and covers him with an old blanket. Close-up on the dog's eyes as it watches Joseph leave. We are still on it's face when the door closes. Darkness.

CUT TO:

4

INT SHED MORNING

4

We hear the door open.

FADE UP TO A CLOSE UP OF THE DOG'S FACE.

It is barely alive. Joseph sits next to it and begins to stroke it.

CUT TO:

5

INT JOSEPH'S BEDROOM MORNING

5

Joseph is sitting at the edge of the bed. He has a pick-axe handle resting against his head. He whacks the handle off the floor, rests it against his head for a second then repeats the motion with a bit more venom. He sits contemplating for a moment then he puts the handle down and opens up his bedside drawer. Inside there are an unbelievable amount of pills stacked up. He pulls out a strip of strong painkillers and slams the door shut.

CUT TO:

6

INT KITCHEN DAY

6

Joseph is in the kitchen. He gets out a wooden spoon and starts to crush the pills into a powder. He then takes a wooden bowl and cracks a few eggs into it.

(CONTINUED)

6

CONTINUED:

6

He then takes the crushed pills and scrapes them into the bowl. He begins to mix the concoction, his face expressionless.

CUT TO:

7

EXT GARDEN DAY

7

Joseph marches up the garden path and opens up the shed.

CUT TO:

8

INT SHED DAY

8

Joseph begins to feed the dog the mixture. The dog lazily laps it up. Joseph cannot watch.

WE JUMP CUT AHEAD

Joseph is holding the dogs lifeless paw in his hand.

CUT TO:

9

EXT GARDEN MORNING

9

Joseph is in the garden furiously digging with a spade. We watch him in a wide shot. He throws the spade down, enters the shed and comes out with the dog still wrapped in the blanket (bin liner?). He gently places it into the grave. Then begins shovel dirt onto it.

CUT TO:

10

EXT ESTATE DAY

10

Joseph is dressed head to toe in black. His shape strides through the estate with absolute purpose. A man on a mission. A kid glides past him on a bike, only six years old. He is clutching a cuddly rabbit that he has with him in every scene.

KID

Hello Joseph.

JOSEPH

Hello Dominic!

Joseph stops and salutes the kid then ruffles his hair. He then continues to stride ahead. The kid salutes him back, but Joseph has already passed.

CUT TO:

11

INT POST OFFICE DAY

11

A stale post office. A young girl with a kid in a pushchair and an old man and woman are in the queue collecting their benefits. Joseph enters the post office and joins the back of the queue. As he enters, he clocks a young Asian kid of around 18, GURAV, behind the cigarette counter. The kid looks at him. Joseph stares back. The kid lowers his eyes. The girl with the pushchair passes him and he gives her a wink. She stuffs her money into her purse. He gets his book out of his pocket and looks behind the protective glass at the cashier. The old man hands over his book. The Asian man (40's) running the post office stamps it and begins to count out the money. Joseph watches his hands as they handle the notes. Slow-motion. The Asian man licks his fingers to count the money. The sight of his tongue makes Joseph feel sick. He focuses on his hair, his beard. The smile on his fucking face. Who the fuck does this cunt think he is, Jesus? Handing out bread and fishes? He looks up at Joseph. They make eye-contact. The fury is building up in him. He is struggling to maintain his anger.

JOSEPH

I've got a present for you?

ASIAN MAN

Oh yeah?

JOSEPH

Yeah. Made it myself. Home made.
Very special. Covert.

ASIAN MAN

Right.

JOSEPH

In fact I've got it on me now.
Could be in my shoe. Could go
off at any time. Can you not
hear it?

The Asian man shakes his head 'no'. He's feeling a little bit tense. This isn't the first time that Joseph has been in here winding him up. The Asian man tries to count out his money.

JOSEPH (CONT'D)

Tick... tick... tick... tick... BOOM!

The Asian man loses his cool.

ASIAN MAN

Do you want your money or shall
I call the police?

Joseph thinks for a second. He really needs that money.

(CONTINUED)

11

CONTINUED:

11

JOSEPH

I'm sorry.

ASIAN MAN

You keep coming in here giving me your shit mate.

JOSEPH

I'm sorry. I'm a bit upset. My dog died-

ASIAN MAN

I don't give a shit about your dog.

Joseph eyes the money in the Asian man's hands. He hates giving ground but knows he has to back down. The Asian man stares him down, then shakes his head and reaches for the phone.

JOSEPH

I'm sorry. Don't call the police. Please.

The Asian man puts down the receiver. He slides the money under the counter.

JOSEPH (CONT'D)

Thanks

ASIAN MAN

Don't come here again.

Joseph takes the money and leaves the shop. On his way out he exchanges a look with Gurav.

CUT TO:

12

EXT POST OFFICE DAY

12

Joseph comes out of the shop. He takes a moment to contemplate what has just happened. He walks out of frame, then a second later comes back in and throws a brick-end through the window, shattering the glass.

CUT TO:

13

INT JACK'S HOUSE BACK ROOM DAY

13

CLOSE-UP

An old man's skeletal face. Tubes are coming out of his nose. A syringe is pumping morphine into his dying body. He lies on a bed in the middle of the room. This is Jack. He is dying of cancer. A girl in her mid-thirties enters the room. This is Marie, Jack's daughter.

(CONTINUED)

She walks over to Joseph with a cup of tea and places it on a table beside him amongst the get well cards and teddy bears.

JOSEPH

Thanks Marie.

She doesn't even look at him.

JOSEPH (CONT'D)

You know, I was thinking about the time when me and your dad used to-

She exits the room and doesn't even acknowledge him, slamming the door as she goes.

CLOSE-UP ON THE SYRINGE.

It moves an increment and creates a mechanical sound. In reality barely audible, but here it is amplified.

Joseph is sitting next to Jack. He studies the skeletal wreck before him that used to be his friend. Jack gargles. It sounds like there are demons trapped in his throat. Beside Jack on a table is a little device with a sponge on the end. Joseph dips it into some orange juice and puts it into Jack's mouth. Jack tries to take a suck. It drips down his chin and Joseph wipes it up. The morphine injection moves another increment. To Joseph it's sounds like tiny fingers being crunched. He closes his eyes. When he opens them, Jack is looking straight at him. He manages to gargle something to Joseph.

JACK

I'm fucked.

Joseph nods. He gets up and leaves. We cut back to Jack. His frail torso has sunken into the bed sheets.

CUT TO:

14

INT HALLWAY JACK'S HOUSE

14

Joseph passes the living room. He looks through the door at Marie. She doesn't notice him. He exits through the front door.

CUT TO:

15

EXT CHRISTIAN SHOP DAY

15

Through the window we see a woman in her late thirties. She has a kind, welcoming face. Her name is Amanda. She is standing at the counter sorting through a bag of donated clothes. Joseph is outside watching her. She suddenly feels his stare and looks up. She smiles at him. Joseph is frozen.

(CONTINUED)

15

CONTINUED:

15

Ashamed. She can see the shame and sin in him. He feels exposed. He drops his gaze and walks away.

CUT TO:

16

EXT CEMETERY DAY

16

Joseph is standing over an unkempt grave pouring cans of guinness onto the soil. The guinness froths on the surface for a moment, then is soaked up into the earth. When it absorbs he opens up another can and pours it. He takes a giant glug himself. His movements are almost mechanical. After he has poured the second can he walks from the grave.

CUT TO:

17

INT PUB DAY

17

FOUR YOUTHS in their early twenties are playing around the pool table. The bar is pretty empty, save for an old bloke in the corner and a couple of regulars at the bar. (Wandrin' Star by Lee Marvin is playing low). Joseph enters the pub. A couple of the youth's glance over. Nothing stand-offish, just clocking who has entered. Joseph looks back. He heads to the bar and orders a pint.

JOSEPH

Guinness.

The BARMAN pours his pint. Joseph looks over at the youths again. A couple of them look at him and giggle. His pint lands and he pays. He takes a sup and looks over again. One of the lads is pretending to suck off a pool cue like it's a cock. They laugh again.

He turns sharply over at the lads. They're playing pool and joking around, minding their business. He downs the rest of his pint.

JOSEPH (CONT'D)

Will I have another pint?

The LANDLORD takes his glass away and begins to pour him another pint. He looks at the old man next to him.

JOSEPH (CONT'D)

Will I get you a drink?

OLD MAN

No, I'm alright with this one.

JOSEPH

Fuck you then.

Joseph looks across at the room at another old guy with a beard.

(CONTINUED)

JOSEPH (CONT'D)

Hoi! Rasputin! Do you want a
pint?

The OLD MAN shakes his head. Huge laughter from behind him.
Joseph spins around.

JOSEPH (CONT'D)

What the fuck are yee's
laughin' at?

The Youth's look bemused.

YOUTH 1

'Nawt mate. Just a private
joke.

JOSEPH

Do you want to share it?

YOUTH 1

Not really.

JOSEPH

We'll keep your cacklin' down
or I'll kick your crack open.

Joseph turns to sup his fresh pint.

YOUTH 2

Fuck do you think you are man?

YOUTH 1

Leave it Dan.

YOUTH 2

I 'aint takin' shit off that
old cunt. We 'aint even done
'nowt.

Joseph puts his glass down and turns to them. He stares.

YOUTH 2 (CONT'D)

What mate? What are you fucking
starin' at? Do you want this
pool cue around your head?

Joseph thinks for a second. Like he's contemplating what that
would actually feel like.

JOSEPH

No.

YOUTH 2

Well drink your drink and keep
your fuckin' nose out.

(CONTINUED)

17

CONTINUED: (2)

17

Joseph looks defeated. Swallowed it.

YOUTH 2 (CONT'D)

Right, who's shot was it?

He contemplates his defeat. Then after a moment gets up and heads for the toilets.

CUT TO:

18

INT TOILETS DAY

18

Joseph enters the toilets and leans against the wall. He shuts his eyes then starts to roll his shoulders like he's going through some pre- fight ritual. He snarls like an animal, then like a switch goes back into calm mode. He then exits the toilets.

CUT TO:

19

INT BAR DAY

19

THE CAMERA FOLLOWS BEHIND JOSEPH AS HE ENTERS THE BAR.

He goes straight over to the pool table, goes up to youth 2 and knocks him spark out. He then gets a pool cue and batters him over the head with it. The other lads try to scatter. One of them climbs onto a chair and tries to get out of the window Joseph grabs him and throws him to the floor. The lads are terrified. Daren't move. Joseph turns to youth 1.

JOSEPH

Do you want me to suck your dick?

YOUTH 1

What?

JOSEPH

Do you think I'm a queer?

YOUTH

I don't know what you're talkin' about?

LANDLORD

I'd fuck off if I were you!

JOSEPH

Shut your mouth you culchy little fuck! I'll come over there and bury yee. Do you like sucking little boys dicks?

(CONTINUED)

YOUTH 1

Fuck in hell... I've just come in
for a drink.

Joseph is still holding the cue.

JOSEPH

Will I stick this down your
throat?

The youth is verging on tears.

YOUTH 1

Mate, I honestly don't know why
you're doing this...

Joseph whacks him around the head with the cue. He drops to
the floor. Joseph drops the cue and exits the pub.

CUT TO:

20

EXT STREET DAY

20

Joseph flees from the pub and heads off down the street. We
walk with him. As he strides he begins to break down, but he
pulls himself back and keeps it together.

CUT TO:

21

EXT CHRISTIAN SHOP DAY

21

AMANDA is behind the counter sorting through some books. She
hears the door open and looks up. Joseph enters and crouches
in the corner, behind a rack of clothes out of view.

AMANDA

Hello?

No answer. She walks from behind the counter and over to the
window. She looks out, checking the street then turns to the
rack of clothes.

AMANDA (CONT'D)

Are you alright in there?

Silence.

AMANDA (CONT'D)

Are you hiding from somebody?

Cut to the clothes rack.

AMANDA (CONT'D)

Can I move these clothes so I
can see you?

(CONTINUED)

She goes to move the clothes.

JOSEPH

No!

