

The Killing of a Sacred Deer

**Written by
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THE KILLING OF A SACRED DEER

Inspired by a Euripides tragedy, **THE KILLING OF A SACRED DEER** centres on Steven, a charismatic surgeon, and a teenage boy who seeks to integrate him into his broken family. When the boy's actions become increasingly sinister, Steven's ideal life starts to fall apart and he is forced to make an unthinkable sacrifice.

1 INT. HOSPITAL - OPERATING THEATRE - MORNING

STEVEN, a cardiothoracic surgeon, around 45 years old, MATTHEW, an anaesthetist of around 55, and three SURGICAL NURSES are leaning over the chest of a patient. They are performing open heart surgery. We follow the surgical instruments as they explore the patient's internal organs. The surgeon's movements are precise, considered. The procedure unfolds in perfect synchronicity. No one misses a beat. The only sounds are the clink of metal instruments, the doctors' breathing, and the electronic beep of the heart monitor.

2 BLACK SCREEN - OPENING CREDITS

3 INT. HOSPITAL - SURGERY PREPARATION ROOM - MORNING

Steven and Matthew stand at a sink, washing their hands. Their scrubs are splattered with blood. The overhead lighting is harsh. The anaesthetist takes his watch out of his pocket and puts it on. The surgeon takes the anaesthetist's hand and studies his watch.

Steven
Nice watch.

Matthew
Thanks.

STEVEN
What's the water resistance?

MATTHEW
200 metres.

Steven
It also has a date display.

MATTHEW
Yes, it does.

STEVEN
I might have gone for a metal strap instead of a leather strap.

MATTHEW
Oh, really?

STEVEN
Yes. I think I'd prefer a metal strap. I've had this one for years and it's as good as new.

He shows Matthew the watch he's wearing, which has a metal strap. Matthew studies it carefully.

MATTHEW

What's the water resistance?

STEVEN

100 metres.

MATTHEW

How long have you had it?

STEVEN

Nine years. I'm a bit bored of it, actually. I've been thinking about getting a new one for a while now.

MATTHEW

Think about it. We can go together to the place where I bought it. If I tell them you're a colleague of mine, a friend, they'll definitely give you a better price. Both the owner and his father have been patients of mine, so I know them quite well. Think about it.

Steven looks at Matthew's watch again. He smiles almost imperceptibly and with a nod assures Matthew that he will think about it. The anaesthetist leaves the room.

4 INT. HOSPITAL - STEVEN'S OFFICE - AFTERNOON

Steven unlocks the door to his office. A small room with two chairs, a two-seater sofa, and a metal locker. He opens the locker, takes off his white coat and hangs it up. He puts on a blazer and picks up his leather briefcase.

5 INT. BURGER KING - AFTERNOON

Steven sits in a Burger King, waiting for someone. He sips a soft drink. There are barely any customers, it's a slow time of day. On the table in front of him is a small piece of apple pie. MARTIN, a teenage boy, rushes over to Steven's table. His face is flushed and his T-shirt is patchy with sweat. Martin, around 15, is dressed like a typical teenager. He has a nondescript face, not particularly likeable but not unlikeable either.

MARTIN

Hi.

STEVEN

Hi.

MARTIN

Sorry to keep you waiting. Did you eat?

STEVEN

I've just had some apple pie.

MARTIN

Do you mind if I grab something to eat before we go? I'm starving.

STEVEN

Sure. No problem.

MARTIN

Are you sure you don't want anything? Chicken wings?

STEVEN

No, thank you. I'm fine. Do you have money? I can give you some.

MARTIN

No, I've got money, thanks. I'll be right back.

The boy leaves. Steven's mobile phone rings. He switches the ringer to silent and ignores the call. He watches the boy as he waits for his order. Martin comes back. Steven watches Martin while he eats. The boy eats very methodically. He folds his napkin neatly and puts it to one side.

STEVEN

Did you get a haircut?

MARTIN

Yes. Do you like it?

STEVEN

It looks great.

A beat of silence.

STEVEN (CONT'D)

Aren't you going to eat your chips?

MARTIN

I'm saving them 'til last.

STEVEN

Why?

MARTIN

I really like chips. I always save them for last.

STEVEN

I do that too.

Martin finishes his burger then starts eating his chips. He leaves half of them untouched and pushes his plate away.

STEVEN (CONT'D)

Shall we go?

MARTIN

I've got French class in an hour.
Will I be back in time?

STEVEN

Yes, definitely. Don't worry.

6 EXT. SEASIDE ROAD - AFTERNOON

Steven and Martin are standing beside the car. It is parked near the sea. The weather is fine, the sea calm. A few people are swimming. The boy takes off his jacket.

MARTIN

Sorry I was late today, Steven.

STEVEN

It doesn't matter.

MARTIN

I was at a friend's house. He got a new motorbike and I wanted to check it out. He took me for a ride, that's why I was late.

STEVEN

It's fine.

MARTIN

He even let me ride it for a bit.

STEVEN

I hope you were wearing helmets.

MARTIN

Yes, of course we were. We weren't going very fast anyway.

A beat of silence.

STEVEN

I got you a present.

Steven hands Martin a small box. The boy opens the box. Inside is a new watch. It's the same one the anaesthetist was wearing.

MARTIN

I don't know how to thank you. It's really nice. Thank you so much. Can I give you a kiss?

The doctor nods. The boy kisses him and strokes his cheek. He slips the watch onto his right wrist.

MARTIN (CONT'D)

Thank you so much.

STEVEN

It's water resistant up to 200 metres.

MARTIN

Fantastic. Does this come off? I'd prefer a leather strap.

STEVEN

It comes off, yes. You can put on any strap you like. But metal ones are more hard-wearing, that's why I got you the metal strap. It's more expensive too.

MARTIN

Yes. Thank you so much.

7

EXT. STEVEN'S HOUSE - GARDEN - NIGHT

A detached suburban house. Steven is sitting at the garden table with his two children: KIM, a girl of 14, and BOB, a 12 year old boy. A hush hangs in the air. The garden is perfectly manicured and the flowers are well tended. The doctor's wife brings out a dish with meat and starts to serve everyone. She is around 40, rather beautiful. Her name is ANNA.

KIM

Dad, do you remember Claire, my friend from school?

STEVEN

Yes.

KIM

It's her birthday and she's having a party in two weeks. At her place. She's invited most of the class. Can I go?

STEVEN

We'll see.

BOB

Dad, if Kim goes can I go with her?

STEVEN

I don't know, darling. Your mother and I will discuss it and we'll see.

ANNA

I say they can go. Claire is a very nice girl. She's the girl we met at the mall with her parents who asked you about becoming a doctor. The one who wants to be a cardiologist.

STEVEN

Yes, I remember.

ANNA

How was work today?

STEVEN

Fine. How about you?

ANNA

I've decided to make a few changes at the clinic. I'm going to get it painted, buy a new sofa. I'm thinking of doing it now before my receptionist goes on leave. Did I tell you she's pregnant?

STEVEN

Yes. Good for her.

ANNA

Yes. She finally succeeded. She's thrilled.

(Looking at her son.)

Look at you, all hunched over. You'll strain your back like that, how many times do I have to tell you? And your hair is practically trailing in your food.

STEVEN

Bob, you promised me you'd get a haircut and you still haven't done it.

BOB

I'll get a haircut.

STEVEN

Tomorrow.

BOB

Not tomorrow, Dad. After the party.

ANNA

I like his hair long. He has lovely hair.

KIM

What about mine?

ANNA

You have lovely hair too. We all have lovely hair. And darling, you have to go to the dentist. It's been over six months, it's time to get your teeth cleaned again. I'll book an appointment for Friday afternoon. Is Friday afternoon all right? Do you have any appointments at the hospital?

STEVEN

No. Friday after five is fine. Thank you.

8 INT. STEVEN'S HOUSE - BEDROOM - NIGHT

Anna is sitting in front of the mirror, removing her make-up. Steven is lying in bed in his pyjamas, looking at something on his phone. The room is dimly lit.

ANNA

I bought that dress you liked. I can wear it tomorrow. I can't show it to you now, it needed some alterations. I'm picking it up tomorrow.

STEVEN

The black one?

ANNA

It was the black one you liked, wasn't it?

STEVEN

Yes. The other one looked great on you too, but I think the black one was perfect.

ANNA

I'm worried it's a bit too short. I'd like it better if it was below the knee.

STEVEN

You've got great legs. You've got the most beautiful legs of any ophthalmologist anywhere in the world.

ANNA

Let me think, yes, of all the cardiologists in the world, there's no doubt at all, you are most definitely the biggest flatterer of them all.

STEVEN

Is that a problem?

ANNA

No, that's not a problem. And that's why tomorrow I'm going to bake a lemon cake and nobody's going to eat any of it, but you.

STEVEN

Not even the kids?

ANNA

Not even the kids. Did I tell you about my receptionist?

STEVEN

Yes.

ANNA

If Kim was a bit more dependable, she could help arrange the appointments at the clinic until Christina gets back.

STEVEN

Kim could handle that just fine.

ANNA

I don't know. I hope so. Did I tell you, Bob announced me the other day he wants to be an ophthalmologist.

STEVEN

Yes, you did. Bob would be a coal miner if you were one too. Do you mind if I turn the light off?

Anna gets up and kisses him on the mouth for a long time.

ANNA

No.

They carry on kissing with the lights on. Anna pulls Steven's pyjama bottoms off.

9

INT. HOSPITAL - STEVEN'S OFFICE - MORNING

Steven is examining a PATIENT. There is a knock at the door. Steven's SECRETARY enters.

SECRETARY

Excuse me, Doctor. There's a boy for you outside. He says it's urgent.

STEVEN

I'll be out in five minutes. Tell him to wait.

10 INT. HOSPITAL - CORRIDOR - MORNING

Steven sees Martin waiting for him in the corridor. He takes him to one side.

STEVEN

Look I've told you, it's best not to come to the hospital without calling me first.

MARTIN

You're right. I'm sorry. I just wanted to thank you again and show you the new strap I got for my watch. I swapped the metal strap for a leather one. I'm sorry, I didn't mean to put you in an awkward position. Bye.

The boy walks away.

STEVEN

Martin. Come here. What kind of strap did you get?

MARTIN

(Without turning his head)
Brown leather.

The doctor hurries after the boy and catches up with him.

STEVEN

Show me.

Martin hesitates at first, then shows him the watch.

STEVEN (CONT'D)

It's very nice.

MARTIN

Do you really think so? Or are you just being polite?

STEVEN

I really like it. Next time you want to come here, please call me first. You have my number. It's for your own good. I might be with a patient or in surgery or in a meeting. There's no point you waiting around if I can't see you. I'm telling you for your own good.

MARTIN

Okay.

Matthew walks past, holding a patient's file. He comes over to Steven and puts on his reading glasses.

MATTHEW

Good morning.

STEVEN

Good morning, Matthew.

MATTHEW

Could you please take a quick look at this.

He shows Steven the file.

STEVEN

Of course, Matthew. Please leave it on my desk. I'll have a look in a minute.

Martin looks at the anaesthetist.

MARTIN

We've got the same watch.

The anaesthetist turns to look at Martin, who shows him his watch.

STEVEN

Let me introduce you. This young man is one of my son's classmates. I ran into Martin and his parents at the mall last week. He told me he's very interested in medicine. He wants to be a cardiologist. I suggested he drop by some time, so he can see what being a doctor is really about. Martin, this is Matthew, a great friend of mine and an excellent anaesthetist.

MATTHEW

That's great. Nice to meet you.

MARTIN

Nice to meet you too. Steven, I'm going to leave it on your desk. Let me know when you're ready.

The anaesthetist walks off.

STEVEN

I've got to go back in now. We'll talk on the phone to arrange our next meeting. All right?

MARTIN

Okay.

11 INT. STEVEN'S HOUSE - KIM'S BEDROOM - NIGHT

Steven, dressed in a suit and bow tie, sits opposite Kim. She is doing voice exercises. She exhales slowly, controlling her diaphragm, then takes a deep breath and runs through a series of vocal scales. Bob has just had a shower and is combing his hair very thoroughly and very slowly.

Steven watches his daughter with pride, holding her gaze as she performs her vocal drills. When she finishes, Steven claps, stands up, and kisses her on the cheek.

STEVEN

I think your breathing has really improved over the last few months.

KIM

That's what the choirmaster said too.

STEVEN

Did you tell him to move you closer to the front?

KIM

Yes, I did. He said he'll see what he can do.

Steven turns to Bob.

STEVEN

Did you water the plants, Bob?

BOB

Mum said she was going to water them.

STEVEN

Your mother works very hard. That's why we said it would be nice to help her as much as we can, and we agreed that Kim would take care of walking the dog and you would take care of the plants.

BOB

I'll do the dog and Kim can do the plants.

STEVEN

You're too young to be wandering around at night by yourself.

Bob gives the comb to Kim.

BOB
Thanks for the comb.