He grabs the rack. It shakes violently.

AMANDA

Alright then. But I can't just leave you there.

JOSEPH

Just go back to what you was doin'.

AMANDA

Okay.

Amanda goes back to the counter. She is strangely calm and fearless.

AMANDA (CONT'D)

What's your name?

CUT BACK TO THE CLOTHES RACK.

JOSEPH

Robert De Niro.

AMANDA

Would you like a cup of tea Robert?

JOSEPH

No thanks.

She waits a moment.

AMANDA

Would you like me to pray for you, Robert?

There is a moment's silence. Then Joseph breaks down into uncontrollable sobs.

AMANDA (CONT'D)

Father God. I'm asking you now to touch this man and reach into his heart. He's in pain lord. I believe that you have brought him here to me lord so that he can find his way. He seems lost lord. Help him in his pain. Give him the strength to find a way. Let him know that whatever is troubling him
(MORE)

(CONTINUED)

21

CONTINUED: (2)

21

AMANDA (CONT'D)

lord, he can confide in you and
ask for your forgiveness...

Throughout Amanda's prayer the camera slowly tracks in on the rack of clothes. Joseph continues to sob.

CUT TO:

22

EXT STREET NIGHT

22

Joseph is walking up the street. He seems different. Like he's been able to unburden himself of some weight. He walks past little Dominic who is still out playing football in the road. Joseph calls to him he kicks the ball to Joseph's feet. Joseph kicks it back.

JOSEPH

What you doing out in the
street this late boy?

DOMINIC

Waitin' for my mum.

JOSEPH

Why, has she gone out and left you?

DOMINIC

No, she's in the house with her
boyfriend.

Dominic starts to play keepy-uppy. Joseph looks at the boy for a second, studies his loneliness.

DOMINIC (CONT'D)

Where's Bluey?

It's the first time anyone has asked about his dog. It takes Joseph a second

JOSEPH

He died son.

DOMINIC

How?

JOSEPH

He got ran over.

DOMINIC

Are you sad?

JOSEPH

Aye.

DOMINIC

Are you going to kill the man
that did it?

(CONTINUED)

JOSEPH

Well, it was a hit and run thing. They never caught the guy.

DOMINIC

I liked that dog.

JOSEPH

So did I bro.

DOMINIC

My mum's boyfriend has a dog, but he's not friendly like Bluey. Why did he sleep in the shed?

JOSEPH

Well, my wife didn't like him in the house. She was allergic to his fleas.

Dominic thinks for a second.

DOMINIC

Your wife's dead, man!

JOSEPH

Aye.

DOMINIC

You should've put him in the house. She wouldn't have known!

Joseph is disarmed by his innocent approach

JOSEPH

Well, it's old habits, you know. It doesn't really matter now does it?

DOMINIC

Will you get another dog?

JOSEPH

No.

DOMINIC

I bet you will. Do you hate Pakki's?

JOSEPH

Why d'you ask that?

(CONTINUED)

DOMINIC

My mum said you smashed a window at the thingy today.

Joseph smiles.

JOSEPH

No I don't hate Pakki's. Just people sometimes, you know.

DOMINIC

You don't hate me?

JOSEPH

No I don't hate you son.

At that moment a voice is heard from the house. It's DOMINIC'S MUM. She is standing on the step of their flat. She's in her late twenties but looks a lot older. It's obvious the drugs have ravaged her once pretty looks.

DOMINIC'S MUM

Dom! In, now.

Joseph turns and looks at her standing on the step. He looks at Dominic, turfed out of his house like a dog. The BOYFRIEND exits and gives her a kiss on the way out. He's in his late fourties, tracksuit and baseball cap. A proper chav. He has a pit-bull terrier on a lead. Joseph observes the scene.

DOMINIC

Bye Joseph.

JOSEPH

Bye bro.

Dominic heads into the house. The boyfriend passes him on the path. The dog barks at Dominic. The boyfriend laughs.

BOYFRIEND

Alright fuck-o! He won't bite 'ya mate. He'll fucking eat 'ya!

Dominic flinches. Joseph looks at the boyfriend with hatred. They exchange a look before Joseph walks away.

CUT TO:

He arrives outside his house. He goes to unlock the front door but instead looks up the garden to where the dog is buried. He walks over to the grave and stares down at it full of remorse when suddenly: Whack! And the Asian kid, Gurav, comes out of nowhere with a cricket bat and whacks him.

(CONTINUED)

23

CONTINUED:

23

Joseph hits the floor. Suddenly there are three of them kicking the living fuck out of him. He's out cold on the floor getting battered. When they feel the job is done they run off.

The camera cuts to Joseph's bloody face.

CUT TO:

24

EXT JOSEPH'S GARDEN DAWN

24

Joseph wakes up with a start in the garden in the place that they dropped him. He takes a moment to gather himself and then rises shakily to his feet.

CUT TO:

25

EXT CHRISTIAN SHOP DAY

25

Wide shot. Joseph is sitting on the doorstep of the shop covered in blood and bruises. Amanda walks into frame ready to open the shop. He looks up at her like she's an angel. She looks down at his bruised and bloody face. She smiles at him with pure love. She walks over to him and rests her hand on his head. Joseph smiles through the pain.

CUT TO:

26

INT CHARITY SHOP DAY

26

Joseph is sitting on a chair with. There is a silence. Amanda observes him.

AMANDA

So, what happened to you?

JOSEPH

I fell off my bike.

AMANDA

Okay. Well you look like you could do with going to the hospital.

JOSEPH

Ah, no. I'll heal up by myself.

Joseph laughs to himself. There is a silence.

AMANDA

I prayed for you last night.

JOSEPH

Well, it didn't fucking work.

(CONTINUED)

AMANDA

I think it did.

JOSEPH

You do? No, I don't think he heard you love.

AMANDA

Why did you come here?

JOSEPH

I was just passing by.

AMANDA

There must be a reason why you came here? Do you want the Lord to forgive you for something? Joseph laughs harder.

JOSEPH

I want nothing off that cunt.

AMANDA

God loves you.

JOSEPH

Does he now?

Joseph's tone is becoming more aggressive. Amanda is struggling to hold back her fear.

AMANDA

You're a child of god.

JOSEPH

God 'aint my daddy. My daddy was a cunt but at least he knew it. God still thinks he's god! Ha! Nobody's told him otherwise. You know god's biggest mistake? He created the human race. That's a fucking failed experiment. D-minus!

AMANDA

Why are you so angry at God?

JOSEPH

Why are you so fucking stupid?

Amanda cannot believe what she is hearing.

JOSEPH (CONT'D)

I've met people like you all through my life. Fucking goody-goody's. Heal the fucking
(MORE)

(CONTINUED)

JOSEPH (CONT'D)

world. Put a plaster over the bastard. Make a fucking charity record. Bake a cake, save a soul! But yee's know nothing about life. You've never eaten shit. It's all la-dee-fucking-da! Put the pennies in the apron. Where do you live?

AMANDA

What?

JOSEPH

Where do you live?

AMANDA

Manners estate.

JOSEPH

Woah, hey! My point entirely! Manners Estate. Mind your fuckin' manners.

Joseph laughs at his joke.

JOSEPH (CONT'D)

And how's life up on Manners Estate?

Amanda looks at the floor. Joseph has hit a hidden nerve in her.

JOSEPH (CONT'D)

How's the five-bedroomed, double-garaged, nicely trimmed lawned, fondue, fucking coffee morning lifestyle up there? Swimming?

Amanda stares at him. These are huge assumptions he's making.

JOSEPH (CONT'D)

What the fuck are you doing running this show? You're a young lady. You got a family? Kids?

AMANDA

No. We can't have them.

JOSEPH

So this fills the gap? Do you think if you do enough grovelling and do enough good deeds he'll fix you're insides? Or is it your man firing off blanks?

(CONTINUED)

Amanda stares at him solidly. He's crossed a huge line with that comment. Joseph studies her. A moment of regret flashes over Joseph's face. He gets up and goes over to the door. He looks back at her. A moment of regret flashes over Joseph's face. He gets up and goes over to the door. He looks back at her.

JOSEPH (CONT'D)

I'll pray for 'ya.

He exits and leaves Amanda alone seeling shell-shocked by his words.

CUT TO:

27

INT PUB DAY

27

Joseph is sitting derelict in the corner. He still has blood and soil stuck to his face. He sips from a pint glass. He shakes his head with regret and mutters something to himself.

JOSEPH

(to himself)

What the fuck is wrong with you man?

CUT TO:

28

EXT POST OFFICE DAY

28

Joseph walks past the boarded up post office window. He stops and looks at it before walking away.

CUT TO:

29

INT BUS EARLY EVENING

29

Amanda sits on the top deck of the bus watching the world go by. She has an overwhelming sense of foreboding in her guts.

CUT TO:

30

EXT STREET EARLY EVENING

30

Amanda walks up the street. It's a typical new-build estate. She walks with some reluctance toward a large house. Five bedrooms, double garage a dream home to most. She sees a red sports car parked in the driveway and comes to a stop. She pauses for a moment then turns around and walks off into the opposite direction.

CUT TO:

31

EXT PARK EARLY EVENING

31

A young mother is pushing her kid on the swings. Amanda is sitting alone on a bench watching them. She laughs at the child as it swings back and forth. The mother plays a game with it and the child chuckles. Amanda takes a small bottle of Bacardi out of her bag and swigs from it. The mother notices her drinking. Amanda smiles at her.

AMANDA

What's her name?

The mother ignores her and begins to lift her child off her swing and into the push chair.

MOTHER

Come on then. Let's get you home.

AMANDA

She's beautiful.

The mother is half ignoring Amanda. The whole encounter is a little strange.

MOTHER

Thanks.

AMANDA

I love children.

The mother passes her with the baby in the pushchair. Amanda waves at it.

CUT TO:

32

EXT PARK EARLY EVENING

32

Amanda is sitting on a roundabout. The camera is static as Amanda spins gently into frame. In the distance we see the mother pushing her baby away from the park.

CUT TO:

33

EXT AMANDA'S HOUSE NIGHT

33

Amanda approaches the house again. She is visibly tipsy from the booze. She notices the sports car has gone from the driveway. She heads towards the house.

CUT TO:

34

INT AMANDA'S HOUSE NIGHT

34

We are in Amanda's living room. It's a very well presented home. Spotless, verging on sterile. There are wedding photo's on the sideboard of Amanda and her Husband JAMES.

(CONTINUED)

34

CONTINUED:

34

They look extremely happy on them. Amanda walks into the room and stands in the middle of it looking totally lost. She walks into the kitchen and opens a door that leads to the garage, grabbing a glass on the way through. She enters the garage and goes to a carton of wine, turns the tap and fills her glass up. She walks back through to the living room and sits on the sofa. She swigs her wine. Fade to black.

CUT TO:

35

INT AMANAD'S HOUSE NIGHT

35

CLOSE-UP OF AMANDA (THIS SCENE IS ALL ONE SHOT).

She has fallen asleep on the sofa. We hear a car pull up in the driveway. The door opens and closes, then the sound of keys in the front door. The living room door opens. Amanda is still asleep. a figure walks towards her. It's her Husband James. He studies her a moment, then flicks the lights in the room on and off. Amanda doesn't respond. We never see him nor do we cut away from Amanda.

We hear a belt unbuckle, then a fly being unzipped. There is a pause. Seconds later the sound of somebody taking a piss. James is pissing all over her. He finishes and then stumbles out of the room.

The moment he leaves the room Amanda's eyes open. Degraded, she lies there, silent.

CUT TO:

36

INT AMANDA'S HOUSE DAY

36

Amanda is loading her clothes into the washing machine. James walks into the kitchen behind her. He walks over to her and kisses her on the cheek.

JAMES

Why didn't you come to bed?

Amanda continues loading washing, but humours him slightly.

AMANDA

I just conked out on the sofa watching telly.

JAMES

Come up now then.

AMANDA

I'm all cleaned up now.

JAMES

Well get dirty again.