KIM
You're welcome.

Bob leaves the room. The door opens and Anna walks in.

ANNA
We've got to go.

STEVEN
Tell Bob to water the plants now
that the sun has gone down.

ANNA
I've watered them already. Come on,
we're going to be late.

12 INT. CARDIOLOGY CONFERENCE - HALL - NIGHT

Steven is at the podium giving a speech. The conference hall is quite evidently full of doctors.

STEVEN
A full 22 years have passed since the German cardiologist Andreas Gruentzig performed the first coronary angioplasty, on 16 September 1977. Today, that first patient is still alive and well. Dr. Gruentzig, however, had an unfortunate accident and met with an untimely end. In short, he is one of those rare cases where one can say: "The operation was a success, but unfortunately the doctor didn't make it."

Scattered laughter in the audience. The doctor chuckles and takes a sip of water before he continues.

STEVEN (CONT'D)
In the two decades that have passed since that first coronary angioplasty, many things have changed. The indications for angioplasty are more widespread, alternatives to the classic balloon method have been developed, and an angioplasty during the acute phase of a heart attack is practically a routine operation nowadays.

(MORE)

STEVEN (CONT'D)

But now let's touch upon the importance, both for us doctors and for our patients, of the development and use of the stent.

Anna watches her husband with pride. Matthew, sitting next to her, gets up.

MATTHEW

I'm going for a cigarette. I'll be at the bar. Come find me when it's over.

ANNA

Okay.

13 INT. CARDIOLOGY CONFERENCE - PARTY - NIGHT

Steven is talking to Anna, Matthew and an ELDERLY MAN, who is holding a flamboyant cocktail.

ELDERLY MAN

The guy who made it told me what was in it. I can't remember now but it's very refreshing. Would you like one?

STEVEN

No, thank you.

ELDERLY MAN

Try it. It's really delicious. Use this straw, I haven't touched it.

ANNA

He hasn't had a drink in three years. High GGT and elevated transaminases.

ELDERLY MAN

Good on you for not drinking.

Steven smiles.

MATTHEW

Well, I wouldn't say no to a cocktail, if you're still offering.

ELDERLY MAN

Of course. I'll get you one right away.

ANNA

I think we should go soon.

MATTHEW

It's early.

ANNA

He's got surgery in the morning and he needs to get some sleep.

MATTHEW

It's still early.

STEVEN

We've got surgery in the morning.

MATTHEW

Fine, okay. How are the kids?

ANNA

They're doing very well. Bob started piano lessons and the teacher says he's really talented. Now we need to buy him one so that he can practise at home, but I haven't got round to it. I'm renovating the clinic. I'm on the phone all day.

STEVEN

Our daughter started menstruating last week.

MATTHEW

(awkwardly)

Great.

STEVEN

Yes. She was a little scared, but she's okay now. You haven't seen her in ages.

MATTHEW

Not since last summer. At that school choir concert.

ANNA

You'll have to come over for dinner one night. You really shouldn't stay late either. Just drink that cocktail you ordered and get yourself home. You have to be at the hospital in six hours. Shall we go, darling?

STEVEN

Yes.

14 EXT. SEASIDE ROAD - AFTERNOON

Steven is eating an ice cream with Martin. The doctor stares at the boy's wrist as he eats his ice cream.

STEVEN

You're not wearing your watch.

MARTIN

Yes, I took it off to take a shower and left it at home.

STEVEN

It's water resistant up to 200 metres.

MARTIN

Oh, that's right. I forgot.

STEVEN

If you don't like it, we can go back to the shop and you can choose one that you do like.

MARTIN

No, I really like it. I just took it off to take a shower and forgot to put it back on, that's all.

Martin carries on eating his ice cream. It's quite clear that the subject is closed.

STEVEN

Do you have many friends?

MARTIN

Not that many. I don't think people can have a lot of friends. I mean, it's difficult. The important thing in life is to have good friends, not lots of friends. That's what my dad used to tell me.

STEVEN

Your father was absolutely right.

MARTIN

Yes, I know. I have a very good friend from school who plays basketball. We go and play together sometimes. And a friend who lives in France. I don't see him very often. He usually comes in the summer with his family. He's a great guy, very polite, lots of hobbies. I really miss him. I also consider my mum to be a friend. I know it might sound strange, but ever since my dad died we've become very close, me and my mum. We talk about things, lots of things. She helps me as much as she can with a lot of stuff. And I help her too.

STEVEN

I'd like to ask you a favour. Only if you want to of course, I don't want you to feel any pressure or obligation. It just seemed to me like a good idea, so I thought I'd ask.

He hesitates for a moment.

STEVEN (CONT'D)

I'd like you to come by my house one day. To meet my wife and children. I think you'd all get along really well, especially with Bob. They're both lovely kids, I think you'll get along great. What do you think? Like I said, I don't want to pressure you, come only if you'd genuinely like to.

Martin looks at him for a few seconds without saying anything.

MARTIN

Are you serious? I'd love to come to your house.

15 EXT. STEVEN'S HOUSE - AFTERNOON

Martin enters the front garden of Steven's house. He is carrying a bunch of flowers and a plastic bag. He rings the doorbell. Anna opens the front door.

ANNA

Good afternoon. You must be Martin.

MARTIN

That's right. These flowers are for you.

ANNA

Thank you very much, Martin. Come on in.

16 EXT. STEVEN'S HOUSE - GARDEN - AFTERNOON

Martin goes out into the back garden with Anna. Steven walks over to greet him.

STEVEN

Hi, Martin. Did you find the house all right?

MARTIN

Yes, it was very easy.

STEVEN

You've met Anna. Now let me introduce you to my children. This is Bob. And this is Kim.

MARTIN

Very nice to meet you. I've brought you some little gifts.

STEVEN

That's very kind of you.

Martin takes two small boxes out of his plastic bag and gives them to Bob and Kim. They start unwrapping the presents.

ANNA

Thank you.

MARTIN

It's a key ring with a musical note on it for Kim, because I know she likes music. And one with a smiley face for Bob.

BOB

Thanks.

ANNA

What lovely key rings. Now let's get a move on and eat before the food gets cold. Are you hungry, Martin?

MARTIN

Yes, I'm starving.

17 INT. STEVEN'S HOUSE - KIM'S BEDROOM - AFTERNOON

Martin is sitting on the edge of the bed. Bob is sitting next to him. Bob is staring at Martin's shoes, which are identical to his own - probably another gift from Steven. Kim is standing by the wardrobe. Martin stares at a photograph of Kim, lying on a beach in a swimsuit. A child's leg, probably Bob's, is also visible beside her in the picture.

MARTIN

How long have you been in the choir, Kim?

KIM

Two years. Since I was 12. Do you like singing?

MARTIN

I love it. But I haven't got a very good voice.

BOB
How old are you?

MARTIN
15.

BOB
Have you got hair under your arms yet?

MARTIN
Yes.

KIM
I just got my first period.

MARTIN
Do you mind if I light a cigarette?

BOB
You'd better not.

KIM
It's all right. Just go over by the window.

Martin goes over to the window and smokes a cigarette.

MARTIN
Can you sing us something?

KIM
What, now?

MARTIN
Yes. Anything you like.

KIM
Not right now.

BOB
She's embarrassed.

KIM
No I'm not. I just don't feel like it. When did you start smoking?

MARTIN
Eight months ago. I was over at a friend's place, it was a party actually, and we'd had way too much to drink and a girl offered me a cigarette and I said "why not" and lit up. That was a mistake. I regret it, but it's too late now. I'm addicted.

BOB
Can you show me the hair under your
arms?

MARTIN
Sure.

Martin shows Bob his underarm hair.

BOB
You haven't got that much. Have you
seen how hairy my dad is?

MARTIN
No.

BOB
He's got three times more hair than
you do.

KIM
You've got a great body.

MARTIN
Thanks.

An awkward pause.

MARTIN (CONT'D)
Do you want to go out for a walk?
It's a really nice day.

BOB
I'd rather stay here and listen to
music.

Bob picks up his headphones and an MP3 player.

KIM
Is that my MP3 player or yours?

BOB
Mine. You've asked me a million
times. And don't you dare take this
one and lose it as well, because
Dad said he's not going to buy us
new ones.

BOB (CONT'D)
What kind of music do you listen
to?

MARTIN
All kinds.

BOB
I'm into metal and punk. What about
you?

MARTIN

I think all kinds of music are worth listening to. It depends on my mood and what I'm doing..

Bob puts his headphones on before Martin can finish his sentence.

KIM

I'll come for a walk, if you like. We can take the dog with us. If you don't mind.

MARTIN

I'd rather it was just the two of us. I always get nervous around dogs, in case they get into a fight with another dog. Separating dogs that are fighting scares me.

18 EXT. ROAD - AFTERNOON

Martin and Kim are walking along the road. There is an awkward distance between them and they both stare straight ahead. Martin has one hand in his jacket pocket and a cigarette in the other. Kim walks a few steps behind him, watching him. She picks up her pace and catches up with Martin. She undoes her ponytail and shakes out her hair.

19 EXT. PARK - AFTERNOON

Martin is sitting on a bench watching Kim. She stands facing him, singing a song. Martin nods his head in time with the music. Kim sways as she sings, not quite dancing. She holds a lit cigarette in one hand.

20 INT. STEVEN'S HOUSE - LIVING ROOM - AFTERNOON

Martin is sitting on the sofa. Kim sits next to him. Anna, opposite them, is serving lemonade. On the table is a plate with some carrot cake. The dog is staring at the cake. Bob still has his headphones on.

MARTIN

Is this homemade lemonade?

ANNA

Yes.

MARTIN

It's amazing. My mother makes lemonade too. But she hasn't made it in a while. I'll ask her to make some. I love lemonade.

He drains his glass of lemonade and refills it.

MARTIN (CONT'D)

The kids' rooms are amazing. So big and bright. I told Bob to put a pull-up bar in his bedroom doorway. I've got one and I do a few pull-ups every time I walk past.

STEVEN

That's a great idea.

BOB

I don't think so. Pull-up bars in doorways are dangerous. You might fall.

MARTIN

If you attach it to the door frame properly, you won't fall.

BOB

Okay. If we get one, we'll ask you to come help us put it up.

MARTIN

With pleasure. You know this whole house is really amazing.

STEVEN

You're welcome to spend the night, if you like. We can easily fit a mattress on the floor next to Bob's bed. You can play together in the morning and I'll drop you back home tomorrow afternoon.

MARTIN

Thank you very much, but I'd rather go home tonight. I don't like leaving my mother by herself. She wouldn't mind if I told her I was spending the night here, but I'd better not.

STEVEN

Whatever you like.

MARTIN

Can I have a piece of cake please?

ANNA

Of course you can. What about you guys?

KIM

No.

Bob doesn't respond.

21 INT. STEVEN'S HOUSE - BEDROOM - NIGHT.

Anna is in the en-suite bathroom, flossing her teeth. Steven is already in bed.

ANNA
What a charming boy.

STEVEN
Isn't he?

ANNA
Yes, very. How did his father die?

STEVEN
Car crash.

ANNA
You should tell him to come round again.

The doctor's mobile phone rings. He ignores it.

STEVEN
I will. He'll be great company for Bob. I thought next time I could take them both out somewhere, for a bike ride.

ANNA
Darling, you should get that. It might be the hospital.

Steven answers his phone. It's Martin. Steven gets up and leaves the room.

22 INT. STEVEN'S HOUSE - HALLWAY - NIGHT

Steven goes out into the corridor. He tries to speak quietly.

STEVEN
Hello?

MARTIN
Hello. How are you?

STEVEN
I'm fine, Martin. Has something happened?

MARTIN
No. I just called to tell you I had a wonderful time today.

STEVEN

I'm very pleased to hear that.

MARTIN

Yes. I thought I should return the favour, so I'd like to invite you to dinner. At my house. My mother will be delighted to see you. She hasn't seen you in two years, not since the hospital. I asked her if she'd like you to come for dinner one day and she said she'd like that very much. She'll bake a meat pie.

STEVEN

That's very kind of you. We'll do that someday.

MARTIN

Tomorrow night. I told her already. I've asked her to make meat pie and lemonade. I'll be home by eight-thirty. Around nine?

STEVEN

All right. Around nine.

MARTIN

I can buy some non-alcoholic beers, if you like.

STEVEN

No, there's no need.

MARTIN

I'll buy four and if you don't drink them it doesn't matter. My mother will drink them, or some other guest another day. So I'll see you tomorrow at nine. Good night and sorry to disturb you. Are Kim and Bob asleep?

STEVEN

Yes.

MARTIN

I'm going to sleep now, too. Good night.

STEVEN

Good night.

23 INT. HOSPITAL - SURGERY PREP ROOM - MORNING

Steven pulls off his bloodied surgical gloves. He washes his hands and then applies steriliser. Matthew, standing beside him, takes off his disposable hat, gloves, and surgical mask and throws them in the bin.