(CONTINUED)

He puts his arms around her from behind and motions shagging her. She gets slightly uncomfortable.

AMANDA

Don't. I've got a load of things to do today before I go to work.

JAMES

That isn't work.

He moves away from her and heads to the doorway.

JAMES (CONT'D)

I'll go and have a wank then.

He walks out of the room.

CUT BACK TO

Amanda who is wiping the work surface. She seems scared and relieved.

CUT TO:

EXT SHOP DAY

Amanda picks up a bundle of clothes that have been left in the doorway. Joseph comes into frame. She looks at him then looks quickly away. She gets the key into the door. Joseph steps forward.

JOSEPH

Hey lassie. I'm sorry.

She tries to pick up the bundle up off the floor at the same time as trying to turn the key. She struggles.

JOSEPH (CONT'D)

Here, let me help you.

AMANDA

It's okay.

Joseph tries to help, but Amanda manages it on her own. She heads inside. Joseph, after a moment, follows her in.

CUT TO:

INT SHOP DAY

Amanda puts the bag down on the counter. Joseph walks in behind her.

JOSEPH

Lassie-

(CONTINUED)

AMANDA

My name is Amanda.

She talks but doesn't look at him.

JOSEPH

Manda?-

AMANDA

AM - anda.

JOSEPH

Right. Amanda. I just wanted to say that I'm sorry for the way that I spoke to you yesterday. I said some things that were upsettin' to you, and I didn't want to make you cry. I'm just, I don't know-

AMANDA

Shall we get out of this Place?

Joseph is momentarily taken aback.

JOSEPH

Aye.

CUT TO:

Joseph and Amanda are sitting opposite each other in a run-down pub. They are both drinking lager. Pints.

JOSEPH

Isn't that against your beliefs the old lager?

AMANDA

Supposedly.

JOSEPH

I'll no say anything to the big man.

There is an awkward pause.

AMANDA

So this is 'your world' then?

JOSEPH

Pretty much.

AMANDA

And what about your family?

JOSEPH

I don't have anybody. Just me and my shadow.

AMANDA

Surely there's somebody.

JOSEPH

Nope. My best pal Jack is dying of cancer. There's hardly anything left of the poor bastard, just a couple of beady eyes. And I killed my dog the other day, so I'm fucked.

AMANDA

You killed your dog?

JOSEPH

Aye. Kicked his ribs in. He was my buddy.

AMANDA

Right. Why kick your buddy?

JOSEPH

I don't fucking know. The rage comes over me. Some cunt offended me so I took it out on my buddy. My Bluey.

Joseph begins to get choked. At that moment a bloke spots Joseph from over at the bar. He's around Joseph's age. A derelict looking bloke. He starts to walk over.

BLOKE

Joseph! What's the story in Balamory?

Joseph looks up. Amanda studies the sadness on his face.

JOSEPH

Tommy.

TOMMY

Joseph, man! Hello there lovely lady. Who's the lovely lady son?

AMANDA

Amanda.

(CONTINUED)

TOMMY

Nice to meet you love.

You can tell from Joseph's face that he just wants Tommy to fuck off. Tommy sits down.

TOMMY (CONT'D)

I heard what you done to them Pakki's and what they done to you bro. We're getting a mob together to Klu Klux Klan the bastards!

JOSEPH

Ah, no Tommy. I'll fight my own battles.

TOMMY

It's not just you they offended. They're always offending me. They ways they fucking leer. I've got a pigs head that I'm going to post to the bastards-

JOSEPH

Tommy, I wouldn't-

TOMMY

No man! Them pack animals stick together. Us fucking Celts have got to stick together right? If a baby was on fire they wouldn't piss on it! A white baby! Yet we're doin' all this for their fucking kids after the monsoons and all that. Natural disasters. Am I right my love?

He looks at Amanda for a response. A bit of back up. Before she can answer Joseph jumps in.

JOSEPH

Are you having a bet today?

TOMMY

Oh, aye. Accumulator. If they all come in I'll be a very rich man. Buy me a fucking zoo! I love animals! I'd fill the thing with exotic creatures, you know. Like off the Blue Planet. Not the regular shite you get from the zoo. There's a lion, a tiger, a pink panther! A pink fucking panther!

(CONTINUED)

He laughs at his own joke. Joseph laughs with him. More so to accommodate him. Joseph looks at Amanda.

TOMMY (CONT'D)

Will I buy you a drink bro?

JOSEPH

Ah, no Tommy. I've got to get off. My friend here has to get back to work like, and I'm off to see Jack.

TOMMY

Oh, now then. Will you give him my best bro? I know the score there. Him and Jack was like a pair of fucking terrors. They'd rip this place to fuck in seconds. Am I right?

JOSEPH

Aye.

TOMMY

Too fucking right! I've seen them clear a fucking place, and I mean clear it, the fucking flies an all were gone! You wouldn't fucking mess there.

AMANDA

Really?

JOSEPH

Are you ready Amanda?

TOMMY

Give him my best. And them lovely daughters he's leaving behind. Where's Bluey-boy?

JOSEPH

He's gone bro.

TOMMY

Where?

JOSEPH

He died. He was injured like, so I put him down.

TOMMY

Oh, Joseph! Now that makes me very sad. He was a good friend to you.

(CONTINUED)

JOSEPH

Aye.

TOMMY

One of the best. I am sad for you.

JOSEPH

Thanks Tommy.

TOMMY

I'll miss the little fucker. I'm sad now. You've upset me far too much. Are you sure you don't want a swiftie?

CUT TO:

40

EXT PUB DAY

40

Joseph and Amanda exit the pub onto the desolate street.

JOSEPH

I'm sorry about that. He was a pain in the arse. If you wasn't with me I'd of knocked the head off him.

AMANDA

Why would you do that?

JOSEPH

On account of being disrespectful. Did he offend you?

AMANDA

How?

JOSEPH

I don't know. With his yapper.

AMANDA

No more than you did yesterday.

Joseph looks at her. Nobody has ever spoken to him like that. It almost throws him.

AMANDA (CONT'D)

I'd better get back-

JOSEPH

Will you do me a favour?

CUT TO:

41 **INT JACK'S HOUSE DAY**

41

Amanda is kneeling at the side of JACK'S bed praying. Jack is lifeless. Days away from death. Barely breathing now. Joseph is watching her pray. He looks like he's totally in love with her, in awe of her and her ability to believe so easily.

ALL THROUGH THE SCENE WE MOVE IN SLOWLY ON JOSEPH'S FACE.

AMANDA

And I pray father god that you take this man's soul in your hands and be at his side. Embrace him with your love lord. Be his guide. Take away the fear of the unknown and embrace him. Welcome him into your kingdom. Show him he need not fear. Life is only a part of existence, death is eternal.

CUT TO:

42 **EXT AMANDA'S HOUSE EVENING**

42

Amanda sees the car isn't in the drive. She takes a moment to decide what to do. Has he been and gone? Or is he coming? She decides to head inside the house.

CUT TO:

43 **INT AMANDA'S HOUSE NIGHT**

43

Amanda is at the wine box filling a glass when the door opens. She gets the wine in her quickly and fills up the glass again. James enters frame. He is drunk but is still very calm.

AMANDA

Hey there.

JAMES

What you eating?

AMANDA

I'm not, I'm having a drink and then I was thinking of getting something to eat. Have you eaten?

JAMES

Yeah.

AMANDA

I'll just get something light then.

(CONTINUED)

She goes to walk past him. He blocks her with his arm.

JAMES

I came by your shop today and you wasn't there.

AMANDA

I know. I have a friend that comes in and her husband was dying so he asked me to pray for him.

JAMES

Couldn't you pray in the shop?

AMANDA

Yes, I could've, but he's only got days to live so she was quite upset, she just wanted me to be in the room with him.

JAMES

You were spotted with a man?

AMANDA

What? That's rubbish! Why would anyone make up such things?

JAMES

Family fortunes.

He laughs. It's so fucking random It's bizarre.

AMANDA

What?

JAMES

The wheel of fortunes!

He laughs again.

AMANDA

What does that mean? Are you on something?

He lets her go past him. She enters the kitchen.

JAMES

You don't dance with me anymore.

AMANDA

You'll have to take me out then.

JAMES
You don't fuck me anymore.

AMANDA
James?

JAMES
Do I smell like dead animal?

AMANDA
What?

JAMES
You fuck like a dead animal.

AMANDA
I don't... What do you want me to say to that?

Amanda is gripping the wine glass. You get the feeling she is waiting for an attack. James laughs and walks past her.

JAMES
Are we going to prayer meeting?

He exits the scene and we see the look of confusion and relief on Amanda's face.

CUT TO:

44

INT PRAYER MEETING DAY

44

A group of about eight people are in a tiny living room with their hands raised singing a hymn. They have their eyes closed and are singing in rapture.

WE CLOSE IN ON JAMES

Who is singing the loudest and with the most passion. Amanda is the only one with her eyes open. She looks at him with pure hatred.

CUT TO:

45

EXT JOSEPH'S HOUSE MORNING

45

Joseph is in his garden stripped to his vest. He has a sledgehammer and is belting fuck out of the tin shed that used to be Bluey's home. Dominic is leaning over the fence watching him.

DOMINIC
Joseph! What are you doin' man?

(CONTINUED)

JOSEPH

I'm getting rid of this old shed.

DOMINIC

Why son?

Joseph grins at him.

JOSEPH

Because it reminds me of my Bluey.

DOMINIC

But that's a nice thing man!

JOSEPH

Yeah, but. It's all the wrong things you know? All the bad stuff, and I want to move on in my life before I fucking rot in the head.

Dominic remarkably seems to understand. Joseph continues to swipe at the shed. Suddenly Dominic's mother's boyfriend opens up the window and shouts out:

BOYFRIEND

Oi! Fuckhead! Do you want to keep that fuckin' noise down.

Joseph ignores at him and continues to tear into the shed: BOOM! BOOM!

BOYFRIEND (CONT'D)

Did you not hear me fucko? Do you want me to come down there and put that thing up your arse?

Joseph looks him straight in the eye and defiantly blasts the shed with an almighty whack!

BOYFRIEND (CONT'D)

Right!

Joseph carries on tearing it down. Moments later the boyfriend appears topless with the pit-bull on a lead. Joseph watches him march up the garden. The dog is barking.

BOYFRIEND (CONT'D)

Right-o cunty!

Dominic's mum comes to the window.

(CONTINUED)

MOTHER

Dominic, get in!

JOSEPH

Go in son.

The boyfriend approaches the fence Joseph stops working and stares at him.

BOYFRIEND

Did you not fucking hear me mate?

JOSEPH

No.

BOYFRIEND

I told you to stop making a racket banging that tin shed like Captain fuckin' Caveman!

JOSEPH

Oh, right.

Joseph grabs his sledgehammer and belts the shed: WHACK! The boyfriend picks up the snarling dog takes off it's lead and holds it up. The dog has it's teeth drawn and is snarling hungry to be let off to attack. Dominic is watching from the back door with his mum.

BOYFRIEND

Do that once more and I'll let this fucker off the leash. I swear to you man, it'll rip your fucking throat out.

Joseph looks at the snarling dog. He really stares at it. Like he's looking into it's soul.

JOSEPH

That's a beautiful doggy.

BOYFRIEND

Aye. Aye, well you won't be thinking that when it's hanging off your fucking face!

Joseph stares at it. Fascinated by it's aggression. It's hunger to destroy. He speaks to the dog.

JOSEPH

It's not your fault buddy.

Joseph puts down the sledgehammer.

(CONTINUED)

BOYFRIEND

Now there's a good boy! You
fucking pussy!

The boyfriend turns and walks away with the dog. Joseph
watches them go back to the house. As he arrives at the back
door the boyfriend puts his face into Dominic's.

BOYFRIEND (CONT'D)

And you! You stay away from
that weird bastard!

Joseph watches them go into the house. Looks at Dominic's
worried little face.

CUT TO:

INT CHARITY SHOP DAY

This next line cuts over Dominic's face as he turns and heads
into the house.