MATTHEW

A friend of mine brought me a huge steelhead the other day. I thought I'd barbecue it. Do you and Anna want to come over for lunch on Saturday?

STEVEN

I'd love to. I'll talk to Anna tonight to check we can make it and let you know.

MATTHEW

Does Anna eat fish?

STEVEN

Yes, she does.

MATTHEW

I'm only asking because she seems like quite a picky eater.

STEVEN

No, she isn't. She loves fish.

MATTHEW

Perfect. Then you must come. Tell her I'll be offended if you don't.

24 INT. HOSPITAL CAR PARK - EVENING

Steven approaches his car. The car park is fairly dark. Steven gets into his car and switches on the engine. As he pulls away, he sees a figure moving behind some parked cars. It looks like Martin. He's wearing the same jacket as Martin, but we can't see his face. As Steven drives towards him, the figure runs towards the fire escape, opens the door, and disappears.

25 INT. MARTIN'S HOUSE - NIGHT

Steven, Martin and MARTIN'S MOTHER have just finished dinner. Martin's mother is around 45 years old, a little plump, and has a beautiful face. She is dressed rather formally and is heavily made up. The living room is spacious and decorated in a conventional style. Everything is just so. Martin drains a glass of lemonade. His mother clears away the dishes and takes them into the kitchen.

STEVEN

Did you come to the hospital today?

MARTIN

No. I was at school, then I went to the gym and my French class. Weren't you at the hospital today?

STEVEN

I was, but I was really busy. I just wondered whether you came by and couldn't find me.

Martin's mother returns.

MARTIN

I'd like us to watch a film together, if you don't mind.

MARTIN'S MOTHER

I'd gladly watch a film.

STEVEN

I'm afraid I have to be getting home soon. I can't be out too late. I didn't tell my wife I'd be late tonight and she might get worried.

MARTIN'S MOTHER

You could call her. In any case, if you feel tired we can stop the film, you can go home and we can watch the rest next time you come.

MARTIN

Please. We've rented my favourite film. It was my father's favourite film too.

26 INT. MARTIN'S HOUSE - NIGHT

Steven, Martin, and Martin's mother are sitting on the sofa watching the film. She looks rapt. Martin yawns.

MARTIN

I think I'll go to bed. I'm tired. Besides, I've got to get up early tomorrow to finish my homework. I'm sorry I can't watch the end of the film with you.

He gives them both a kiss and hug.

MARTIN (CONT'D)

Good night.

MARTIN'S MOTHER

Good night.

STEVEN

Good night.

Sitting on the sofa side by side, Steven and Martin's mother carry on watching the film for a while.

MARTIN'S MOTHER

He really loves you, you know. He talks about you a lot.

STEVEN

I love him too.

MARTIN'S MOTHER

Have you been married long?

STEVEN

16 years.

MARTIN'S MOTHER

You have lovely hands.

STEVEN

Thank you.

MARTIN'S MOTHER

Most doctors have beautiful hands. So white and soft and clean.

STEVEN

Really?

MARTIN'S MOTHER

Yes. I remember your hands from back when I used to visit my husband at the hospital. In fact, I even told him about your hands and he agreed. "You're right, he has beautiful hands," he said.

STEVEN

Thank you very much.

MARTIN'S MOTHER

Do you remember me coming to the hospital?

STEVEN

Of course.

MARTIN'S MOTHER

I was a bit heavier then. And my hair was brown.

STEVEN

Yes.

MARTIN'S MOTHER

I got tired of it. I dyed it about a month ago. Did you prefer me with brown hair? Like it was back then?

STEVEN

I think it's nicer now.

MARTIN'S MOTHER

Yes. I agree. Do you like the film?

STEVEN

Yes, it's good.

MARTIN'S MOTHER

It gets better. You'll see. Would you like some dessert?

STEVEN

No, thank you.

MARTIN'S MOTHER

Maybe later, then. You did eat a lot.

She moves closer to him.

MARTIN'S MOTHER (CONT'D)

Can I have a closer look at your hands?

Steven looks embarrassed. Reluctantly, he extends a hand.

Martin's mother looks at the doctor's hand. She kisses it momentarily, almost reverently. Then again and again, all over. She sticks his whole thumb in her mouth. He stands up.

MARTIN'S MOTHER (CONT'D)

Don't be afraid. He's definitely asleep. There's nothing to be afraid of. In any case, he wants this as much as I do, you know.

STEVEN

I have to go. It's late. Thank you for dinner. I have to go. Have a good night.

MARTIN'S MOTHER

I'm sorry if I made you feel awkward. I didn't mean to. But I won't let you leave until you've tried my tart. I made it for you specially.

(MORE)

MARTIN'S MOTHER (CONT'D)

It's a caramel tart with custard cream. I'll bring you some now. Please, sit down.

STEVEN

I'm afraid I really have to go. Good night.

The doctor gets his coat and bag and walks out.

27 INT. HOSPITAL - STEVEN'S OFFICE - MORNING

Steven walks into his office. Martin is there, sitting in a chair. The doctor is startled to see him. He stands in the doorway holding his bag. Martin smiles at him.

MARTIN

Good morning.

STEVEN

What are you doing here? Why aren't you in school?

MARTIN

My heart aches.

The boy takes off his T-shirt.

STEVEN

What do you mean?

MARTIN

I'm in pain. It's my chest, my heart. I'm worried.

STEVEN

There's no reason for you to be worried.

MARTIN

I'm worried because it's hereditary.

STEVEN

You're too young to be worried.

MARTIN

That's what you said about my father. And he didn't smoke, he ate a very healthy diet, he went swimming almost every day. He should have come out of that surgery alive but he died. I also smoke. I started smoking recently.

(Touching his chest.)

It hurts here. I hardly slept at all last night.

(MORE)

MARTIN (CONT'D)

My mother was terribly worried. I
slept in her bed.

Steven attaches some electrodes to the boy's chest.

28 INT. HOSPITAL - STRESS TEST ROOM - MORNING

Martin is running on a treadmill. Wires are attached to his
body. Steven measures Martin's blood pressure while he runs.

29 INT. HOSPITAL - STEVEN'S OFFICE - MORNING

Martin removes the electrodes from his body and puts his T-
shirt back on.

MARTIN

If I had hair on my chest and
stomach, how would you attach
these?

STEVEN

We'd shave the hair off first.

MARTIN

How long does it take for the hair
to grow back?

STEVEN

I don't know. About a month, I
suppose.

MARTIN

Your son told me you have loads of
hair under your arms, three times
more than I do. And that you have a
hairy belly and a hairy back.

STEVEN

I probably do have a bit more hair
than you do because I'm older than
you. But you'll soon have more hair
too. It's all down to hormones.

MARTIN

Can I see? Please. Take off your
shirt and show me, please.

The doctor hesitates, but eventually complies. Martin stares
at his body.

MARTIN (CONT'D)

Okay, you do have more than me. But
not three times more.

(MORE)

MARTIN (CONT'D)

Mum and I thought it would be nice if you came for dinner with us tonight, then we can watch the rest of the film. Is nine good for you?

STEVEN

Thank you very much, but I'm afraid I can't make it tonight. I need to be home.

MARTIN

Can't you get away for a couple of hours?

STEVEN

I'm afraid not. Some other time.

MARTIN

My mother will be upset. I'll tell you a secret, but don't tell her I told you. I think she likes you. I mean she's attracted to you. She says that's not true, but I'm sure of it. And to be honest, I think you're perfect for each other. You'd make a great couple. She's got a great body, you've seen that for yourself. She lost weight and now she's has a really lovely figure.

STEVEN

Your mother is very beautiful, but the idea that she and I could ever be together is ludicrous. Let me remind you that I'm a married man and I love my wife very much, and my kids, and that we are very happy together.

The boy looks at Steven, half sad and half angry. Tears well up in his eyes.

STEVEN (CONT'D)

And for your information, you're absolutely fine. There's nothing wrong with you. But you really should stop smoking. Do you promise?

Martin stands up.

MARTIN

So we're okay? There's nothing wrong with me?

STEVEN

You couldn't be healthier. Now you'd better go because I'm late for my rounds. Let's talk tomorrow or the day after and arrange to meet again.

Steven heads towards the door.

MARTIN

I want you to buy me a motorbike. A white Honda CRF250. Will you?

STEVEN

We'll talk about it next time we meet.

30 INT. MATTHEW'S HOUSE - KITCHEN - DAY

Steven and Matthew are standing over the steelhead trout. Matthew is gutting the fish. Steven watches him, drinking ginger beer from a bottle.

31 INT. BURGER KING - AFTERNOON

Martin is sitting by himself. He has finished his meal and is staring out the window. The doctor is clearly late. The boy checks his watch. He stares out the window again. His phone rings.

MARTIN

Yes. Where are you? I called you a hundred times, didn't you see my calls? Yes I'm here, I've eaten already. Sorry I didn't wait for you but I was starving. What do you mean? What do you mean you can't? I got you an apple pie. At least come for a bit. You have to come. I've been waiting for over half an hour. Come for a bit. I can come closer to where you are. Where are you? Are you at the hospital? I'll bring you the apple pie.

A beat.

MARTIN (CONT'D)

What's so important? An operation? Are you at the hospital? What sort of incident? Not tomorrow, now. Not tomorrow. I can't tomorrow, I have to study. Now. Listen to me. Just a minute. Where are you?

Another beat.

Martin hangs up the phone. He looks annoyed.

32

EXT. MATTHEW'S HOUSE - GARDEN - DAY

Matthew is grilling pieces of trout on the barbecue. The garden is immaculate. At the back of the large, suburban house is a wooden deck. Anna is helping the anaesthetist's wife, MARY, a woman of around 55, to set the table. Steven emerges from the house and sits in a chair. He looks ill at ease. He picks up a glass of wine and holds it in his hand, but doesn't drink.

ANNA

Where were you?

STEVEN

I was inside, making a phone call.

MATTHEW

The fish is almost ready. Pass me a plate.

STEVEN

Do you need a hand?

MATTHEW

No, that's okay. I forgot to tell you. I saw that boy yesterday. Your son's friend.

STEVEN

Martin?

MATTHEW

Yes, right. Martin. I couldn't remember his name.

STEVEN

Where did you see him?

MATTHEW

At the hospital. He was hanging around beside your car. It looked like he was waiting for you. I said hello, but he pretended not to see me.

STEVEN

That's impossible. It can't have been him.

MATTHEW

Maybe I was mistaken. But it looked a lot like him.

STEVEN

You should go see Anna and get your eyes checked. Take my piece off the grill, will you? I don't like it overdone.

33 INT. STEVEN'S HOUSE - LIVING ROOM - NIGHT

Steven is sitting on the sofa, stroking the dog. He is eating a sandwich. He feeds the dog some ham. The door opens and Kim walks in.

KIM

Hi, Dad.

STEVEN

Hello, darling. Where have you been?

KIM

Choir practice.

STEVEN

Have you eaten?

KIM

Yes, I ate earlier.

STEVEN

You don't have to take the dog for a walk. I took him out already. We got back a little while ago.

KIM

Okay.

She puts her bag down by the door.

KIM (CONT'D)

Dad, do you know who I saw today?

STEVEN

Who, darling?

KIM

Martin.

STEVEN

Martin who?

KIM

Martin. That boy who came over the other day, the son of your ex-patient. He brought me back from choir practice on his friend's motorbike. He's really funny. I laughed so hard my ribs hurt.

STEVEN

Yes, he is very funny. Kim, I don't want you riding on motorbikes without a helmet.

KIM

I was wearing a helmet. He gave me his.

STEVEN

Why didn't you ask him to come in?

KIM

I did, but he was in a hurry. He had to get home. Where's Mum?

STEVEN

She's taking a shower. Is there something you need?

KIM

I'm going up to bed.

She kisses Steven and leaves.

STEVEN

Good night.

34 EXT. STEVEN'S HOUSE - NIGHT

Martin is standing on the pavement opposite Steven's house. He watches the house with a blank expression that betrays no emotion. He is holding a helmet under his arm. His friend's motorbike is parked beside him. It's a red HONDA CRF. The light in the living room goes off.

35 INT. STEVEN'S HOUSE - KITCHEN - MORNING

Steven, Anna and Kim are having breakfast. Bob is not there. Steven seems agitated.

KIM

"Good evening. Anna Murphy Eye Clinic, how may I help you?"

ANNA

"Good evening. I'd like to make an appointment."

KIM

"When for?"

ANNA

"Certainly. Of course. When would you like to come in?"

KIM

"Certainly, when would you like to come in?"

ANNA

"Today. It's urgent."

KIM

"Today is impossible."

ANNA

"Please describe your symptoms." Then you come and talk to me and I tell you whether it's urgent or not. Meanwhile, you ask them to hold while you check to see whether any appointments are available.

STEVEN

Did you wake up Bob?

ANNA

I did. He just likes lying in bed for a bit before he gets up. Leave him be. Should I squeeze some more orange juice?

STEVEN

He'll be late. Have you seen the time? The school bus will be here any minute.

Steven gets up and goes to get Bob out of bed.

36

INT. STEVEN'S HOUSE - BOB'S BEDROOM - MORNING

Bob is sitting on the edge of his bed. As soon as his father enters the room, Bob turns to look at him. His face is pale. He looks a little frightened.

STEVEN

Robert, do you have any idea what time it is? Get up and get dressed.

BOB

I can't get up.

STEVEN

You have ten minutes to get washed, dressed and eat your breakfast. I'm not going to drive you to school and neither is your mother.

BOB

I can't get up.

STEVEN

Bob. Get up and get dressed and stop messing about.

Steven goes to leave the room.

BOB

Dad. My legs. They're numb. I can't move them. I can't stand up.

Bob is on the verge of tears.

37 INT. STEVEN'S HOUSE - GARAGE - MORNING

The garage door opens automatically. Steven lifts his son into the car. Anna helps him. She closes the back door of the car and then gets into the driver's seat.

38 EXT. HOSPITAL ENTRANCE - MORNING

Steven lifts Bob out of the car. He puts a hand around his shoulder and practically carries his son into the hospital. Anna follows them inside.

39 INT. HOSPITAL - NEUROLOGIST'S OFFICE - MORNING

DR. ANDREW NICHOLS, a neurologist, is examining Bob. The boy is lying on a hospital bed. His shoes are off. Steven is sitting in a chair, watching the whole procedure. He tries to crack a joke to reassure his son.

STEVEN

I hope you washed your feet yesterday, Bob, because Dr. Nichols punishes boys who don't wash between their toes. He gives them injections with big fat needles.

DR. NICHOLS

Bob's feet are just fine and he has lovely hair and he is very brave. He's all grown up now. You know I had long hair when I was little, too. Just like Bob.

STEVEN

I didn't know that. Really?

DR. NICHOLS

Yes, really. Only mine was curlier. Now then Bob, I want you to tell me where you are.

BOB
I'm at the hospital. In the
neurology department.

DR. NICHOLS
That's absolutely right. And what
day is it today?

BOB
Thursday.

DR. NICHOLS
Okay then. With this pin, I'm going
to touch the soles of your feet and
all your toes. I want you to tell
me if you can feel it. Don't be
scared, I'm not going to prick you,
I'm just going to touch you. Okay?

Bob nods.

DR. NICHOLS (CONT'D)
Perfect.

Bob can feel the pin under all his toes.

DR. NICHOLS (CONT'D)
Perfect. Now, look directly into my
eyes for this one. As soon as you
see a finger move, point to it.

The neurologist spreads out his hands and fingers. Bob looks
him in the eye without moving his head. Dr. Nichols moves a
finger on the left, then a finger on the right, then both
fingers together. Bob points to the correct fingers every
time.

DR. NICHOLS (CONT'D)
Okay, good. Now I'm going to test
your sensations. I want you to tell
me if this feels the same on both
sides.

He touches Bob on the left and right cheek, the left and
right ear, the left and right temple. Bob nods each time.

DR. NICHOLS (CONT'D)
Now close your eyes as tight as you
can. Okay. Show me your teeth.
Okay.

40 INT. HOSPITAL CORRIDOR - MORNING

Anna is waiting in the corridor. Steven and Bob go up to her.
Bob is limping a little, but he can walk.

ANNA

What happened?

STEVEN

Everything is absolutely fine. Andrew gave him a thorough neurological examination and he passed with flying colours. It's nothing. You two go home and we'll talk tonight. I won't be late, my schedule is pretty light today. Okay?

ANNA

Maybe he should have an MRI.

STEVEN

There's no need to bother with all that. He just got scared, that's all. He's absolutely fine. You're absolutely fine, aren't you?

BOB

Yes.

STEVEN

I think there was probably some test at school today that we weren't very well prepared for.

ANNA

Yes, and he preferred to spend his day at the hospital with Andrew and us. Let's go.

BOB

Dad, aren't you going to show me your office?

STEVEN

Another time, darling. I have to go down to the operating theatre right away.

Steven kisses his son and walks away.

STEVEN (CONT'D)

I've have to go. See you tonight. Call me if you need anything. Bye bye.

ANNA

Bye, darling.

Anna leads Bob away.

41 INT. HOSPITAL ENTRANCE - MORNING

Anna and Bob are walking towards the exit. The moment they step outside, Bob collapses to the ground. His mother bends down and tries to lift him up. She calls for help and two NURSES rush over. They lift Bob into a wheelchair.

42 INT. HOSPITAL - MRI SCANNER ROOM - MORNING

Bob is lying inside an MRI machine. Steven and Anna watch from behind a glass window. Dr. Nichols is taking notes.

43 INT. HOSPITAL - PATIENT'S ROOM - NIGHT

Bob is sleeping. Anna sits beside him. Steven stands talking to Matthew. There is a second bed in the room, but it is empty.

MATTHEW

You don't have to operate tomorrow.
Cancel everything.

STEVEN

No. Why would I cancel? The
schedule would go haywire. There's
no need. Anyway, it's nothing.

The door opens and Dr. Nichols walks in.

ANNA

Any news, Andrew?

DR. NICHOLS

MRI and MRA both fine. Blood work
came back good. Cardiogram, chest X-
ray and carotid ultrasound all
clear.

STEVEN

I told you. I knew it.

ANNA

Thank goodness for that.

DR. NICHOLS

Has he been under any psychological
stress lately? Exams at school
maybe?

STEVEN

Yes.

ANNA

No, he wasn't stressed, he was just
fine. He's always a bit anxious,
but that's just the way he is.

DR. NICHOLS

In my opinion, he should stay in tomorrow as well so that we can keep an eye on him.

ANNA

Maybe we should give him a PET scan?

STEVEN

I don't think there's any need for that, do you Andrew? Tomorrow he'll be well enough to walk all the way home.

DR. NICHOLS

Yes, I don't think that's necessary at this point. Let's see how things are tomorrow and take it from there. There's nothing to worry about, in my opinion. You go home and we'll speak tomorrow. I'll be here all day. Anna, it was great seeing you, even under these circumstances.

ANNA

And you, Andrew. How's your daughter?

DR. NICHOLS

She got married last year. I'm a grandfather now.

ANNA

Give her my love.

DR. NICHOLS

I will. Good night.

STEVEN

Goodbye, Andrew. Thanks for everything.

MATTHEW

Do you want me to let them know that you won't be operating tomorrow?

STEVEN

I said no. Don't go on about it.

ANNA

That won't be necessary, Matthew. I'll come in the morning. I won't go in to the clinic. I'll bring him those cinnamon doughnuts he loves so much.

STEVEN

Yes, I'm sure he'll be thrilled.

44 EXT. ROAD - NIGHT

Martin is riding his friend's motorbike. Kim sits behind him, holding on tight. Neither of them are wearing helmets. Martin focuses all his attention on the road. Tears are streaming down Kim's face, but it's impossible to tell whether it's from the wind or if she's crying for some other reason.

45 EXT. STEVEN'S HOUSE - GARDEN - NIGHT

Anna is watering the plants. Kim comes out into the garden.

ANNA

Where were you?

KIM

At Claire's. Is Dad asleep?

ANNA

Yes.

KIM

How's Bob?

ANNA

Bob is absolutely fine. They've just kept him in as a precaution.

Kim looks at her mother for a while without saying anything.

KIM

How are you?

ANNA

I'm fine. How do you mean?

KIM

I mean are you tired?

ANNA

I'm absolutely fine. A little tired, that's all.

KIM

Okay.

ANNA

See you in the morning. Oh, and while Bob's in the hospital, you'll be responsible for watering the plants. Okay?

Kim walks away without answering.

46 INT. HOSPITAL - CORRIDOR - MORNING

Steven, dressed in his white doctor's coat, and Anna, holding a box of doughnuts, are walking down the corridor. It is rush hour at the hospital. They both greet various people as they walk along.

ANNA

Did he go to the toilet? Did he get up?

STEVEN

He hadn't when I passed by about an hour ago. He didn't want to.

ANNA

He didn't want to pee or he hadn't got up?

STEVEN

He didn't want to pee.

ANNA

Could he get up?

STEVEN

He was asleep. I didn't want to drag him out of bed.

They stop outside the door to Bob's room.

47 INT. HOSPITAL - PATIENT'S ROOM - MORNING

Steven and Anna enter Bob's room. Martin is already there, sitting next to Bob's bed. Martin stands up.

MARTIN

Good morning, Doctor. How are you Mrs. Murphy? I just came by to see Bob. Kim told me what happened.

ANNA

Hello, Martin. How nice of you. Hi darling, good morning. Did your friend Martin come to see you?

Bob does not reply.

MARTIN

I'll leave you alone now so that you can spend time with him too. I have to go anyway. I'll come by and see him again some other time, for sure. I offered to help him go to the toilet but he didn't want me to and he wet the bed. I brought some lemonade. Mum made it yesterday.

(MORE)

MARTIN (CONT'D)
 Try it and let me know what you think.

STEVEN
 Thank you very much.

Anna goes over to Bob.

ANNA
 Darling, do you know what's in this box?

BOB
 What?

ANNA
 Cinnamon doughnuts, that's what.

Martin goes over to Steven. Anna pulls off the sheets and folds them up.

MARTIN
 I'll be in the canteen. Come whenever you can.

STEVEN
 I don't think I'll have time today, as you might imagine. We'll talk some other time.

MARTIN
 No. Today. Come to the canteen. Just for ten minutes. Don't stand me up like last time. Goodbye Mrs. Murphy. Bye, Bob.

Martin leaves. We hear Anna saying goodbye as we watch him go.

48 INT. HOSPITAL CANTEEN - AFTERNOON

Martin is waiting in the hospital canteen. Steven appears. The canteen is packed with doctors, nurses and patients, seated at the tables.

MARTIN
 Coffee? Apple pie?

STEVEN
 I've only got ten minutes. I have to be back upstairs in ten minutes max.

MARTIN
 Okay. I'll get straight to the point. I've brought you a present.
 (MORE)

MARTIN (CONT'D)

You've given me so many presents
and I've never given you anything.
I thought that was rude of me. So I
decided to make amends. Close your
eyes.

Steven does not close his eyes.

MARTIN (CONT'D)

Please close your eyes.

Steven, losing patience, closes his eyes. Martin places a
small box in his hand. Steven opens his eyes and sees the
box.

MARTIN (CONT'D)

It's a Swiss army knife.

The boy puts his hand over his mouth, mortified.

MARTIN (CONT'D)

I shouldn't have told you that. I
messed it up. I ruined the
surprise. I'm sorry.

STEVEN

Thank you very much, Martin.

MARTIN

What an idiot.

STEVEN

It doesn't matter. Thank you very
much.

A PARAMEDIC approaches the doctor.

PARAMEDIC

Good afternoon, Doctor.

STEVEN

Hello, Justin.

PARAMEDIC

I got the car. Second-hand, but
still. Blue. I couldn't find it in
silver.

STEVEN

That's great. You'll have to take
me for a ride in it soon.

PARAMEDIC

Yeah, sure. See you later.

The paramedic walks away.

MARTIN

That reminds me, did you do anything about that motorbike I wanted?

STEVEN

Martin, I have to get back upstairs.

MARTIN

All right. I won't keep you much longer, even though you are devoting less and less time to me lately. But that's okay, I understand. I just wanted to say one more thing. I'm really sorry about Bob.

STEVEN

It's nothing serious.

MARTIN

No, it is. That critical moment we both knew would come someday, well, here it is. The time is now. You'll see, things will be better for us all after this. You know what I mean.

STEVEN

No, I don't. Listen, Martin, I don't have time for this. I have to be upstairs.

Steven stares at Martin in silence. The boy looks around to make sure nobody can hear them, that nobody is sitting too close.

MARTIN

(speaking fast, almost without catching his breath)

Okay, I'm going to tell you this as quickly as I can so that I don't hold you up since I get that you don't have much time and you have to go back up to the ward. I will make myself as clear as possible. Yes, it's exactly what you think. Yes. That's it. Just like you killed a member of my family, now you have to kill a member of your own family. To balance things out, understand? I'm not going to tell you who to kill of course, that's for you to decide. But if you don't do it, they all die. Bob will die. Kim will die.

(MORE)

MARTIN (CONT'D)

And so will your wife. They will all get sick and die. One: paralysis of the limbs, two: refusal of food to the point of starvation, three: bleeding from the eyes, four: death. One, two, three, four. You're not going to get sick, don't worry. You just have to stay calm, that's all. There, I said it. As quickly as I could. I hope I haven't kept you too long. Oh and one more thing, but I'll be very quick. You only have a few days to decide who to kill. Once stage three kicks in - remember what stage three is? Bleeding from the eyes, that's stage three - once the bleeding starts, they die in a matter of hours. Well, don't let me keep you. I have nothing more to say. Unless you have any questions.

Steven stares at Martin in silence. He is clearly furious. He picks up his mobile phone and keys.