JOSEPH

I want to kill somebody.

AMANDA

Okay. It's not me is it?

Joseph and Amanda are sitting opposite each other.

JOSEPH

No. There's this little boy.

AMANDA

Right-

Joseph quickly reads her expression.

JOSEPH

No, no. Don't worry. It's not
him. There's this kid I know,
and he's a bright little
fucker. And his Mummy's a bag-
head. And she's got this
boyfriend who looks like a
cunt. All bare-chested and gold
chains and all that shite. The
mummy puts the little boy
outside while they both do
their drug thing, you know? And
I'm scared for this little boy,
because he's bright and he's a
character, you know?

(CONTINUED)

AMANDA

It's okay to be scared. It's not a weakness.

JOSEPH

Oh, aye. I mean I'm no scared of the boyfriend. I'm just scared of what I might do to him if that boy gets hurt.

AMANDA

Sometimes it's best to let people live their lives. It's not your right to step in with violence. You like the boy, but it's up to his parents to realise their mistakes?

JOSEPH

'It's up to his parents...' Fuck in hell. Where did you get this fucking woolly outlook on life? His Mummy doesn't know what time of fucking day it is! She's on another planet.

AMANDA

It says in the Bible that- (What does it say?)

JOSEPH

Oh come on! Fuck the bible! What do you say? What do YOU say? You sit in her rifling through bags of old rags, sitting behind that counter all righteous, what difference do you make? You can pray and talk shite all day, but a tidal wave's a fucking tidal wave darlin'! Once those plates start to shake, the ocean's in motion!

Amanda looks at him blankly.

JOSEPH (CONT'D)

You don't study your bible love. You talk the talk but you never walked the walk. That's the difference between me and you honey. You read the old testament? God was a vengeful bastard. Disease and plague and insects and death. You see that up there?

(CONTINUED)

Joseph points to a picture of Jesus on the wall. He looks very handsome and sparkly.

JOSEPH (CONT'D)

Do you really think that Jesus looked like that? Like Charlton Heston? He was an ugly hunched back fucker.

Amanda has been taking this all in. Her expression blank.

AMANDA

Why did you ask me to pray for your friend?

JOSEPH

I don't fucking know.

AMANDA

There must be a reason? Are you looking for acceptance from his daughter?

JOSEPH

Ha! You know, I could turn shite to gold in front of her eyes and I still wouldn't look any better.

AMANDA

Why does she dislike you so much?

JOSEPH

Because she's dumb. She's just a kid. They don't understand human nature. And her mother was the same.

AMANDA

What about human nature?

JOSEPH

We're all animals. Just fucking animals. No better than dogs. The only problem we've got is that we developed our brains too much. Too many questions. We fuck and we fight and we mend and destruct then destruct then fucking die and love and if we're lucky, BE loved.

AMANDA

Do you feel loved?

(CONTINUED)

JOSEPH

Do you?

Amanda avoids the question with another question.

AMANDA

Why did you come here? I've seen you looking through the window every now and again, for a few weeks now. Why did you run and hide in here?

JOSEPH

Why do you think I came here?

AMANDA

Because you're lost. Because you need to be loved. And you're afraid. You're afraid that God's love will change you, and you're scared of that change.

JOSEPH

You're wide of the mark honey.

AMANDA

Maybe. I don't know. I don't know you.

He smiles at her.

JOSEPH

No you don't.

Joseph gets up and walks to the door. He stops and looks out of the window.

JOSEPH (CONT'D)

Bye love.

Joseph exits the shop. Amanda stares after him.

CUT TO:

The pub is deserted. Joseph is getting pissed with his mate Tommy. Tommy is rattling on about something, making himself laugh more than Joseph.

TOMMY

So, these was fresh lovely flowers they planted in the park. It was a mural they were making: 'Welcome to fuckin'um'. Fuckin'ham.

(MORE)

(CONTINUED)

TOMMY (CONT'D)

"welcome to fuckinham palace" it was for the Queens visit. They stopped the fucking buses Joseph, on account of that cow. I missed Superman for her. My boy was crying his eyes out. I promised him the man of steel. He says to me "fuck the queen, I want to see Superman!" The man of steel! Fair play! Little Paddy, "fuck the queen!" My son this was. Seven years old. And you couldn't get in the town. They always thought it was kids that nicked the flowers, but I done it! I ripped up the display all the pretty flowers and I stuck 'em in my back garden and t'was a lovely summer that year. The year of the drought. The memoirs of my sex life."The Years of the fucking drought" more like.

They get the beers down their necks. Joseph's vision gets groggier throughout the scene. The frame rate changes slightly so Tommy's movements are slowed down. Sound begins to build. Joseph looks more and more pissed. Tommy more demonic.

CUT TO:

48

EXT STREET NIGHT

48

Joseph stumbles out onto the street again. Pissed up. A gang of youths walk past him and Joseph freezes in the middle of them in a salute. The lads laugh and walk past.

CUT TO:

49

EXT STREET NIGHT

49

Joseph stumbles down the street he is talking to himself, but we cannot make out what he is saying.

CUT TO:

50

EXT CHARITY SHOP NIGHT

50

Joseph walks down the little precinct and stops outside the charity shop. He looks in the window. The place is locked up and empty. No Amanda. He puts his head against the window and stares longingly inside, like he's desperately wishing she was behind the counter.

CUT TO:

51 **EXT JOSEPH'S GARDEN NIGHT**

51

Joseph stumbles up his garden path he looks over at Bluey's grave he starts to walk to it then stops. He remembers the attack. He takes a deep breath!

JOSEPH
Come out you fuckers!

He starts to swing punches.

JOSEPH (CONT'D)
Come out and face me you bastards! Face to face!

He drunkenly walks on toward the grave. Something catches his attention. There is something on the grave. He gets closer and sees there is a cuddly toy placed at the head of the mound. A little dog. Next to it is a flat piece of stone. On it scribbled in chalk are the words: BLUEY. We miss you. Love Joseph and Dom. Joseph is silent. He bends down and picks up the cuddly dog. He is totally disarmed by the pureness of the gesture.

CUT TO:

52 **INT JOSEPH'S BEDROOM MORNING**

52

Joseph is sitting on the edge of his bed with the pickaxe handle held to his forehead. He breathes deeply. He picks up the little dog from the side of his bed and studies it.

CUT TO:

53 **EXT CHARITY SHOP DAY**

53

Amanda is turning the keys in the door. Joseph walks hurriedly up to her.

JOSEPH
AMANDA

Amanda half turns to him. She sighs inside when she sees him but puts on a smile.

JOSEPH (CONT'D)
I haven't come to piss you off or anything-

He catches something on the side of her face.

JOSEPH (CONT'D)
What happened to you?

AMANDA
Oh, I fell over.

(CONTINUED)

Joseph sees that her eye is bruised.

JOSEPH

Right.

AMANDA

I forgot to put down the bath mat.

JOSEPH

Okay.

AMANDA

Were you going to say something?

JOSEPH

Aye. I was thinking about saying something.

AMANDA

What?

JOSEPH

It doesn't matter

AMANDA

What? You haven't come here to rage at me? Swear at me? Depress me? Question my beliefs? Make assumptions about my cosy life?

JOSEPH

No.

AMANDA

That's kind of you.

She smiles at him. She opens the door.

AMANDA (CONT'D)

Bye.

She goes in and closes the door on him. Still smiling through the bruises. Joseph watches her go into the back and then walks away.

CUT TO:

Amanda is in the back of the shop sobbing. She lifts up her head and catches her reflection in a mirror.

(CONTINUED)

She gathers herself and takes a swig of vodka from a little bottle in her bag. The bell goes on the shop door. She wipes her face with a tissue and begins the ritual of getting into character. She straightens herself up and walks out. The happy god-glowing girl she presents to the world. She takes a charity bag from a woman and begins to chat with her.

THE CAMERA STAYS IN THE BACK ROOM.

All we hear are voices.

WOMAN

Morning! Oh my goodness, what happened to you?

AMANDA

Oh, I had a little slip in the bath.

WOMAN

Oh, silly you. It looks sore.

AMANDA

It is. But it's fine. It actually looks worse than it is.

CUT TO:

EXT JACK'S HOUSE DAY

Joseph knocks on the door. A few moments later Marie answers. Her eyes are puffy and red.

MARIE

He's gone Joseph.

She shuts the door in his face.

CUT TO:

EXT JOSEPH'S GARDEN DAY

Joseph is banging the sledgehammer against the shed. It's now on the verge of collapse. Dominic approaches the fence.

DOMINIC

Joseph man!

Joseph doesn't look at him. Just keeps on banging.

DOMINIC (CONT'D)

Joseph my friend. He'll put the dog on 'ya!

Joseph: Whack! Whack! Whack! The shed falls down and hits the floor. Collapses like a stack of cards.

(CONTINUED)

56

CONTINUED:

56

Joseph pulls away the metal clearing the space. Bluey's old chair is still in there. Dominic watches him. Silent now.

CUT TO:

57

EXT JOSEPH'S GARDEN DUSK

57

Joseph is sitting out in the open in Bluey's old chair staring into space.

CUT TO:

58

INT AMANDA'S BATHROOM NIGHT

58

A shower starts running. Amanda is standing under it soaking her bruise. She lets the water run onto her face.

CUT TO:

59

INT AMANDA'S KITCHEN NIGHT

59

Amanda walks to the wine box and fills up a glass. She downs it in one then fill her glass again. She downs that and fills another. She turns and James is in the doorway. He shakes his head.

JAMES

I'm sorry Amanda.

He begins to cry.

JAMES (CONT'D)

I'm so sorry. I don't know what happened to me.

He sobs. She watches him.

JAMES (CONT'D)

I don't know what's wrong with me.

She walks over to him and puts her arms around him.

JAMES (CONT'D)

I'm ill Amanda. I don't know what to do.

AMANDA

It's okay. It's okay. I forgive you. We'll get through it.

JAMES

I don't deserve you. I keep praying to God, but he doesn't hear me. I can't handle it anymore.

(CONTINUED)

AMANDA

I think you need to see a doctor.

JAMES

I can't. They just dose me up again.

He breaks into sobs. He is desperate.

AMANDA

It's okay. I'm here for you.

She puts her arms around him.

JAMES

I'm going to keep praying. Just keep on praying. I know it's not the real me.

AMANDA

It's not the real you.

JAMES

You remember the real me don't you?

AMANDA

Of course I remember you. And I'm praying for you James. I'm praying for you.

JAMES

Are you praying for me?

We watch them embrace. Amanda rocks him like he's a baby.

JAMES (CONT'D)

I don't deserve you.

CUT TO:

60

INT BEDROOM NIGHT

60

James is asleep next to Amanda. She is wide awake staring at him with utter hatred.

CUT TO:

61

INT BUS MORNING

61

Amanda is on her way to work staring out of the window at the landscape of broken buildings and scarred lives.

CUT TO:

62

INT HOUSE MORNING

62

James is dressed in a suit showing a professional couple around a house.

JAMES

This is the third bedroom. It's a gallery bedroom.

WOMAN

Well, it's not technically a bedroom then is it?

JAMES

It's whatever you wish to use it for. The present family have it as a third bedroom.

WOMAN

Right. Well I wouldn't qualify this as a bedroom.

JAMES

Okay.

WOMAN

I'd change the spec if I were you.

JAMES

Right.

There is an awkward moment. James stares at them.

JAMES (CONT'D)

Would you like to see the rest of the house?

WOMAN

We might as well now we're here.

The couple have one last lazy scout around the room and exit. James takes a moment to watch them leave.

JAMES

Northern Cunts.

He exits the room.

CUT TO:

63

INT HOUSE MORNING

63

James is showing the couple out of the house.

(CONTINUED)

JAMES

Thanks very much. If you have any more enquiries please call me and I'll answer any questions you have. Thank you.

The couple leave. James shuts the door on them. No sooner is the door shut than he turns to the wall and starts head-butting it.