STEVEN

Get up and get out of here and don't you dare come back or call me ever again. Now. Before I hit you.

MARTIN

All right, I'll go. I have to go anyway, I have French class to get to. I was leaving anyway. But don't get angry. There's really no point getting mad at me. I told you. This will do us all good. You'll see.

STEVEN

If you ever come anywhere near me, my wife, or my children again I will kill you, I swear.

MARTIN

(loudly)

But how will you kill me? Oh wait, I have an idea. Why don't you operate on me?

Several people turn and stare at the doctor. Steven gets up and leaves. Martin calls after him.

MARTIN (CONT'D)

Do you know if Kim's going to come by today?

(MORE)

MARTIN (CONT'D)

If she does, tell her I'll be outside, at the main entrance. I'm going for a cigarette.

49 INT. HOSPITAL ENTRANCE - AFTERNOON

Two security guards escort Martin out of the building. He heads towards the exit without putting up a fight. He glances over his shoulder and then walks out, zipping up his jacket and smoothing down his hair.

50 INT. HOSPITAL - PATIENT'S ROOM - EVENING

Anna is sitting on the empty bed next to her son's bed. She is reading him a book. Steven comes in and sits in a chair. He is restless.

STEVEN

Has he eaten?

ANNA

No, he's not hungry.

STEVEN

What do you mean he's not hungry?

ANNA

He's not hungry.

Steven takes a doughnut out of the box. He reaches over and puts it near his son's mouth.

STEVEN

Come on, darling. Eat a doughnut.

BOB

I don't want it, dad.

STEVEN

You do, but you're afraid that your mother and I will tell you off for eating doughnuts. Come on, eat it. You have my permission. You have our permission. It's okay for him to eat a doughnut, isn't it Anna?

ANNA

Yes.

STEVEN

You heard your mother. Eat it.

He prises Bob's lips open and shoves the whole doughnut into his mouth. Anna gets up and pulls Steven away from their son.

ANNA

Leave him alone. He doesn't want it now. He'll eat it later.

Steven does not back down. He gestures for Anna to sit back down.

STEVEN

That's right. Chew it a bit. Now swallow.

Bob spits the doughnut out.

ANNA

Leave him alone. He said he doesn't want it now.

STEVEN

He is going to eat it right now. He is completely run down, that's why he keeps falling over and crawling around on all fours. He's going to eat them, all of them. In five minutes flat, I want to see this whole box empty.

Steven storms out of the room, slamming the door behind him as he goes.

51 INT. HOSPITAL - DIRECTOR'S OFFICE - NIGHT

Steven, Anna, Dr. Nichols and the HOSPITAL DIRECTOR are discussing Bob's case. A FEMALE DOCTOR is standing beside them, along with Matthew. They have spread all of Bob's test results out on the desk. The Hospital Director studies the test results thoroughly, in silence.

ANNA

He stopped eating today. He keeps vomiting.

The Hospital Director looks up at Anna and then looks back at the test results.

STEVEN

Some of the tests need to be done again, in my opinion. They haven't found anything, it's not possible.

ANNA

It's been less than a day since his last tests. I don't think the results will be any different. To be honest, I think what we have here is a clear case of some psychosomatic disorder.

HOSPITAL DIRECTOR

I'm inclined to agree with Anna.

STEVEN

What do you mean? Shouldn't we rule out all possible causes before we resort to the easy option of a psychosomatic disorder?

DR. NICHOLS

We already have ruled out everything else.

HOSPITAL DIRECTOR

I think with psychiatric treatment and psychological support everything will be fine. He will walk again and eat just fine.

ANNA

Of course he will.

STEVEN

Anna, if Bob was short-sighted or had a cataract or glaucoma, then your opinion really would be valuable. But thankfully Bob's eyesight is perfect. And I can honestly say that if he ever needed glasses, you'd be the first person I'd consult. But right now the boy can't eat and is paralysed in both legs, so I'm afraid I'm not remotely interested in your medical opinion.

Nobody says a word. Anna opens the door and leaves the room.

52 INT. STEVEN'S HOUSE - BATHROOM - NIGHT

Kim puts on lipstick and brushes her hair in front of the mirror. She then sprays herself with a little too much perfume.

53 INT. STEVEN'S HOUSE - KIM'S BEDROOM - NIGHT

Kim and Martin are sitting on the bed, kissing. The bedroom lights are on. Music is playing on the computer. Kim's bed is made. Martin touches her breast.

MARTIN

Are you on your period?

KIM

No. If you're hungry we can order something later.

(MORE)

KIM (CONT'D)
My parents will be home late and
they've left me some money.

MARTIN
I'm not hungry.

Kim stands up, strips down to her underwear and lies on the
bed, beneath her swimsuit picture. Martin smiles.

MARTIN (CONT'D)
You are the prettiest girl I've
ever met. Your mother is making a
big mistake not trusting you to
work at the clinic. A huge mistake.

They kiss.

MARTIN (CONT'D)
I'm afraid I have to go.

KIM
Why? Stay a bit longer. We can
listen to some music.

MARTIN
I can't, Kim. It's late.

KIM
Are you mad at me because of my
dad?

MARTIN
Don't be stupid. I'm not mad at you
at all. And I thought I'd made
myself clear - I don't feel angry
at him, I feel sorry for him. I
have to go because it's late,
that's all. It's as simple as that.
Don't be annoying, I thought you
understood.

KIM
I'm sorry. Martin, I love you so
much.

He hugs her but does not say it back.

54 INT. HOSPITAL - CORRIDOR - NIGHT

Anna is marching angrily down the corridor. Steven follows
her, holding a file of papers.

STEVEN
I'm sorry about what happened in
there.

ANNA
It doesn't matter.

STEVEN
I'm just so exhausted and stressed
and...

ANNA
(interrupting)
It's okay.

STEVEN
You go home. I'm staying here.

ANNA
What do you mean?

STEVEN
I'm going to give him all the tests
again. Every single one of them.
I'm staying here. Go home.

ANNA
Let's go home and we'll talk it
over again tomorrow.

STEVEN
Just go. Go to Kim, she's by
herself. I'll come later. Go.

ANNA
Good night.

Anna stands there watching Steven as he goes back towards the patients' ward.

55 INT. HOSPITAL - CORRIDOR - NIGHT

Steven pushes Bob along in a wheelchair. Bob looks groggy. He's half asleep. Steven marches manically up and down the hospital corridors.

56 INT. HOSPITAL - BLOOD TEST ROOM - NIGHT

Steven takes blood from Bob. He gives the blood sample to a nurse.

57 INT. HOSPITAL - MRI SCANNER ROOM - NIGHT

Bob is lying inside the MRI machine. He disappears into the machine as Steven watches.

58 INT. HOSPITAL - ULTRASOUND ROOM - NIGHT

Tired but wired, Steven stands next to a doctor who is giving Bob an abdominal ultrasound.

DOCTOR

Take a deep breath and hold it for a few seconds. Good.

59 INT. HOSPITAL - CORRIDOR - NIGHT

Steven pushes Bob back to his room in the wheelchair. Bob is shattered, so is Steven. Abruptly, Steven stops pushing the wheelchair, lifts Bob up with both hands, puts his arms around him and walks him down the corridor, with the drip trailing behind them. Steven lets go of Bob and he falls to the floor. Steven picks him up again. He kneels down in front of his son.

STEVEN

Bob, why don't we play a game?

BOB

What game?

STEVEN

I'll tell you a secret, something I've never told you before, and then you'll tell me one. And whoever tells the best secret wins. Okay? When I was your age I'd just started masturbating and I'd only just started ejaculating. Only a little, barely a drop. I was worried that I had some kind of problem because at school I'd heard all sorts of stories. Then one day when my father had had a lot to drink and my brothers were out and he was sleeping in the bedroom, I crept inside, put my hand on his penis and started stroking it until he ejaculated. The sheets got covered in sperm. I got scared and ran out. I've never told anybody that before. Now it's your turn to tell me a secret.

Bob stares at his father, dumbstruck. An awkward silence.

BOB

I don't know. I don't have one.

STEVEN

That's impossible, you must have one.

BOB

I don't.

STEVEN

Bob, if all this is just an act, you should know that if you tell me now, I won't punish you and neither will your mother. We won't be angry with you either.

BOB

It's not an act.

STEVEN

But if it is an act and you don't stop this stupid joke right this minute, your punishment won't just be no TV for a month. I will take my electric shaver and I will shave your head and I will make you eat your hair. I mean it, I will literally make you eat your hair. I'm not kidding.

BOB

It's not an act.

Steven puts Bob back into the wheelchair in silence.

60

INT. STEVEN'S OFFICE - HOSPITAL - MORNING

Steven is asleep at his desk. His hair is tousled and his tie is undone. The door opens and Anna walks in. Steven wakes up. Anna hands him a takeaway coffee. They don't say anything. Steven has nothing to report.

ANNA

I brought you a clean shirt.

She takes a shirt out of her bag and hangs it up inside the locker where Steven keeps his lab coat.

STEVEN

Thank you.

ANNA

Anything to tell me?

Steven shakes his head.

ANNA (CONT'D)

Hungry? Want me to bring you something to eat?

STEVEN

No, thank you. Maybe you were right. Maybe it's all psychological.

ANNA

Everything will be all right, you'll see. Trust me. We're in this together and everything will be all right. Let's go and get you something to eat and some fresh air and then we'll go up and see the little one.

61 INT. SCHOOL - REHEARSAL ROOM - DAY

Kim is singing in the choir. A middle-aged man, the CHOIRMASTER, is conducting the orchestra. Suddenly, Kim falls down. At first, everybody around her carries on singing. As fear ripples through the choir, everyone gradually falls silent and the music stops. The choirmaster rushes over to see what has happened.

62 INT. HOSPITAL - CORRIDOR - AFTERNOON

Anna is sitting outside Bob's room, crying. Matthew hugs her. A nurse comes out of the room, pushing a food trolley.

63 INT. HOSPITAL - PATIENT'S ROOM - AFTERNOON

Kim and Bob are lying in adjacent beds. Steven is feeding Kim pieces of fruit. Kim spits them out. Bob watches them, slowly opening and closing his eyes. He looks as if he has just woken up. Their dinner plates lie untouched on trays.

KIM

Dad, I don't want any fruit.

STEVEN

Just one bite. For me.

Kim chokes and her face flushes. She spits out the piece of apple that Steven has fed her.

64 INT. HOSPITAL - PATIENT'S ROOM - EVENING

A nurse inserts nasogastric feeding tubes into the noses of both children. Kim has calmed down, but looks exhausted.

KIM

I want to sleep.

STEVEN

All right, darling. What are you going to wear to Claire's party, did you decide yet?

KIM

No. I'm tired, Dad. Switch off the light.

Steven goes to turn the light off. He spots a new MP3 player on the bedside table.

STEVEN

Where did you get this? Did Mum give it to you?

KIM

No. Martin did. He made me a playlist with some songs that he likes. That we both like.

STEVEN

When did he give you this?

KIM

I don't remember. Good night, Dad.

STEVEN

Good night.

65 EXT. ROAD - NIGHT

Steven sits in his car, thinking. He opens the car door, gets out, and walks quickly and angrily across the road. He is outside Martin's house. He sees a light on in the living room. The TV is blaring. Steven goes up to the front door and rings the doorbell frantically. Nobody answers. He bangs on the door with his fists.

STEVEN

Open the door. I know you're in there. Open the door or I will smash it down. Martin. Open the door or I will smash it down and I will fuck you and your mother just the way you wanted.

Steven tries to break in through the balcony doors, but doesn't succeed.

STEVEN (CONT'D)

If anything happens to my kids or my wife, you'll die in prison, do you hear me? You'll die in prison.

66 EXT. HOSPITAL GROUNDS - NIGHT

Anna is sitting on the steps outside the hospital. Steven stands beside her. He appears rather sheepish and speaks in a low voice. He avoids looking Anna in the eye.

ANNA

How old was his father when he died?

STEVEN

46.

ANNA

Had you been drinking that day?

STEVEN

He had an arrhythmia, a stroke, and that was it.

ANNA

I asked whether you'd been drinking, not how he died. How long has this been going on? How long have you been seeing this boy?

STEVEN

About six months.

ANNA

Where were you meeting?

STEVEN

What does it matter?

ANNA

Where were you meeting him?

STEVEN

At a Burger King, then we'd drive to the seaside. He's got issues, serious psychological issues. He always did. I knew he acted weird sometimes, but now he's lost it completely, he's become dangerous. We have to take precautions. Go to the police and take some precautions.

ANNA

You're not going to the police. You're not going to tell anyone. There's no point. We'll wait and see. Had you been drinking when you operated on his father?

STEVEN

Only a little. That had nothing to do with the outcome. A surgeon never kills a patient. An anaesthetist can kill a patient, but a surgeon never can. For example, Matthew has made mistakes that led to the death of a patient, but I never have.