CUT TO:

INT CHARITY SHOP DAY

The bell on the door rings. Amanda enters from out back to see Joseph standing there. There is a moment of uncertainty between them until Joseph speaks.

JOSEPH

Hey. My pal died yesterday.

AMANDA

I'm sorry.

JOSEPH

Yep. I miss the cunt.

AMANDA

Well, I'm sure he misses you.

JOSEPH

Who hit 'ya?

AMANDA

I had a fall.

Joseph smiles.

JOSEPH

I've got no threads to wear for the goodbye. I was thinking is there something here I could wear. A bit of unwanted quality?

AMANDA

I don't know about quality. There are a couple of suits you could give a go.

CUT TO:

65

INT CHARITY SHOP DAY

65

Amanda is sitting in the middle of the shop in anticipation. Moments later Joseph walks out in a blue suit, white shirt and tie, which is hanging loosely from his neck. As he steps into the light we see that he actually looks very handsome, something that doesn't escape Amanda's attention.

JOSEPH
What do you reckon?

AMANDA
I think it looks very smart.

JOSEPH
The sleeves are a little bit short, but fuck it. Have you got a mirror?

AMANDA
Yep. Over at that wall.

Joseph walks over to the mirror and Amanda watches him. As he looks at himself she picks off a tie from a little rack. She goes over to him.

AMANDA (CONT'D)
This will finish it off nicely.

She goes to put the tie around his neck and he pulls back like a dog. She flinches.

AMANDA (CONT'D)
Sorry.

Joseph looks at the tie in her hands. for Amanda it's like gaining the trust of an animal. Joseph senses her fear.

JOSEPH
Sorry.

He bows his head down and invites her to put the tie on. She steps forward and gently puts it around his neck. When she finishes she smiles.

AMANDA
There, have a look at that.

JOSEPH
Yep. Still a handsome bastard!

AMANDA
You are.

She brushes his shoulders down with her hand. They look at each other. A moment between them. Hesitation.

(CONTINUED)

A moment of understanding. An unspoken understanding of each other's pain. The bell in the shop rings and breaks the moment. James enters. Amanda reacts quickly by taking a couple of quick, guilty paces back.

JAMES

Hey 'Manda.

AMANDA

Hey!

JAMES

How's your day?

AMANDA

Good. This is Joseph. His friend has just died so I'm helping him get a suit for the funeral.

JAMES

Oh, I am sorry to hear that.

JOSEPH

Aye.

AMANDA

When is the funeral Joseph?

JOSEPH

Wednesday, I think.

JAMES

Well, you'd better be sure! You don't want to turn up on the wrong day!

James laughs at his joke.

JOSEPH

Yep. Well thanks Amanda. This'll be fine for me.

AMANDA

Great.

JOSEPH

Well I'll just go and put my other clothes back on.

AMANDA

Yeah.

Joseph exits to the back of the shop. James watches after him. When Joseph is out of view James points at Amanda in an accusing way.

(CONTINUED)

AMANDA (CONT'D)

What?

JAMES

I saw you.

AMANDA

Saw me what?

He makes a slashing motion across his neck. He is furious but doesn't make a sound for fear of Joseph hearing.

AMANDA (CONT'D)

What does that mean?

JAMES

I'll talk to you later. You fucking slag.

AMANDA

I haven't done-

He points to the back of the shop and shakes his head in disbelief.

AMANDA (CONT'D)

James, it's nothing like that!

James exits the shop, leaving Amanda looking very worried.

CUT TO:

66 **INT BACK OF CHARITY SHOP DAY**

66

Joseph is taking off his suit. He stops and listens to the murmurs of conversation coming through the wall. He hears the bell go and then the door slam. His expression is blank.

CUT TO:

67 **INT CHARITY SHOP DAY**

67

Joseph enters from the back room. Amanda is sitting on the stool with her head in her hands. Joseph tentatively approaches her.

JOSEPH

Is everything okay Amanda?

Amanda doesn't move.

AMANDA

Could you leave please?

Joseph studies her for a second. He puts down the suit and leaves.

(CONTINUED)

67

CONTINUED:

67

When he is gone Amanda gets off her stool and locks the door behind him. She then walks behind the counter and spots the picture of Jesus. She looks at it for a second, a frustration brewing up inside her. She then screams at it.

AMANDA (CONT'D)

What are you fucking looking at?

She rips it down from the wall and throws it across the room. She then starts to cry.

CUT TO:

68

INT TELEPHONE BOX NIGHT

68

Amanda is making a telephone call. We hear it ring before going to answer phone. It's Amanda's voice:

AMANDA'S VOICE

Hello. I'm sorry neither I, nor James, can come to the phone right now. Please leave a message and we'll get back to you.

Amanda puts the phone down.

CUT TO:

69

INT PUB NIGHT

69

Amanda sits alone knocking back drinks. She's getting steadily hammered.

CUT TO:

70

INT TELEPHONE BOX NIGHT

70

Amanda tries again but gets the answer phone.

CUT TO:

71

INT PUB NIGHT

71

Amanda is sitting in another pub with a glass of wine. She's looking even worse.

CUT TO:

72

INT TELEPHONE BOX NIGHT

72

Amanda is on the phone again. The same phone message. In the next sequence we see the phone box inter-cut with Amanda knocking back drinks. It all becomes quite furious until:

(CONTINUED)

JAMES

Hello?

Amanda is silent.

JAMES (CONT'D)

Hello?

AMANDA

Please don't hurt me anymore.

JAMES

Nita? Where are you love?

AMANDA

I don't want to be hurt
anymore-

JAMES

Are you drunk? Where are you
love? Amanda, I've been looking
for you all night! Please tell
me where you are baby. I'll
come and fetch you.

AMANDA

I can't be hurt anymore-

JAMES

Don't be silly sweetheart.

Amanda pulls the receiver away from her ear and slumps to the floor of the phone box pissed. Life goes on around her. The sounds of Friday night. A group of pissed-up youths open the phone box and laugh at her. They pick up her handbag and open it. A girl amongst the group picks up the dangling telephone and listens in. She hears James' voice on the end.

GIRL

Sh! There's someone on the
line!

JAMES

Hello? Who's that? Are you with
my wife?

GIRL

Has your wife got short black hair?

JAMES

Yes. Who is this?

GIRL

Is this her on the floor?

CUT TO:

73

EXT STREET NIGHT

73

A car pulls up outside the telephone box. The camera stays in wide shot. The youths are holding up Amanda protecting her. James gets out of the car and heads over to them. He puts his arm around Amanda and leads her to the car. One of the kids runs over and gives him back the handbag.

CUT TO:

74

INT AMANDA'S HOUSE NIGHT

74

James leads her through the front door. He props her up against the wall and slams the door shut. He stands face to face with her and stares. She's a drunken mess. Mascara snakes weaving down her cheeks.

JAMES

Look at the fucking state of you, you old slag.

She laughs at him.

JAMES (CONT'D)

What's so funny? Have you been out there selling your fanny?

She laughs again. Then looks at him serious.

AMANDA

Yeah.

JAMES

What?

AMANDA

I've been selling my fanny.

She laughs. He stares at her.

JAMES

You dirty slag.

AMANDA

I'm a dirty slag! I'm a dirty filthy slag! A dirty filthy whore-slag-bag!

Amanda looks him right in the eyes.

AMANDA (CONT'D)

Because I need men! I need all the men I can fuck because you're a useless bastard. And I can't stand the sight of you
(MORE)

(CONTINUED)

AMANDA (CONT'D)
 anymore! You're a little
 fucking coward who pretends to
 believe in god! Who pretends
 he's ill in the head. Well I
 don't think you are! I think
 you're just an evil little boy
 with an evil little cock!

He raises his hand to hit her. She doesn't flinch.

AMANDA (CONT'D)
 Go-on! Go-on little boy! Right
 on the chin! Go-on! Hit me
 right there. Bruise me up some
 more. Bruise my whole fucking
 head.

She grabs his hand and tries to make him punch her.

AMANDA (CONT'D)
 Come-on!

He begins to cry. She has never stood up to him before.

AMANDA (CONT'D)
 Do you want to smell my fanny
 eh? You usually do! Come -on!
 Get your head down there and
 smell my fanny!

She grabs his head and tries to push it down. He surrenders
 through the tears and falls to the floor, sobbing.

AMANDA (CONT'D)
 I fucking hate you!

Amanda runs up the stairs leaving James in a helpless mess.

CUT TO:

Amanda sits on the edge of the bed with her head in her hands
 listening to his sobs. We fade to black. When we fade back up
 Amanda has fallen asleep on top of the bed. She jumps awake
 like she's been shaken out of her sleep. A hangover has
 kicked in. She holds her aching head then suddenly remembers
 James.

Regret kicks in. She gets up and goes to walk out of the
 bedroom. She is no sooner out frame than she comes flying
 back in from a punch to face. James rages into the room from
 out of the darkness. She puts her hand up to defend herself
 but he pulls out a kitchen knife and holds it to her throat.
 He forces her to the floor, pulls down her knickers and
 begins to rape her. She is barely conscious.

(CONTINUED)

JAMES

Little cock? You want some evil little cock? Eh? I'm gonna slice your fucking tits off and stick them on the fucking wall! You 'aint leaving this house again. I can't trust you around people. You're too naughty. You cant keep away from the men can you? I gave you a chance and you fucked it up Amanda. What if I slit your fucking throat?

The camera is framed on Amanda's face. We see her fighting consciousness. She's awake enough to know what is happening. James hand comes into frame clutching the knife. He takes it away from her neck and uses it to prop himself up. Amanda moves up and down like a rag doll. Darkness.

CUT TO:

76

EXT AMANDAS HOUSE DAWN

76

Amanda sneaks out of the house and quietly locks the door behind her. She walks down the driveway taking an occasional look over her shoulder. All she has is a handbag.

CUT TO:

77

EXT JACK'S HOUSE DAY

77

Dawn is breaking over the estate. Amanda's hand knocks on a front door. Jack's daughter Marie opens it in her dressing gown. We see her reaction to Amanda's face. It's one of shock. She's very badly bruised with a swollen eye. She's almost unrecognisable.

MARIE

Can I help you love?

AMANDA

Yes. I'm looking for Joseph.

MARIE

Joseph?

AMANDA

Yeah. I came here with him to pray for your father.

MARIE

Come In.

CUT TO:

78

INT MARIE'S KITCHEN DAY

78

Joseph is sitting opposite Amanda staring at her bruises.

JOSEPH
You've got to get yourself to
the hospital girl.

Silence.

AMANDA
No, I can't.

JOSEPH
Where is he now?

AMANDA
I've left him.

JOSEPH
He can't get away with it. I
think you should get some help.
There's these shelters-

AMANDA
For battered women?

JOSEPH
JOSEPH (CONT'D)
I think you should get some help.
There's these shelters for women
like you, like. These battered
women.

Silence.

JOSEPH (CONT'D)
There's rights you have I think.

AMANDA
I don't want to him again.

JOSEPH
Right. Where's your family? Can
you not go to them-

AMANDA
They won't believe me. They think
he's perfect.

JOSEPH
Well there's quite a bit of
evidence to see on your face
there to suggest otherwise.

(CONTINUED)

AMANDA

I don't have anybody.

Joseph looks at her face. It's a wreck. We see him consider for a moment.

CUT TO:

INT HALLWAY DAY

Joseph comes out of the door and steps into the hallway. Marie has been standing outside listening.

JOSEPH

She's coming back with me. I've tried to talk her into contacting these battered wives people, you know? I mean, fuck. Look at her. Marie? What the fuck can I do?

Marie motions to the kitchen.

MARIE

Does it bring back memories Joseph?

She walks away from him and leaves him alone in the hallway.

CUT TO:

EXT ESTATE DAY

Joseph is walking with Amanda through the estate. They look like a very odd couple. Dominic rides up to them on his bike.

DOMINIC

Joseph!

Joseph continues walking. The whole scene is shot on the move.

JOSEPH

Dominic my buddy!

DOMINIC

Where have you been man?