Anna turns her head away. She doesn't say anything.

STEVEN (CONT'D)

I think Bob is a little better today. He seemed in a better mood and he wasn't so pale.

Anna does not respond.

ANNA

Why didn't you tell me you were seeing him?

STEVEN

At first I didn't see him that often, it was only recently that we started meeting more regularly. I was going to tell you at some point. I felt sorry for him. I gave him some money. His mum is out of work.

ANNA

I'm going upstairs.

Anna gets up and leaves. Steven stands there for a while, alone with his thoughts. Then he follows his wife into the hospital.

67 INT. STEVEN'S HOUSE- BATHROOM - DAY

Steven takes a shower.

68 INT. STEVEN'S HOUSE - BEDROOM - DAY

Steven sits on the edge of his bed, naked and numb. His gaze is vacant - he looks completely blank. The room is relatively dark. The curtains are drawn. Steven stands up and hurriedly gets dressed.

69 EXT. STEVEN'S HOUSE - FRONT DOOR - DAY

Steven emerges from the front door of his house and finds an envelope on the doormat, with his name written on it. He opens the envelope.

Inside is the watch he had given Martin, with a note. One of the watch straps is missing. Snapped off. Steven looks inside the envelope for the missing piece of leather, but it is not there. The note, written in very neat handwriting, reads:

"Time shows no mercy. By the way, you were right. Metal straps are better. Leather straps break."

70 INT. HOSPITAL - PATIENT'S ROOM - DAY

Anna is sitting next to Bob's bed. Kim is lying on her back on the other bed. She is playing a game on her mobile phone. Her legs are covered from the knees up with a sheet. Her toes are pointed. Exhausted, Anna rests her head on the metal bed frame. She strokes Bob's legs.

BOB

When are we going home?

ANNA

Tomorrow or the day after. We'll get all our tests done and when the doctors say so, we can go home.

BOB

But you are doctors too. Tell them we can go home.

ANNA

We'll tell them, darling.

Kim interrupts the conversation.

KIM

Mum, did Martin come by while I was sleeping?

Anna stands up and looks at her daughter.

ANNA

No.

KIM

Can you turn me onto my side, please?

Anna goes over, turns Kim onto her side and returns to her chair. Kim has her back to her mother now. They cannot make eye contact.

KIM (CONT'D)

What time is it?

ANNA

Nine.

KIM

Is Dad here?

ANNA

No, he'll be here soon. Would you like me to fetch you some juice?

KIM

No. Don't go anywhere. Stay here.

Silence. Kim's phone rings. She picks it up.

KIM (CONT'D)

Good morning. How are you? Aren't you coming by? Okay. Just my mum, my father will be here soon. Yes. You're here? I can't. Are you coming up to see me?

(Kim laughs)

You really think that's possible? Well, let's see. Okay. Okay.

Kim's toes uncurl. Her legs slowly start to move. Kim pulls herself up and sits on the bed. She then stands up and walks over to the window.

KIM (CONT'D)

Martin? Yes, I stood up. Yes, thank you. Can you see me? Yes, I'm at the window, I'm standing at the window. Can you see me?

Kim waves with her right hand. Then she smooths her hair down with both hands.

KIM (CONT'D)

I can't see you, can you see me? I'm waving at you. Can you see me waving? Great. Yes.

Anna gets up and walks over to the window.

BOB

Mum, I want to stand up like Kim. Why can she get up and I can't?

KIM

All right. I'm going back to bed now. I'm lying down now. Okay. Thank you. Me too. Next time you come, call me first so that I'm not sleeping. I'll tell them. Me too. Bye.

As Kim lies down, her legs seize up again and her toes curl back into the soles of her feet. Anna looks out of the window. She scans the people in the street, but she cannot see Martin. Bob falls out of bed.

BOB

Mum, I'm coming over to the window.

Anna rushes over, picks Bob up, and puts him back into bed.

ANNA

You'll be able to soon, my darling.
Kim is older than you, that's why
she can do it. Soon you'll be
strong enough to stand up too.

Anna turns to look at Kim, who has her back to them and her face pressed up against the window.

ANNA (CONT'D)

Who were you talking to?

KIM

Martin. He sends his regards.

ANNA

I don't want you talking with him
ever again.

KIM

Why?

ANNA

Because I said so.

Kim does not respond.

ANNA (CONT'D)

Did you hear what I said?

KIM

(under her breath)
Fuck you.

ANNA

What did you say?

KIM

I didn't say anything.

ANNA

Yes you did. What did you say, Kim?

Anna grabs her daughter with both hands and shakes her hard.
Kim cries out in pain.

KIM

Mum, let go, you're hurting me. I
didn't say anything.

Anna lets Kim fall abruptly back down on the bed.

ANNA

I'm not like your father. You better watch your mouth. If that's the way you want it, I'm confiscating your phone right here and now. That'll teach you to be rude to your mother.

KIM

Give me my phone back. Please.

ANNA

You can forget it.

A long beat of silence.

KIM

Don't be scared, mum. Don't get hysterical. It's not that tragic. Sometimes your body hurts from not moving and you can't sleep, that's all. The important thing is to make sure you have everything you need within reach. That's all. You'll see. You won't be able to move either, but you'll get used to it.

Anna stares at her speechless and her anger morphs into fear.

71 INT. HOSPITAL - CORRIDOR - AFTERNOON

Anna is talking to Steven. She is upset. He hugs her and tries to calm her down.

STEVEN

You're tired. Go home and rest. I'm here now.

ANNA

I'm not tired. I'm telling you the truth, I really saw it happen.

STEVEN

It was just a coincidence.

ANNA

How can it be a coincidence? How come neither of them have been able to get up and walk until now?

STEVEN

Darling, listen to yourself.

ANNA

I saw it.

STEVEN

Okay. It just means things are getting better. That's all it means. That Kim is getting better. Go home and rest for a bit. Please.

ANNA

They're not better. They're worse.

STEVEN

This afternoon there' ll be an emergency meeting of the medical board. Andrew and I took the initiative of inviting two outstanding specialists from the Presbyterian University Hospital of Columbia. They've already arrived from New York and I'm meeting them this afternoon to brief them about the case. One of them is actually a personal friend of the director. Dr. Johnston. You must have heard of him. He's the best there is when it comes to paralytic disorders.

ANNA

Yes.

72 EXT. ANNA'S CAR - AFTERNOON

Anna is driving. We can sense that contradicting thoughts are going through her mind.

73 EXT. MARTIN'S HOUSE - AFTERNOON

Anna pulls over outside Martin's house. She looks at the house, trying to figure out whether anyone is home. She takes a deep breath and gets out of the car. She hesitates for a moment, looks around, then carries on walking up to the front door of Martin's house.

74 EXT. MARTIN'S HOUSE - AFTERNOON

Martin opens the front door. He is home alone. He is wearing a T-shirt and boxer shorts and holding a plate of spaghetti. His hair is wet and freshly combed.

ANNA

Good evening. I'm not sure if you remember me.

MARTIN

Of course I remember you. How are you? Come in.

ANNA

Thank you.

75 INT. MARTIN'S HOUSE - LIVING ROOM - AFTERNOON

Anna sits on the sofa. Martin brings her a glass of iced water.

ANNA

Thank you very much. I'd like to have a talk with you. I won't take up much of your time.

MARTIN

Of course. I've only got ten minutes because I have to get to my French class. What's up?

ANNA

My husband told me about you and your father.

Martin puts his plate of spaghetti down on the table. He looks at Anna and smiles faintly.

MARTIN

Did he also tell you about my mum?

ANNA

No.

MARTIN

I'm sorry, then maybe I'm not the one you should hear it from. Ever since your husband killed my father, he's been flirting with my mother constantly. To be honest, she has feelings for him too. She really likes your husband's hands and the truth is he does have very beautiful hands. All doctors have nice, clean hands. You see, now that we only have each other, my mother and I are friends and we tell each other everything. So I told her that I have no problem if she wants to go ahead with it, and anyway, he seems like a nice guy. Why would I stand in the way of her trying to get her life back on track? I mean, I'll be gone in a few years. I'll get a job and I'll be gone.

ANNA

Look, if my husband made a mistake, if out of negligence or I don't know what he somehow caused this tragic thing to happen, I don't understand why my children and I have to pay the price.

Martin picks up his plate of spaghetti.

MARTIN

Not long after my dad died, someone told me that I eat spaghetti in exactly the same way he did, told me what an extraordinary impression this fact had made on him. "Look how the boy eats spaghetti," he said. "Exactly the same way his father did. He sticks his fork in and twirls it around and around until the spaghetti is all twisted up and then he puts it in his mouth." At the time, I thought I was the only one who ate spaghetti like that. Only my dad and me. I realised later, of course, that everyone eats spaghetti that way. They all stick their fork in and twirl it around.

Martin stands up.

MARTIN (CONT'D)

I was really upset when I realised that, maybe even more upset than when they announced to me that he was dead. I don't know if what is happening is fair, but it's the closest thing to justice I can think of. But enough chit chat, time's getting on and if I'm late for class I'm done for. You have a good day.

76

INT. HOSPITAL - MEETING ROOM - NIGHT

The medical council is underway. Anna, Steven, Matthew, the Hospital Director and Dr. Nichols are all present, as are the VISITING CONSULTANTS. Anna looks defeated. She sits in a chair with her arms folded and watches the proceedings without saying a word. We cannot hear what is being said. We watch the scene unfold through a window.

77 EXT. HOSPITAL ENTRANCE - NIGHT

The Hospital Director is saying goodbye to the visiting consultants. Steven and Anna also say goodbye. The consultants get into a car and drive off. The Hospital Director gives Steven a hug and pats him on the back.

HOSPITAL DIRECTOR
So, I don't see any reason for the children to stay in hospital.

STEVEN
You mean you think you've done everything you can?

HOSPITAL DIRECTOR
Yes, Steven, I believe we have done everything we can.

STEVEN
Sorry, but if I was running this hospital I would feel like a complete failure. A loser. I wouldn't be able to sleep at night.

The Hospital Director looks at Steven then walks away.

HOSPITAL DIRECTOR
Good night, Anna.

ANNA
Good night, Ed.

Anna looks at her husband.

ANNA (CONT'D)
I suggest you sign the release forms tomorrow and then they can go home.

78 INT. HOSPITAL - CORRIDOR - NIGHT

Anna marches angrily along the corridor. Steven follows, trying to catch up. Suddenly, Anna falls over. Steven panics. Anna gets back up.

ANNA
I tripped. It's nothing. My shoelace was undone. I tripped.

She gets up and carries on walking, leaving Steven standing there. She is almost running.

79

INT. CAFETERIA - MORNING

Anna is sitting at a table, waiting. The cafeteria is almost empty. It doesn't seem like the kind of place where Anna would normally choose to go. She is well dressed, but looks drained. Matthew comes over to the table. He kisses Anna on the cheek and sits opposite her. She wavers for a moment before she starts speaking.

MATTHEW

Good evening, Anna.

ANNA

Good evening, Matthew. Sorry to bother you.

MATTHEW

It's no bother, really.

ANNA

As I said on the phone, I'd rather Steven didn't find out about us meeting like this.

MATTHEW

He won't. I'm listening.

ANNA

Four years ago, you were operating as a team, weren't you? I mean four years ago, you were the anaesthetist on some of Steven's operations?

MATTHEW

Of course.

ANNA

Were you the anaesthetist for Jonathan Lang?

Matthew leans back in his chair and pretends rather unconvincingly that he is trying to place the patient's name. The waiter arrives with the coffee that Anna has ordered. Their conversation is interrupted.

MATTHEW

A gin and tonic, please.

The waiter leaves.

MATTHEW (CONT'D)

Who's Jonathan Lang?

ANNA

Male, 46 years old, one of Steven's patients. He died on the operating table.

MATTHEW

Anna, there have been so many patients over the years, so many operations. I don't remember him, I'm afraid. I'm sorry.

ANNA

Can you find his file in the records and bring it to me, please? I'll give it straight back to you. I just want to have a look at his medical history. And the cause of death.

MATTHEW

I don't think that will be possible. I'm sorry, Anna. I can't just take a file from the hospital. Why do you need it?

ANNA

Please.

MATTHEW

Look, I can't bring you the file but I can tell you a couple of things about the case. I remember him now, I put him under. But what do I get in return?

ANNA

What you didn't get that day we came for lunch.

MATTHEW

When?

ANNA

Now. Had Steven been drinking?

MATTHEW

Yes.

ANNA

Can it be considered his mistake?

MATTHEW

Yes. It definitely wasn't mine, that's for sure. You know an anaesthetist is never to blame for the bad outcome of an operation. The surgeon is responsible. He'd had two drinks that morning before we went in to prepare. Luckily none of the others realised, I was the only one who knew. But that wasn't exactly unusual back then.

(MORE)

MATTHEW (CONT'D)

You know that. He was drunk during almost every operation.

ANNA

Do you remember Lang's case history?

Matthew leans forward in his chair again and rests his arms on the table.

80 EXT. DESERTED ROAD - MORNING

Matthew's car is parked on a deserted road on the edge of town. There are no pedestrians and very few cars. Anna stares straight ahead as she jerks off the anaesthetist. He pushes his seat back to the reclining position. As soon as he comes, he pulls the chair forward, starts the engine, and they drive off.

81 EXT. STEVEN'S HOUSE - FRONT DOOR - AFTERNOON

The front door is open. The children are being carried into the house with the help of two paramedics. Steven seems fairly optimistic as he manically rushes about, supervising the procedure.

82 INT. KIM'S BEDROOM - AFTERNOON

Kim's bedroom has been rearranged to accommodate both the children's beds. The room is bright, the curtains have been pulled back to let in the sunlight. Anna changes the feeding solution in Bob and Kim's Levin tubes.

83 INT. STEVEN'S HOUSE - KITCHEN - NIGHT

Steven and Anna are having dinner. He is the only one eating. Anna toys with the wedges of potato on her plate with her fork. Steven watches her intently, trying to get a reaction, but she remains stubbornly silent. Steven fills Anna's glass with wine. She does not say thank you.

STEVEN

This meat is delicious.

His wife does not respond.

STEVEN (CONT'D)

You were right after all. The children are much better off here. I was even thinking we might take them to the beach house for a few days. A little fresh air and a change of scenery might do us all good.

Anna looks up and stares at her husband, as if she were observing him for the first time.

ANNA

One of these days you're going to have to go in to their school and excuse their absence. They want you to sign some papers. They've called lots of times.

STEVEN

I will. You know what I've been craving? Mashed potatoes. Why don't you make some tomorrow?

ANNA

You've got beautiful hands. I'd never noticed before. Everyone's been telling me lately what beautiful hands you have and now I can see it for myself. Nice and clean. But so what if they're beautiful? They're lifeless. Sometimes, Steven, you're just an incompetent man with hands that don't move who just goes on and on, saying stupid things. "Let's do a scan, let's do a gastroscopy, let's make mashed potatoes, let's wear brown socks, let's go to the beach house."

STEVEN

Excuse me?

ANNA

Our two children are dying in their beds but yes, I can make you mashed potatoes tomorrow.

STEVEN

Please don't talk to me that way.

ANNA

If you don't like it why don't you go and live with Martin's mother, I bet she'd talk to you nicer.

Steven does not take the bait.

STEVEN

You wanted the kids to come home and they're home. What else do you want me to do?

ANNA

Do something to put an end to all this, that's what.

(MORE)

ANNA (CONT'D)

That's what I want. Can you do that? You do realise Steven that we've ended up in this situation because of you?

STEVEN

So what do you suggest? Tell me. Oh, wait, I know, I've got it. There is a way that we can put a stop to all this. All we need to do is find the tooth of a baby crocodile, the blood of a pigeon, and the pubes of a virgin and then we just have to burn them all before sunset. Let me see, do we have any spare teeth lying around?

Steven starts opening cupboards and flinging packets of food onto the floor.

STEVEN (CONT'D)

Teeth, pubes, nope, nothing in here, or here. Nothing in this box either. Where are they? I was sure they were here somewhere. I put them here myself. Who keeps moving things around? Unbelievable. I don't supposed you've got any pubes I could have, by any chance? Oh I forgot, you don't have any left. We don't have any of the things we need. Well, that's a shame. I guess there's nothing I can do.

Steven stalks out of the room.

84 INT. STEVEN'S HOUSE - BEDROOM - NIGHT

Steven is setting the alarm clock.

STEVEN

There's no need for us to argue. Everything's so difficult already, there's no point making it worse.

Anna does not respond. She lies down on the bed without covering herself up and turns her back to Steven.

STEVEN (CONT'D)

If he was telling the truth, wouldn't you be sick too? Wouldn't you be paralysed already? How do you explain that?

ANNA

Yes, you're right. Let's wait a bit longer until we're all dead and then we'll see what you can do about it. There's really nothing to worry about.

A short, awkward beat of silence.

ANNA (CONT'D)

Go to the hospital tomorrow and pick up some feeding formula for the children. We're almost out.

STEVEN

Okay.

Steven turns to look at his wife. Anna turns out the light. Steven lies beside her in the darkness with his eyes wide open.

85 INT. STEVEN'S HOUSE - LIVING ROOM - NIGHT

Steven is standing in the middle of the room, smoking. He is alone. He sits in an armchair. After a few moments, he stands up again. Taking care not to make any noise, he picks up his car keys and coat and quietly shuts the door.

86 INT. STEVEN'S HOUSE - BEDROOM - MORNING

Anna is lying in bed with her eyes open. Steven enters the room. He stands beside her. He sits on the edge of the bed and takes her hand. She does not react.

STEVEN

Good morning.

ANNA

Good morning.

STEVEN

Did you get any sleep?

ANNA

What time is it?

STEVEN

Ten past eight. Get up and come with me for a moment.

Anna gets up.

87

INT. STEVEN'S HOUSE - BASEMENT - MORNING

Steven and Anna head down to the basement. Steven unlocks the door. They enter a fairly large room full of random garden furniture. It is dark and dirty. The light goes on - a small bulb that faintly illuminates the space - and we see Martin huddled in a corner. He is sitting in an old armchair. His feet are bound together with gaffer tape and he is chained to a pipe in the corner of the room. His hands are tied in front of him. Martin's face is bloodied and swollen. There is a rifle on the table.

Anna looks at Martin and then walks over to the table. She turns to face Steven.

Anna does not move. She looks at Martin. Martin looks up and holds her gaze. It's hard to tell whether he is angry or afraid. He raises his hand and wipes some blood off the side of his mouth.

STEVEN

You remember Martin, don't you? He came over for a play date, but I told him the kids are feeling a little unwell, so he'll just have to wait here until they get better. Anna, go upstairs and make me some of that lemonade he likes so much, would you? I'll stay here and keep him company. Off you go.

Anna hesitates and then leaves. She closes the basement door behind her. We hear her footsteps on the stairs.

MARTIN

Let me go. My mother will be worried sick.

STEVEN

Do you think your mother is proud of you, Martin? Do you think she is happy that her beloved son is a murderer?

MARTIN

Murderer. There's no need for such a dramatic, sensational, old-fashioned word. But if you insist, the murderer, both in my father's case and our current situation, is not me.

STEVEN

Stop talking.

MARTIN

Don't you understand that you're wasting time? You don't have much time left.

STEVEN

I said stop talking.

MARTIN

Steven, you'll feel better once it's done. You can start over, a clean slate, don't you get it? Sometimes I think you might just be a fool who can't understand the significance of the gift I am offering. Sometimes I think you're naive. But you can't be. You're a good scientist, you can't be an idiot. If I'd only just met you I'd seriously question the depth of your judgement.

Steven strikes the boy across the face. Martin grabs his hand and holds it tight.

MARTIN (CONT'D)

Don't move. I just want to give you an example, that's all. I'll give you one little example so that you understand what I mean.

Martin bites Steven's arm. Blood trickles down his hand. Steven screams.

MARTIN (CONT'D)

Should I apologise? No. Should I stroke your wound? No way. That would probably hurt even more, touching an open wound. No. There's only one way to make you and me both feel better.

Martin bites his own arm and spits out a small piece of flesh. His face is contorted with pain but he doesn't scream. He tries to remain composed.

MARTIN (CONT'D)

Do you understand? It's metaphorical, my example. A metaphor. I mean, it's symbolic.

88

EXT. STEVEN'S HOUSE - GARDEN - MORNING

Anna is scrubbing the blood from the back seat of Steven's car. The dog watches her but she doesn't pay him any attention. We hear a muffled gunshot. The dog starts to bark.

89 INT. STEVEN'S HOUSE - BASEMENT - MORNING

Anna opens the door. Steven has shot Martin in the leg. He is still holding the gun and pointing it at Martin. The boy writhes in agony.

STEVEN

Shut the door, Anna. Now Martin, you'll see what it's like to die. What it's like when your head cracks open and your brains are blown out.

ANNA

Steven, don't shoot him.

MARTIN

And then?

STEVEN

Shut up.

MARTIN

Shoot me. Then what? Answer me.

STEVEN

I'll bury you in the garden and you'll decompose. That's what.

MARTIN

You won't be able to explain it. You won't understand how it could have happened. You'll say - "But I only killed one person, how come four people are dead? I only shot one." You'll get confused and you'll start counting again: one, two, three. But the numbers still won't add up. If you dig a hole in the garden, better make it a big one.

Steven walks over to Martin and puts the gun to his head. Anna walks up behind Steven and tries to take the gun out of his hands.

At first Steven doesn't let go, but Anna whispers something in his ear and he releases the gun. Anna calmly takes the gun and walks out of the room.

90 INT. STEVEN'S HOUSE - KIM'S BEDROOM - MORNING

Bob is lying in bed. Kim is sitting in a wheelchair, looking out the window. She lights a cigarette and smokes it. She coughs a little. Bob winces in pain.

KIM
Does it hurt?

BOB
No. Just a little.

KIM
Just be patient. Dad's bringing us
some painkillers.

BOB
I know.

KIM
He didn't kill him.

BOB
How do you know?

KIM
I just do. Anyway, he did the right
thing. Otherwise it would have been
like killing four people with a
single shot. Wouldn't that be
tragic? I'm going to live with
Martin.

A beat.

KIM (CONT'D)
I want you to know that I'm really
sorry, Bob. I really love you. We
all do. Dad does too. But he's in a
really difficult position and he
doesn't have much of a choice. It's
not because he doesn't love you.

BOB
They've bought me a piano. Mum told
me it'll be here next month. They
didn't tell you so you wouldn't get
scared.

KIM
Bob, something terrible happened
yesterday. I lost the MP3 player
that Martin gave me. I don't know
what's gotten into me, I've lost
two MP3 players in ten days. So I'd
like to ask you a favour. Can I
have your MP3 player when you're
dead? Please. Please. Please.

91 INT. STEVEN'S HOUSE - KIM'S BEDROOM - MORNING

Bob drags himself over to the desk. He struggles to open the
drawer and takes out a pair of scissors.

INT. STEVEN'S HOUSE - KITCHEN - MORNING

Steven gives the dog some food and water and watches him eat. He notices some blood on his hands and goes over to the sink to rinse them. Bob enters the room. He drags himself along the floor. He has cut his own hair. His face and hands are covered in hair. A Levin tube is inserted into his nose and he is holding a bag of feeding solution. The dog starts to bark as soon as he sees Bob.

Bob

Look, dad. I cut my hair like you wanted me to.

STEVEN

Good boy, well done.

BOB

I'm sorry I didn't listen to you and get a haircut right away. I don't know what I was thinking all this time. I would get so hot and I had to comb it all the time. It was a total hassle. I should've listened to you and cut it off sooner.

Bob drags himself over to the French windows and tries to open the door.

BOB (CONT'D)

Do you want me to water the plants?

Steven goes to him and hugs him.

STEVEN

No, darling. I watered them this morning. Tomorrow.

BOB

Dad, I've been thinking about it and I've decided I want to be a cardiologist, not an ophthalmologist. I lied to mum because I didn't want her to get upset. I think I prefer what you do, it's far more interesting and challenging.

STEVEN

That's true, Bob. But some people find ophthalmology more interesting.

BOB

No. Not to me it isn't.

93 INT. - STEVEN'S HOUSE - KIM'S BEDROOM - EVENING

Steven lays his son in his bed. He tucks him in and strokes his hair.

94 EXT. STEVEN'S HOUSE - GARDEN - NIGHT

Steven is huddled behind some flowers. He is sobbing. Eventually, he pulls himself together, wipes his eyes, and walks towards the house. He closes the French windows and switches off the living room light.

95 INT. SCHOOL - CORRIDOR - MORNING

Steven is waiting outside the Headmaster's office. The HEADMASTER'S SECRETARY ushers him inside. Steven gets up and enters the office.

96 INT. SCHOOL - HEADMASTER'S OFFICE - MORNING

Steven is sitting in a chair, signing some papers. He gives them to the HEADMASTER.

HEADMASTER

Sorry for the trouble, dragging you down here. It's all just a formality, but it has to be done.

STEVEN

That's quite all right. I understand.

HEADMASTER

All the staff and I personally hope that all this is only temporary and that the children will soon be back at school in good health.

STEVEN

Thank you very much. They're already much better now that they're back home. They are having daily physio, we go for walks together every day, they walk slowly of course but they are walking, and they've already started eating properly. However, I must inform you that they will need to be off school for a little while longer.

HEADMASTER

Whatever you think is best. If you feel they are not in a position to attend class yet, very well.

(MORE)

HEADMASTER (CONT'D)

However, do bear in mind that in cases like this it's generally best for children not to disrupt their daily routine for too long. Attending even some of their classes might do them good. Of course, it's ultimately your decision. All I can do is share my thoughts with you.