JOSEPH

Around, son.

DOMINIC

Who's your pal?

JOSEPH

This is my friend Amanda.

(CONTINUED)

Dominic sees her bruises.

DOMINIC

Whoa! What happened to you,
girl?

JOSEPH

She fell off a bus.

DOMINIC

From the top?

JOSEPH

Aye, from the top.

DOMINIC

Well that's bad luck! I hope
you sue the bastards!

JOSEPH

She will.

DOMINIC

See you later fella!

Dominic whizzes off on his bike. Joseph watches him go. He gives a little smile to Amanda.

CUT TO:

INT JOSEPH'S HOUSE DAY

The front door opens up and the light spills into the hallway. Joseph and Amanda are silhouetted against the light. Joseph walks in. Amanda follows. At this point in the film we have only seen the bedroom and the kitchen. The surprise is that Joseph's house is incredibly tidy, if modest and worn. He leads Amanda into the living room.

Inside there is a tiny two-seater sofa and an armchair. There is a coffee table in the middle and the TV rests on a milk crate that has a little table cloth thrown over it. In a cabinet there are books and VHS videos neatly placed. Amanda walks over to the pictures on the shelf. There is one of a large woman smiling Joseph is hugging her, they look like they're at a wedding and are smiling.

JOSEPH

Look, I know this place isn't
much, but you're welcome to
stay here for a few days to get
yourself on the mend.

AMANDA

Thank you.

(CONTINUED)

JOSEPH

You want to sit down somewhere?
Can I get you somethin'?

AMANDA

Have you got any aspirin?

JOSEPH

I have yeah, I think. I've got
something stronger if you want
it. Might make you a bit
sleepy.

AMANDA

Just aspirin, thanks.

JOSEPH

Right-o.

Joseph leaves the room. Amanda continues to look at the
picture.

CUT TO:

82

INT CHINESE NIGHT

82

Joseph is collecting a take away.

CUT TO:

83

INT JOSEPH'S FLAT NIGHT

83

Amanda and Joseph are eating the take-away. They sit with it
on their knees. Amanda is just picking. Throughout this scene
we can hear a dog barking in the background and the sound of
youths pissing about and shouting.

JOSEPH

You know, tomorrow, after
you've slept a bit. It might
not be a bad idea to maybe's go
back home. Sort things out a
bit. I mean, you're pretty
fucking derelict. You've no
clothes or nothing.

AMANDA

Okay.

JOSEPH

I mean. I know you've taken
some shite, but, It's not great
to run away. Far be it from me
to be the big philosopher, I'm
no fuckin' textbook example of
(MORE)

(CONTINUED)

JOSEPH (CONT'D)
a man who can sort his shite
out, but I think, you're a
young gal-

AMANDA
Is that your wife?

She looks at the picture.

JOSEPH
Aye.

AMANDA
She's got a lovely face.

JOSEPH
Aye, she did have. She was a
good woman.

AMANDA
She's dead is she?

JOSEPH
Yup. Five years ago.

AMANDA
How did she die, if it's okay
to ask? I'm sorry, I'm prying-

JOSEPH
No, she died... she let life...
well, it got her down. Life
just fucking rinsed her out,
you know?

AMANDA
But what did she die of?

JOSEPH
A heart attack. She wasn't in a
great way, she had diabetes.
She was a big lassie. Didn't
look after herself right. Liked her
cream cakes and that. Shite that
was bad for her. Pressures, just
gave in. She had no legs at the end.
Fucking
blind. Like, you know? Just a
carcass. Like watching a whale
die on the beach.

AMANDA
That sounds tragic.

JOSEPH
The Tyrannosaur.

AMANDA

What?

JOSEPH

Nothing.

The barking from the dog is getting louder.

JOSEPH (CONT'D)

Is that barking driving you mad?

AMANDA

I can't really hear it.

JOSEPH

It's upsetting me.

AMANDA

Ignore it. Pretend it's not happening.

They sit in silence and pick at the food. The barking continues and Joseph leaps up, nearly sending the table flying. He heads to the front door, but at the last moment stops himself. Amanda is standing in the doorway.

AMANDA (CONT'D)

What are you doing?

JOSEPH

Nothing.

CUT TO:

84

INT LIVING ROOM NIGHT

84

Amanda is lying wide-awake on the sofa.

CUT TO:

85

INT JOSEPH'S BEDROOM NIGHT

85

Joseph is lying awake on his bed holding the cuddly dog. He gets up and paces the room.

CUT TO:

86

INT LIVING ROOM NIGHT

86

Amanda can hear his footsteps pacing around.

CUT TO:

87 **INT JOSEPH'S BEDROOM MORNING.**

87

Joseph awakes on top of the bed. He gets up and heads to the bathroom. He opens the door to see Amanda sitting on the toilet. He closes the door rapidly, embarrassed.

CUT TO:

88 **EXT JOSEPH'S GARDEN MORNING**

88

Joseph is sitting in the armchair where the shed used to be watching the light shred across the dawn sky. Amanda walks up behind him. Her bruises have gone down a little bit.

AMANDA
Morning.

Joseph doesn't look at her.

JOSEPH
You can't stay here.

AMANDA
Okay.

JOSEPH
I can't fucking cope with somebody in my house, you know. You're bringing your shite to my door, and I'm no good Samaritan.

AMANDA
Right.

JOSEPH
It's not personal. I'm just like, turnin' over a new leaf and you're fucking it up. You want some help to get your gear, I'll help you. If you're old man's beatin' the head off've you, then you go to the police or go back to your family or your fuckin' church buddies. You've no business with me.

AMANDA
I understand.

JOSEPH
I'll take you home and help you get some gear. I'll do that for 'ye. But after that It's done.

(MORE)

(CONTINUED)

88

CONTINUED:

88

JOSEPH (CONT'D)

I just can't cope with someone else's shite.

AMANDA

Yes.

Joseph gets up and heads back into the house leaving Amanda in the garden alone.

CUT TO:

89

EXT AMANDA'S HOUSE DAY

89

Joseph and Amanda walk up the street towards her house. Joseph is taking in the houses and gardens. As they turn the corner Amanda spots James's car in the drive. She begins to visibly shake. They get closer to the house until they are standing outside it. Her breathing becomes shallower as she begins to panic.

CUT TO:

90

INT AMANDA'S HOUSE DAY

90

We see a POV from inside the house as if Joseph and Amanda are being observed.

CUT TO:

91

EXT AMANDA'S HOUSE DAY

91

They stop at the end of the driveway.

JOSEPH

Are you okay?

She visibly isn't.

JOSEPH (CONT'D)

It's okay. I promise I'll help you.

He puts his arm around her and she whimpers and begins to break down.

AMANDA

I'm not ready! I'm not ready!

Joseph is aware that this is a quiet neighbourhood and tries to console her.

JOSEPH

Sh! Hey! Calm down, it's okay. We'll come back, we'll come back another time.

(CONTINUED)

AMANDA

I'm sorry, I'm sorry.

JOSEPH

No, it's fine, it's okay.

Joseph puts his arm around her and leads her away. We observe them head off down the street from inside the house.

CUT TO:

INT CAFE DAY

Joseph and Amanda are sitting in a cafe. Tommy approaches the window clutching a bin bag and knocks loudly on it. They look round. Tommy winks at Amanda. Joseph gets up and goes outside to meet him. The camera stays inside the cafe. Amanda watches them. Joseph and Tommy share an exchange. We don't hear the dialogue.

TOMMY

Hey brother!

JOSEPH

How did you get on?

TOMMY

I think I did okay captain.

Tommy hands Joseph the bin liner.

JOSEPH

How much do I owe you bro?

Tommy gestures.

TOMMY

No way man. It's on me! I fucking help my buddy. Right? Help the lady.

JOSEPH

Thanks Tommy.

TOMMY

Will I see you tomorrow at the funeral?

JOSEPH

You will aye.

TOMMY

Okay man.

Joseph goes to walk away but turns back.

(CONTINUED)

JOSEPH

There's no funny shite in here is there Tommy?

TOMMY

Like what man? Jaysus Joseph, I stuck to the brief.

JOSEPH

Okay man.

Joseph heads into the cafe. Tommy has one last wave at Amanda. She waves back. Tommy skips off out of shot.

CUT TO:

INT JOSEPH'S LIVING ROOM DAY

Joseph empties out a bin liner onto the table.

JOSEPH

There's a pair of jeans there. A dress, tee shirts-

AMANDA

Thank you.

JOSEPH

A couple of fucking, like, hair bangles, I don't know what you call them. Jewellery for the hair-

AMANDA

I really appreciate it. I could've actually brought them. I do have some money-

JOSEPH

What's this?

Joseph pulls out a baby doll nightie and some kinky knickers.

JOSEPH (CONT'D)

For fuck's sake Tommy.

He looks embarrassed. Amanda smiles.

AMANDA

It's okay.

JOSEPH

I told him not to act the goat. He can't help himself.

AMANDA

It's fine. Honestly.

(CONTINUED)

Joseph smiles. Then a realization hits him.

JOSEPH

I have to go bury my
friend tomorrow.

CUT TO:

EXT CEMETERY DAY

Joseph is wearing the suit he got from the charity shop. Amanda is standing next to him on the side of a hill. They look down at Jack's funeral which is going on some fifty feet away. As Jack is being lowered into the ground, Marie looks over and spots them on the hill.

A slight jump forward in time and Marie is walking up the hill towards them.

JOSEPH

Alright, Marie?

MARIE

What are you doing sitting way
over here?

JOSEPH

I thought I'd just stay out of
the way.

MARIE

It's a pity you couldn't have
done that a few years ago.

Joseph looks past her. Marie studies him.

MARIE (CONT'D)

It's not your fault Joseph. Dad
had a mind of his own you know?
You just didn't fucking help
matters did you?

The guilt weighs heavily on Joseph's face.

MARIE (CONT'D)

Will you come for a drink with
me?

JOSEPH

No-

MARIE

Yes you fucking will!

JOSEPH

Okay.

They follow Marie down the hill. As they walk away we hear a man's voice begin to sing 'The Fields of Athenry'

CUT TO:

INT PUB DAY

It continues until we cut to Jack's wake, which is taking place in his local pub. A photo of Jack is framed at a mini altar next to the place he used to sit. It has a Celtic scarf wrapped around it. Joseph walks across the bar with drinks on a tray. He places the tray down on a table and begins to hand the drinks out to Marie and Amanda and a few other mourners. He takes a Guinness and puts it in front of Tommy, who we discover is singing the song. Joseph takes the last pint off the tray and places it in front of Jack's photo. He sits next to Amanda. Everyone is silently listening to Tommy. We capture their still faces as they soak up the song. Marie begins to cry. Joseph looks at her. He feels like throwing his arms around her, but stops himself. Too much hurt, guilt. He looks at Amanda. She has been studying him. Tommy finishes up the song. There is a moments silence. Tommy takes a sip from his pint and places it back down. He licks his lips and slaps his hands together.

TOMMY

Okay Jack! Will we give you a send-off or what?

CUT TO:

INT PUB NIGHT

The mood changes in an instant. Music is kicking out of the speakers. The place is much livelier. Marie is pissed up dancing with some close aunts and cousins. Tommy is lurking on the edges giving it his best moves. He spins over to where Joseph and Amanda are sitting. He motions for Amanda to get up.

TOMMY

Joseph, do you mind if I dance with your lady friend here?

JOSEPH

It's not up to me Tommy.

TOMMY

Will you partake in a plutonic waltz with my good lookin' self Amanda?

(CONTINUED)

Amanda smiles at him. There's something hopeless and harmless about his presence.

AMANDA

Okay.

She gets up and heads to the dance floor. They dance together, Tommy being very respectful. He twirls her around gently and she laughs. Joseph watches them. The frame rate slows down slightly. He begins to smile as he watches her twirl. His expression gently turns to one of sadness. He's in a room full of people but feels totally alone. He looks at Jack's photo, then back at Amanda. He wants some much to grab her and twirl her like a princess but his body is locked in cement. He gets up and goes over to them, interrupting the dance. He motions for Amanda to follow him outside. Nothing aggressive in his actions.