STEVEN

Thank you very much. But as you know both my wife and I are doctors, and we are quite able to judge when our children are ready to return to school.

HEADMASTER

Of course. I hope everything works out well.

STEVEN

I'm very optimistic. Everything will be fine.

HEADMASTER

That's the spirit.

Steven gets up to go.

STEVEN

Generally speaking, if you had to compare the two children for some reason, which of the two would you consider the better student?

HEADMASTER

Well. The boy is very good at maths and physics. Kim on the other hand, apart from her natural aptitude for music, is pretty good at literature and history, areas in which Bob lags behind. She wrote a brilliant essay on the tragedy of Iphigenia which she read out in class. A+.

STEVEN

What about their behaviour in class?

HEADMASTER

They're both a little restless, equally so. I mean I've had the occasional complaint from their teachers about some minor misdemeanors, but they've never been rude to any of the staff.

(MORE)

HEADMASTER (CONT'D)

In any case, if they had ever acted in an inappropriate way we would have informed you about it.

STEVEN

Do you especially like one of them more than the other? If you had to choose between them, which would you say is the best?

HEADMASTER

That's a difficult question. I'm not sure I can give you an answer.

The Headmaster considers his response for a long time. He doesn't know what to say. Steven has put him in an extremely uncomfortable position. Steven stares at the Headmaster intently, as if his response has enormous significance.

HEADMASTER (CONT'D)

I don't know.

He thinks about it some more.

HEADMASTER (CONT'D)

I don't know what to tell you.

STEVEN

Never mind. Have a good day.

HEADMASTER

Goodbye.

Steven leaves the Headmaster's office.

97

INT. STEVEN'S HOUSE - BASEMENT - MORNING

Anna unlocks the door and enters the room, holding Bob in her arms. Kim drags herself along beside them. Anna has brought some gauze and disinfectant to change the wound dressing on Martin's leg. She washes off the dried blood, then kisses both his bare feet. Martin just looks at her. The children watch the procedure from a distance.

MARTIN

Thank you for bringing them down. I really wanted to see them. I really wanted to see you. Hi Kim. Hi Bob. Come over here and let me give you a kiss.

Kim hobbles over to Martin. He kisses her on the lips. Bob doesn't move.

MARTIN (CONT'D)

Bob, aren't you going to come over and give me a kiss? No?

ANNA

Bob?

Bob struggles towards the door.

MARTIN

It doesn't matter, I understand.
You're a man, you are the man of
the house now that your father
isn't home. Now go back to bed.
Don't trouble yourselves any more
for my sake. Take them away.

Anna carries the children out. She leaves the door open.

MARTIN (CONT'D)

Anna. If you're going to do
something, you need to do it fast.
The boy is about to die.

98 INT. STEVEN'S HOUSE - BEDROOM - NIGHT

Anna emerges from the bathroom, wearing her bathrobe. She lies on the bed next to Steven, revealing parts of her naked body. She kisses Steven's hand.

ANNA

You do have beautiful hands.

Steven does not react.

ANNA (CONT'D)

Steven, please don't kill me. Deep
down I know you won't do that
because you love me, but I'm saying
this now because you're upset and
might make the wrong decision. If
you have to kill someone, the
logical thing, no matter how harsh
this may sound, is to kill a child.
Because we can have another child.
I still can and so can you. And if
you can't, we can try IVF. But I'm
sure we can.

Steven says nothing. He switches off the bedside lamp.

STEVEN

Go to sleep.

99 INT. STEVEN'S HOUSE - BASEMENT - NIGHT

Martin is lying in a corner of the basement. The key turns in the lock. The door opens and Kim drags herself into the room on all fours.

KIM

They're all asleep. We can go now and nobody will notice. All you have to do is help me walk again. My legs hurt after all this time and I feel weak. But it's okay, it doesn't matter. I knew at some point this would all be over and you would come.

Martin looks at Kim, but doesn't say anything.

KIM (CONT'D)

I thought we could take your friend's motorbike and go away together. But you have to make me well first. Okay? I'll untie you if you promise I'll get better and we can run away. Okay?

Martin continues to stare at her in silence. Kim tries to stand up, but can't.

KIM (CONT'D)

It's not working. I still can't walk. You have to try harder.

Martin turns his gaze away from Kim.

KIM (CONT'D)

Martin, I'm talking to you. Are you deaf? I'm telling you, you have to try harder.

Kim grabs at whatever is in reach and starts throwing random objects at Martin.

100 INT. STEVEN'S HOUSE - BEDROOM - NIGHT

The noise wakes Steven up. He turns on the light and gets out of bed. He rushes out of the bedroom.

101 INT. STEVEN'S HOUSE - KIM'S BEDROOM - NIGHT

Steven comes in to check on Kim. Her bed is empty. She has removed her feeding tube. Her mobile phone is on the desk. Bob is asleep in the other bed.

102 INT. STEVEN'S HOUSE - NIGHT

Steven and Anna search for Kim all over the house, both indoors and outdoors.

103 INT. STEVEN'S HOUSE - BASEMENT - NIGHT

Steven notices the basement door is open. He goes into the basement and looks around. He goes over to Martin and hits him.

STEVEN
Where is she?

MARTIN
She's gone.

STEVEN
Where is she? What did you do to her?

MARTIN
I didn't touch her. I don't know where she is.

Steven runs out of the room.

104 EXT. ROAD - NIGHT

Anna is driving very slowly along the road. Steven walks in front of the car. The high beam headlights illuminate the road. They scan the street for any sign of Kim. Steven is anxious, out of breath. He glistens with sweat. They find Kim dragging herself along the pavement. She tries to cross the road. Her hands and knees are covered with blood.

105 INT. STEVEN'S HOUSE - LIVING ROOM - NIGHT

Steven is treating his daughter's wounds. He puts disinfectant on her cuts. He sews up a gash on her knee. Anna, standing beside him, passes Steven the medical instruments.

KIM
I'm sorry for what I did tonight. I don't know what came over me, I don't know what I was thinking. I was only thinking about myself, noone else. That was wrong of me. I was frightened. Terrified. I shouldn't have been. Let me be the one who atones for your sins, Dad. Kill me right here, in front of your eyes so you can be sure that I die, in case some fate spares me at the last moment. Kill me right here in front of you and give me the ultimate joy of saving my own mother and my beloved brother from certain death.

(MORE)

KIM (CONT'D)

A joy that may take the form of death but has none of death's bitterness, of its chill or darkness. Please Dad, take these scissors and do me the honour. Mum, tell him. Dad, please. I would do anything for you, I would even die for you. And I'm ready to prove it. You gave me life and you, only you have the right to take my life away. That makes perfect sense. You are my lords, my masters and I am just someone who lives to obey your wishes. I love you so much, don't forget that. Remember that when I'm in my grave, unable to tell you that I love you. I love you more than anything in the world, you and my brother.

Steven finishes dressing his daughter's wounds. He kisses her almost on the mouth and caresses her. Anna leaves the room, taking the bloodied gauzes and cotton wool with her.

106 INT. STEVEN'S HOUSE - KITCHEN - MORNING

Anna is sitting in a chair. In front of her is a glass of water. She takes a sip and then puts the glass back on the table. Classical music plays from a radio on the kitchen counter. Steven walks into the room.

ANNA

Where have you been?

STEVEN

I went to the hospital. I got the feeding formula. Have you checked on him? Did you give him the sedatives?

ANNA

I let him go.

STEVEN

What are you talking about?

ANNA

He's not downstairs. I let him go.

STEVEN

Why would you do that?

He hits Anna around the head.

STEVEN (CONT'D)

Why did you let him go? Tell me. Are you a complete idiot?

Anna walks away. The dog follows her. She stops and turns to face Steven.

ANNA

It wouldn't have made any difference, Steven. It wasn't going to solve anything. We both know that.

107 INT. STEVEN'S HOUSE - CHILDREN'S BEDROOM - NIGHT

Anna sits on the edge of Bob's bed. She has a washbowl next to her and cleans Bob's limbs with a cloth. She has her back to Kim, who is sitting on her wheelchair beside the bed. Kim is holding her drip. She starts reciting the phrases that her mother has taught her to say when she answers the phone at the clinic.

KIM

Please describe your symptoms. I see. Would you be so kind as to hold the line while I check the doctor's availability? Yes, sorry to keep you waiting. The earliest the doctor can see you is next Thursday. Are mornings or evenings more convenient for you? Mornings are better, I see. Next Thursday at eleven then. We'll be expecting you. Good day. (Pause). Anna Murphy Eye Clinic, how may I help you?

ANNA

Kim, I'm trying to rest. Can you please be quiet?

KIM

Mum, do you remember when I was rude to you at the hospital that day?

ANNA

Yes.

KIM

Did you tell Dad about it?

ANNA

Of course I told him, Kim.

KIM

I didn't mean it, Mum. Maybe it was a side effect of the drugs or something.

ANNA

Kim, please. I'm trying to rest.

KIM

Do your legs hurt? Do they feel numb? Does your back hurt? Has it started?

Anna gets up and slaps Kim. She wheels her out of the bedroom and closes the door.

108 INT. STEVEN'S HOUSE - BEDROOM - MORNING

Anna is asleep. Steven is sitting on the edge of the bed. He stares at the wardrobe for a long time. Then he gets up and goes over to his wife. He stands over her. He looks at her. His gaze is fixed on her. Wondering whether he should kill her or not, whether she should give her life to save the children or not. He takes a step backwards. He looks at her for a few more moments.

109 INT. STEVEN'S HOUSE - CHILDREN'S BEDROOM - AFTERNOON

Bob is listening to music on his MP3 player. His eyes start to bleed. Blood trickles down onto the pillow. Bob wipes the blood from his face. We hear his sister's voice, but we cannot see her.

KIM

Dad, quick! Bob's dying.

110 INT. STEVEN'S HOUSE - CHILDREN'S BEDROOM - AFTERNOON

Bob is lying on his bed. Steven wipes the blood from his face and removes the blood-stained pillow case.

BOB

Dad, who's your best friend?

STEVEN

I don't know, Bob.

BOB

Is it Matthew?

STEVEN

Yes, Matthew is a very good friend of mine.

BOB

I have three. Two boys and a girl from my class.

STEVEN

That's great, Bob. It's good to have lots of friends.

BOB

I think Mum considers Matthew a very good friend too.

STEVEN

Yes, that's right.

BOB

He used to call Mum a lot. Once he called the house and I picked up and he said: "I'd like to speak to Anna, please." I recognised his voice, but I didn't say: "Hi, Matthew". I just said: "She's not here right now, can I take a message?" He came over to the house one time too when you and Kim were out, so I guess you wouldn't remember.

111 INT. STEVEN'S HOUSE - KIM'S BEDROOM - NIGHT

Steven undresses Kim. He then dresses her up in the outfit she had chosen to wear to Claire's party. Lying in bed, unable to help with this awkward procedure, Kim avoids her father's gaze. Bob is already dressed up. He sits in his wheelchair, watching them.

112 INT. STEVEN'S HOUSE - BEDROOM - NIGHT

Steven enters the bedroom. Anna is frantically making their bed. She doesn't seem to notice him. Steven approaches Anna and stands in front of her. She stops startled.

STEVEN

Bob is bleeding. Come to the living room.

ANNA

Now?

STEVEN

Yes. Now.

ANNA

Steven?

STEVEN

Yes?

ANNA

Where are the children?

STEVEN

They're already there.

ANNA

I think I'll wear that black dress
you like.

STEVEN

Wear whatever you like. Just hurry.

Steven leaves the room.

113 INT. STEVEN'S HOUSE - LIVING ROOM - NIGHT

Kim is sitting in a chair in a corner of the room. Anna is standing by the wall, near the French windows. Bob is on the sofa. He can barely sit up. They all look terrified. Their feet are tied with rope and their mouths are taped.

Steven is standing in the middle of the room. He looks at each of them in turn. They form a triangle around him. He puts on a black balaclava that covers his entire face, so that he can't see anything. He raises the rifle.

Steven starts spinning round on the spot. He fires a shot. He stops. Silence. The other three are trying to not make a sound. They struggle to stifle their instinctive reactions. He hasn't hit anyone. The bullet has lodged itself in a cabinet full of crystal tableware.

Steven starts spinning around again. He fires another shot. Anna screams. Steven pulls off the balaclava. He sees Bob, hit in the chest. Motionless. Blood is splattered across the couch. Kim stares, frozen. Steven puts down his rifle.

114 INT. BURGER KING - DAY

Steven is sitting in a Burger King with Anna and Kim. Martin walks in, limping from the bullet wound. He stares at them as he walks past and sits at a table nearby. Steven and Anna watch Martin out of the corner of their eye. They both look haggard. Kim puts ketchup on her chips and starts wolfing them down. She looks healthy. Her parents watch her eat. When Kim has finished eating her chips, they put on their jackets and go to leave. Kim stands up, takes a quick look at Martin and then follows her parents. She is walking normally.

THE END