JOSEPH

Can I talk to you outside?

She nods to him. She then turns to Tommy who excuses her from the dance with a curtsy. They head outside.

CUT TO:

EXT PUB NIGHT

Joseph and Amanda exit the pub.

AMANDA

Is everything okay?

JOSEPH

I think you should ring home.

AMANDA

What?

JOSEPH

You should ring home, at least do that. You should just ring some family or something. I don't know the craic, but I think you should. It's not right just disappearing. I know that you've been through some difficult shite, but somebody should know where you are at least.

AMANDA

Nobody cares where I am.

(CONTINUED)

JOSEPH

But, you've got your mummy or something. I mean, what's your fucking name? Like this is insane. I don't even know your full name.

AMANDA

I don't know yours.

JOSEPH

Well my last name's Patrick.

AMANDA

Pleased to meet you Mr. Patrick.

JOSEPH

Are you for real?

Amanda laughs. There's something manic in her reactions.

CUT TO:

EXT PARK NIGHT

Amanda is momentarily distracted by something.

AMANDA

Look! Swings!

She's spotted a little play area with swings at the side of the pub. She runs over to them like a child. Joseph follows. Amanda jumps on a swing.

JOSEPH

You're going to break you're neck.

AMANDA

I don't care. I love it! Come-on! Swing with me!

JOSEPH

Ah, no. I haven't been on one of these things for years.

She comes to a stop.

AMANDA

I love coming here, watching the kids playing.

JOSEPH

I'm sorry what I said to 'ya about having kids. Things just
(MORE)

(CONTINUED)

JOSEPH (CONT'D)
jump out of my mouth without me
thinkin' about it too much.

AMANDA
It's fine, fuck-it! I forgive
you.

She waves her finger at him with mock majesty.

AMANDA (CONT'D)
You are forgiven!

Joseph studies her.

JOSEPH
I've never met anyone like you.
I think you're fucking madder
than me.

Amanda laughs.

JOSEPH (CONT'D)
What's the God stuff? Is that
really you? Do you believe in
that shite?

AMANDA
Sometimes.

JOSEPH
Sometimes? What is it?
Something you switch on and off
for the hell of it? When it
suits 'ya?

AMANDA
I used to fully believe, no
questions. Now I'm not sure
anymore. A couple of things did
happen to me that convinced me
for a while.

JOSEPH
Like what?

AMANDA
Well, I came home from a night
out with friends once. This is
when I was just getting into it
and praying a lot, and I went
to the loo, I was drunk, and
looked in the mirror and I
noticed that my hair was really
oily, like pouring with oil, so
I ran my fingers through it and
there were tiny little specks
of gold on my fingers, and I
(MORE)

(CONTINUED)

AMANDA (CONT'D)

started crying and I ran out of the club and ran home to James, well I got a taxi. Then when I was on the way I was looking at the gold, saying "please don't disappear!" Then I got home and ran into James and showed him and he saw the gold and we both cried.

JOSEPH

Right. I don't get it.

AMANDA

Well, I'd been anointed. In the Bible it says that when god has blessed you, you will be anointed with gold.

JOSEPH

Well, I'm not trying to shoot you down, but, I mean, you're dancing at the disco, it gets sweaty in there so weren't you just sweating your nut off?

AMANDA

Nope. It was oily, it was thicker than sweat-

JOSEPH

Okay-

AMANDA

No, okay, how do you explain the gold then?

JOSEPH

Oh, god, I mean, there's a bunch of girls on a hen-night dressing up like silly bastards wearing wigs and spraying silly shite about, covered in glitter and that, and you got some on your hair, brush past them-bingo!

AMANDA

No. It was coming out of my head! Actually out of my head-

JOSEPH

Nah-

AMANDA

It was! You didn't see it.

(CONTINUED)

JOSEPH

Where is it then? Where's the gold?

AMANDA

It disappeared.

JOSEPH

Oh fuck! Typical! The lord giveth and taketh away!

Amanda laughs. The conversation is actually light in tone and they are enjoying each other's company.

AMANDA

What about you then?

JOSEPH

What about me?

AMANDA

Why did you come to the shop when you were upset?

JOSEPH

Fuck knows. I think it had started raining.

AMANDA

Come-on! It must have been something. You must have an inkling of faith or be curious in some way.

JOSEPH

Nope.

AMANDA

What then?

JOSEPH

I couldn't make it home in time to cry.

AMANDA

Ah! That's shite! Shite! Did that sound Scottish?

JOSEPH

Welsh.

Amanda laughs.

AMANDA

You look very handsome in your suit.

(CONTINUED)

JOSEPH

Thank you.

She studies him. It looks for a moment like she's about to kiss him.

AMANDA

You look like Lee Marvin.

JOSEPH

Now you're taking the piss!

They laugh together. Joseph looks away slightly embarrassed.

CUT TO:

99

INT JOSEPH'S BEDROOM NIGHT

99

Joseph is on the bed wide-awake. The sound of a dog barking can be heard outside. He gets up and goes to the window and sees Dom's mum's boyfriend out in the back garden with a couple of mates drinking strong lager from cans and taunting the pit-bull. They have Dominic's cuddly toy and are teasing the dog with it. The dog grabs hold of it and rips it to shreds. The lads laugh.

He goes back and sits on the bed. He picks up his pick-axe handle and studies it for a second like earlier in the film.

CUT TO:

100

INT LIVING ROOM NIGHT

100

Amanda is asleep on the couch.

THE CAMERA STAYS ON HER FACE

We hear the living room door open and somebody walk into the room. The figure stands over Amanda for a few moments. She suddenly senses a presence and snaps out of her sleep with a scared start. Joseph is standing over her. Amanda is shaking.

JOSEPH

Hey. Alright? I'm sorry, I didn't want to scare you. I thought I should wake you up. It's nearly eleven o'clock.

He goes over to the curtains and opens them. Daylight spills in causing Amanda to lift her hands to her eyes.

JOSEPH (CONT'D)

I've been awake for hours. I just daren't come through and get a brew. Do you want one?

(CONTINUED)

AMANDA

Yes please.

She sits up and holds her head in her hands.

JOSEPH

How's the head?

AMANDA

Not too great. I'll survive.

JOSEPH

I was thinkin' we should do something about your situation today. You know, and I mean this is okay you being here, you can stay for as long as you need but you've got to face up to your shite. Like if you want to go back to your man or you want a divorce or half the fuckin' car, you know? It needs to be sorted doesn't it? I mean, I've never done it myself-

AMANDA

Yeah. I'm planning on seeing my solicitor today.

JOSEPH

Great. I'll get a brew on!

Joseph goes into the kitchen. Seconds later he walks out.

CUT TO:

101

INT JOSEPH'S KITCHEN DAY

101

Joseph walks into the kitchen and sees Dominic through the window sobbing in the garden. He's walking around cleaning up the remains of his stuffed toy, which has been ripped to pieces. His mother is with him.

MOTHER

Don't cry Dominic. We'll get you a new one, okay son?

Joseph studies him for a moment then swiftly turns and walks away, unable to cope.

CUT TO:

102

INT JOSEPH'S KITCHEN DAY

102

Milk is being poured into two cups.

(CONTINUED)

AMANDA

Why Tyrannosaurus?

Amanda steps into the kitchen.

JOSEPH

What?

AMANDA

You said something about your wife, like the Tyrannosaurus or something.

He hands Amanda the cup of tea.

JOSEPH

Oh, it's just a joke. I used to call her the Tyrannosaurus. It's cruel, like, but did you ever see the Jurassic Park movie? When the dinosaur comes along, the big one, and as it's creeping up you can hear it's feet thumpin' and the kids drinks are like shaking. There's ripples in the water, like it's approaching? Well my wife was a big lady and when she could walk around, she'd go to bed and I'd hear her stomping around, thudding around, and I swear to fuck If I had a cup of tea on the sideboard there'd be ripples in it like the Tyrannosaurus was coming to get me. I just used to find it funny. What a cunt.

AMANDA

Did you love her?

JOSEPH

Yeah. And I fucking hated her. She had this big heart, she'd forgive anything. She had this fucking naïve faith in life, in people. So full of forgiveness, and love. Simple lady. And I stomped the love out of her. And I'm not proud of that. I thought she was dumb. And she wasn't. She was beautiful. When she had her first leg removed, it was all fucked, ulcerated-up, someone asked her "what did they do with your leg?" and she
(MORE)

(CONTINUED)

JOSEPH (CONT'D)

says, "I'm not sure. Burned it I suppose." And they goes "Oh" like all sad and that. And she goes "ah fuck it. At least someone had a warm." Like, what the fuck? Incredible.

AMANDA

Do you wish she was still here now?

JOSEPH

No. I'd of still treated her like a dog.

AMANDA

Why?

JOSEPH

Because I'm not a very nice human.

AMANDA

Well, I don't agree. I think you are a good person.

JOSEPH

You know nothing, girl.

AMANDA

I feel safe with you.

JOSEPH

No. Nobody's safe with me.

She does a very unexpected thing. She walks over to him and puts her hand on his cheek. She then kisses him gently on the lips. They embrace in a hug. Amanda closes her eyes and surrenders to the embrace.

WE CUT TO

Joseph, who's expression is one of concern.

CUT TO:

INT BUS DAY

Joseph is taking the bus to Manners Estate.

CUT TO:

INT SUPERMARKET DAY

Amanda is shopping picking up plants and other things she

(CONTINUED)

104

CONTINUED:

104

could use to dress up Joseph's home.

CUT TO:

105

EXT MANNERS ESTATE DAY

105

Joseph is striding through manners estate.

CUT TO:

106

EXT AMANDA'S HOUSE DAY

106

Joseph walks up the drive of the house. The red sports car is still sitting in the driveway. We see a shot from behind the curtain again as he approaches the door. He walks up and knocks. No answer. He then looks through the window but cannot see anything.

CUT TO:

107

INT RETAIL STORE DAY

107

Amanda picks up a shirt for Joseph. An assistant is helping her.

AMANDA

Yeah. I think that's his size.
Yeah. He'll look very handsome
in that.

CUT TO:

108

EXT AMANDA'S HOUSE DAY

108

Joseph goes back to the door and knocks on it loudly. We cut to inside the house as Joseph takes a look inside the letter box.

JOSEPH

Hello?

Joseph takes a quick scan of the neighbourhood then pulls out a set of keys. He puts them in the lock then enters the house.

CUT TO:

109

INT AMANDA'S HOUSE DAY

109

Joseph pushes the door open. A small pile of letters are scattered on the floor. He steps into the hallway and immediately discovers a putrid smell. There is a slight buzzing sound playing out over the whole scene.

JOSEPH

Phew, fuck! Hello?

(CONTINUED)

We observe Joseph from a crack in the door. It's as if there is somebody waiting for the right moment to jump out and attack him. He stops and looks at a wedding photo framed on the wall.

He opens the living room door slowly. The room is empty. He turns to head up the stairs. We hear the faint sound of buzzing throughout the scene getting gradually louder as he nears the bedroom. Joseph opens the bedroom door to reveal

JOSEPH (CONT'D)

Oh, god. Oh, god.

Joseph starts to gag. He puts his sleeve to his mouth to stop himself from throwing up. We finally see what is before him. On the floor face-down is James' decomposing body. There is a giant pool of congealed blood on the carpet. There are stab wounds all over his back and a clumsy attempt has been made to slit his throat. There are flies laying eggs and buzzing around his flesh.

Joseph turns and scrambles out of the house. His feet fail him as he scrambles down the stairs.

CUT TO:

110

EXT AMANDA'S HOUSE DAY

110

Joseph makes it out to the lawn and gags, but nothing comes out. He falls to his knees on the lawn then realizes he's exposed. He picks himself up and walks off hurriedly down the road.

CUT TO:

111

INT JOSEPH'S HOUSE DAY

111

Joseph is sitting in silence in the living room. He hears the door go and Amanda enters with a few bags full of stuff.

AMANDA

Hey there! How are you? Look what I've got for the place. Some flowers just to make the place a bit brighter.

Joseph just looks at her.

AMANDA (CONT'D)

And... I hope you don't mind but I got you a brand new shirt that I thought you'd look handsome in! Just as a thank-you for looking after me.

Joseph is silent.

(CONTINUED)

AMANDA (CONT'D)

Are you okay? I can change it if you don't like it. Is this too much? I'm sorry. I didn't mean to force this on you. I just wanted to say thanks-

JOSEPH

You're fucked.

AMANDA

Sorry?

JOSEPH

I went to your house today, to try and have a word with your fella, sort some of this shit out.

AMANDA

Was he there? What did he tell you? A load of lies I expect. Did he lay on the charm-

JOSEPH

Oh, girl. What have you done?

AMANDA

What?

Joseph just looks at her. She knows he knows. Amanda begins to reel. Tears well up in her eyes.

AMANDA (CONT'D)

What's wrong?

JOSEPH

He's got about fifty stab wounds in his back darlin'.

She begins to crumble her denial is like that of a kid who's been caught by their parents doing something they shouldn't. She looks at Joseph's still expression.

AMANDA

What are you looking at? What do you know? Who the fuck do you think you are to judge me! You fucking pig! You know nothing about me! Nothing about what that bastard did to me! You fucking Pig!

JOSEPH

I'm not judging love.

(CONTINUED)

In her hysteria she reaches for an ornament on Joseph's shelf and smashes it. She then attempts to slice her wrists in front of him. Joseph leaps across the room and grabs her hands. They fall to the floor in a heap. Joseph manages to hold her tightly and cup her head gently against his chest. She is screaming and sobbing uncontrollably. He calms her down as best he can.

AMANDA

I don't know what I am anymore!
What am I?

She pleads to Joseph.

AMANDA (CONT'D)

What am I?

Amanda continues to sobb.

AMANDA (CONT'D)

He raped me. He put things inside me. Oh god, he put things inside me. Oh, please. He put glass inside me. I wanted babies. all I wanted was babies., and to be a mummy. I don't know what I am! Oh, god help me. Oh please heavenly father help me. What have I done?

WE SLOWLY TRACK

In on Joseph as he watches her crumble before him. It's like watching the slow death of an animal. He looks away a couple of times. He wants so much to reach out and help her but cannot articulate his feelings. Fade to black.

CUT TO:

112

THE FOLLOWING SEQUENCE IS PLAYED OUT OVER JOSEPH'S VO

112

JOSEPH (V.O.)

Dear Amanda.

CUT TO:

113

INT JOSEPH'S BEDROOM DAY

113

Joseph opens the curtains in his bedroom. He looks out onto the dawn sky that brings another day and chapter to his life.

JOSEPH (V.O.)

It's taken me a while to put
this together. I'm not so great
(MORE)

(CONTINUED)

113

CONTINUED:

113

JOSEPH (V.O.) (CONT'D)
 at writing letters, but I
 wanted to get in touch with
 you, to see how you were. It's
 been over a year since I last
 wrote to you.

CUT TO:

114

INT JOSEPH'S BATHROOM DAY

114

Joseph is shaving in the mirror (refer to footage of Martin).

CUT TO:

115

INT JOSEPH'S BEDROOM MORNING

115

Joseph is putting on his suit. He does up his tie and brushes himself down.

CUT TO:

116

INT JOSEPH'S KITCHEN DAY

116

Joseph is making a cup of tea and buttering a large slice of white bread.

JOSEPH (V.O.)
 Life's been mad for me in the
 past twelve months. I've been
 awful sick for a number of
 reasons. I don't know if it got
 in the papers to you, but my
 little buddy Dominic got
 attacked by that dog. That
 fucking scumbag cunt of a fella
 who was seeing to his mother
 got the doggy wound-up so much
 that it just turned on the
 nearest thing and attacked. It
 happened to be my buddy's face.

CUT TO:

117

INT DOM'S HOUSE DAY

117

The boyfriend and his buddies are teasing the dog and getting it to rag toys. They are all fucking sky-high on drugs. The boyfriend grabs Dominic and shakes his arm in front of the dog's face. The dog attacks and continues to throw Dominic around like a rag doll.

The lads jump in to try and pull the dog off him. The screaming is horrific.

JOSEPH (V.O.)
 He had to have about sixty-
 eight stitches on his face and
 (MORE)

(CONTINUED)

117

CONTINUED:

117

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

more on his arm. The fucking thing nearly got chewed off. The pictures were in the paper of his little face all chewed up. I've sent you one if you didn't see it. It made me upset.

CUT TO:

118

EXT STEET DAY

118

Dominic is riding his bike around in circles seemingly on his own. Joseph studies him from the window. We move in closer to Dominic to discover that the right part of his face is disfigured from plastic surgery. He smiles through his deformity as he attempts to impress with his BMX skills. We cut to his mother who is sitting on the kerb watching him. She laughs and claps him on, but as Dominic turns away we see regret overcome her for a moment. We cut to Joseph who is watching the whole scene from his bedroom window. He watches over them like a guardian angel. Their world seems at peace, for now anyway.

JOSEPH (V.O.)

I could see it coming. The way they was treating that dog. Putting fireworks up it's arse and all sorts. An animal can only take so much punishment and humiliation before it snaps. Fights back. That's its nature, you know? I felt responsible for the boy. They were abusing him in that flat. Not feeding the little man. Depriving him from being a boy. I know what that feels like.

CUT TO:

119

INT DOM'S HOUSE DAY

119

The lads are smoking gear and playing computer games. There are pizza boxes scattered about. Dominic eyes a slice of pizza. He looks around the room. Everyone seems to be absorbed in the game. He chances it and grabs a slice. He is about to eat it when the boyfriend notices. It's just about to go into his mouth but is whipped out of his hand at the last second

BOYFRIEND

Hey you cheeky little fucker!

The boyfriend takes the slice and throws it to the dog who is sitting in the doorway. The dog begins to devour it. Dom's mum walks in and nudges the dog with her foot.

(CONTINUED)

DOMINIC'S MUM

Can't you do something with this
fucking dog?

Dom watches the dog eating the pizza.

JOSEPH (V.O.)

I should of stepped in earlier,
but I was trying to turn over a
new chapter of my life. I think
that cancer will kill me before
sixty and I wanted to spend the
last ten years in peace. It's
just a feeling I have. Anyways,
I couldn't just sit back and
let it go so I thought I'd
administer some justice.
Charles Bronson style. You
know? Them bastards said that
some random dog had attacked
Dominic over in the fields.
They'd got the little boy to
agree that as well. While he
was sick. This is what I
imagine. Anyways.

INT DOM'S FLAT DAY

We are close on the dog's face. It's eyes are sorrowful and weepy. We close in on Joseph's face who is standing alone in the flat staring at the dog. They stare weighing each other up. For a split second there is some understanding between them. They are both animals. The dog's expression quickly turns from sorrowful to nasty. It bears it's teeth and growls at Joseph. Joseph doesn't flinch. The dog readies itself and goes for Joseph who quickly pulls out a Machete and takes a swipe at the dog.

JOSEPH (V.O.)

The whole event sent me a bit
ga-ga. My head just went.
That's the second doggy I've
killed. I'm not proud because I
love dog's but it had to be
done to even things up in my
mind a bit. I think I went
native. That's what my cell-
mate told me, I went native. I
thought that sounded about
right somehow.

CUT TO:

121

EXT JOSEPH'S GARDEN DAY

121

Joseph is sitting on Bluey's chair facing Dominic's house. Next to him on a metal spike is the head of the pit-bull, it's dry tongue hanging from it's lips.

THE CAMERA IS BEHIND JOSEPH

As we see the Boyfriend and two of his mates come out of the flat raging.

BOYFRIEND

You fucking cunt! I'll kill you, you bastard.

They head down the garden towards Joseph. The boyfriend wields an iron bar. Joseph watches them, a glint in his eye as battle is about to begin.

BOYFRIEND (CONT'D)

Look at my dog's head! You sick cunt!

The rage has taken over him he's screaming. Dominic's mum has come out of the flat she is screaming for the lads to kill him The lads reach the fence and jump over it. As they do Joseph stands up wielding his pick-axe handle. He smiles. This is his territory. They run to engage in battle. Joseph wades into them knocking the boyfriend spark out. He turns to another and whacks him with the bat in the face and he goes down. The third shits himself and tries to jump the fence but gets his trousers caught. Joseph calmly walks over to him as he frantically tries to free himself.

Joseph swings the bat but he gets away at the last moment and suffers a whack on the shin. The lad falls to the floor then scrambles up and hobbles away.

By this time Dom's mum is halfway down the garden raging.

DOMINIC'S MUM

You a big man? Come-on! Give me a slap big-man! If you fucking dare!

Joseph straddles the fence and walks towards her. The camera stays on her expression as she realises Joseph IS going to give her a slap.

DOMINIC'S MUM (CONT'D)

What? Fucking wanker! You lay a finger on me and I'll have 'ye fuckin' hung!

(CONTINUED)

121

CONTINUED:

121

Joseph belts her around the chops and she falls out of frame.

CUT TO:

122

EXT STREET DAY

122

Joseph is walking through the neighbourhood in his suit.

JOSEPH (V.O.)

I'm not proud of any of it. But it had to be done. So I did a bit of time for it. I got a load of letters from people who said well done! Good on 'ye! I'd of done the same thing! But nobody ever does. They all think it, but I do it. That's the difference between me and you and the rest of the world. When I got out I thought I'd make a new start, so I moved to a different area. I don't do the drink like I used to. I decided enough was enough. I put flowers on my Pauline's grave every week.

CUT TO:

123

EXT GRAVE DAY

123

Joseph is tending to Pauline's grave.

JOSEPH (V.O.)

I prayed for you the other day. It's not something I do, but I found I was talking to myself and saying a prayer. I don't even believe in all that shite, as you well know. I'd like to come and see you. There's things I want you to know. I know you asked me once about why I went in the shop but I never told you.

CUT TO:

124

EXT CHARITY SHOP DAY

124

Joseph stands outside the shop, there are two middle-aged women behind the counter sorting through bags. He watches them going about their day for a moment.

(CONTINUED)

JOSEPH (V.O.)

I didn't go in there looking for god. I just went there because apart from Dom, you were the only fucker that smiled at me around here. And I wanted it. I wanted it to soak into me and brighten me up. I thought you were beautiful. I just wanted to look at you. That's all. Didn't want to know you. Because I knew that if I got to know you, you'd have your own shite, you wouldn't be perfect and I didn't want that feeling ruined. Boy was I right!

CUT TO:

125

INT TRAIN DAY

125

Joseph is riding on a train, taking in the countryside.

CUT TO:

126

EXT COUNTRYSIDE DAY

126

Joseph gets out of a cab in the middle of nowhere and begins to walk up a long drive.

JOSEPH (V.O.)

Anyway's I'm signing off now. My address is on this letter so you can write to me if you feel like it. No pressure. Just give me a sign to tell me you are well. Over and out. Nanu-Nanu! Joseph Patrick, your friend.

CUT TO:

127

INT VISITING ROOM DAY

127

Joseph enters a large visiting room. There are chairs laid out all around it. We watch him walk in. He looks around and picks a spot to sit. He places himself down slowly in front of an empty chair. He takes in the room and looks around as he waits. He then spots somebody familiar and his face breaks into a slight smile. We sense somebody place themselves into the chair opposite. We track round him to reveal Amanda. Her hair is longer and she wears a crucifix around her neck. She is in a comfortable tracksuit. We can see now that we are in a prison visiting room. A prison officer walks off to a desk behind her. She smiles, but cannot disguise the strain her circumstances have put on her.

(CONTINUED)

AMANDA

Hello Joseph.

WE CUT TO A SIDE ON SHOT

of them looking at each other. Joseph offers his hand slowly across the table. Amanda takes it.

THE END.

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