

1

SCENE 1 INT HOSPITAL ROOM ANYTIME DAY A

1

THE LIGHTING IS MILKY AND WASHED-OUT AS RACHEL WAKES UP IN HER HOSPITAL BED, WEARING HER HOSPITAL GOWN. SHE LOOKS CONFUSED. THE SILENCE IN THE ROOM IS DEATHLY.

SHE THROWS BACK THE SHEETS AND SWINGS HER LEGS OUT OF THE BED. WOZZY, SHE WALKS ACROSS THE ROOM AND OPENS THE DOOR. . .

CUT TO:

SHE HAS TO SUPPORT HERSELF ON THE DOOR FRAME AS SHE COMES INTO THE DESERTED, EERILY SILENT CORRIDOR.

RACHEL

Hello?

SHE STARTS TO WALK DOWN THE CORRIDOR AND HESITANTLY PUSHES OPEN ONE OF THE SIDE DOORS AS...

RACHEL (cont' d)

3

SCENE 3 INT MAIN CORRIDOR ANYTIME DAY A

3

SHE IS SURPRISED WHEN SHE COMES OUT INTO THE MAIN SCHOOL CORRIDOR. CONFUSED AND STILL WEARING HER HOSPITAL GOWN, RACHEL WALKS DOWN THE DESERTED CORRIDOR TOWARDS SOME OPEN DOORS. THE LIGHTS ARE TOO BRIGHT, TOO WHITE. SHE IS ALMOST FLOATING NOW - PROPELLED TOWARDS THE DOORS WHICH LEAD...

CUT TO:

4

SCENE 4 INT SCHOOL HALL ANYTIME DAY A

4

... STRAIGHT INTO THE SCHOOL HALL WHICH IS FULL OF PUPILS AND STAFF - ALL FACING THE FRONT. HOWEVER, AS RACHEL DRIFTS DOWN THE CENTRAL AISLE SOME PEOPLE STARE AT HER WITH OBVIOUS HOSTILITY - BOLTON, DAVINA, JANECE, TOM, MATT ETC. THERE IS A LOW HUM OF ANGRY WHISPERS AS SHE FINALLY REACHES THE FRONT AND SEES EDDIE THERE. HE TOO IS LOOKING AT HER WITH DISGUST AND ANGER.

RACHEL

I just wanted a chance to explain things.

THE ANGRY HUM BECOMES LOUDER.

RACHEL (cont'd)

You have to understand...

THE HUM TAKES SHAPE AND TURNS INTO A CHANT - "MASON OUT!"

RACHEL (cont'd)

No, please. Just give me a chance.

THE CHANT IS DEAFENING NOW.

RACHEL (cont'd)

Please, just let me... If you'd just let me...

BUT THE CHANT IS RELENTLESS AND RACHEL HAS TO SCREAM IN AN ATTEMPT TO BE HEARD.

RACHEL (cont'd)

Please stop! Please, just... Stop it!

CUT TO:

6

SCENE 6 INT HOSPITAL ROOM MORNING 1000 DAY B

6

LATER, RACHEL IS SAT ON THE EDGE OF THE BED AS THE DOCTOR, BENJAMIN PATRICK REMOVES HER DRESSINGS.

BENJAMIN PATRICK

No sign of infection. Good, I think we're getting there.

HE STANDS BACK AND FOR THE FIRST TIME WE SEE THE SCARRING THAT RACHEL HAS SUSTAINED TO HER CHEST AND NECK.

RACHEL

So, when can I go back to work?

MR PATRICK SIGHS, HE IS FIGHTING A LOSING BATTLE WITH HER.

CUT TO:

WE HEAR MR PATRICK AND RACHEL IN V/O AS RACHEL'S CAR PULLS IN TO THE SCHOOL GATES AND SHE PARKS UP.

BENJAMIN PATRICK (V. O.)
You have to understand when it
comes to these kind of injuries,
time really is the greatest healer.

RACHEL IS WEARING A HIGH-NECKED BLOUSE AND SHE FUSSES WITH IT AND HER HAIR IN THE REAR VIEW MIRROR BEFORE WATCHING THROUGH THE WINDSCREEN AS THE PUPILS ARRIVE FOR THE FIRST DAY OF TERM.

BENJAMIN PATRICK (V. O.) (cont'd)
You should consider further skin
grafts.

JANEECE AND MAXINE GREET EACH OTHER WARMLY. BOLTON AND PAUL ARE LOOKING AT A FOOTBALL MAGAZINE TOGETHER. KARLA GIVES ALEESHA AND DANIELLE AN AWKWARD WAVE AS THEY ARRIVE.

RACHEL (V. O.)
I said no.

BENJAMIN PATRICK (V. O.)
It's the only way to repair the
damage. Rachel, there is no reason
why you should have to live with
it.

RACHEL
Look, I just don't have the time. I
have to get back...

BENJAMIN PATRICK
Yes, and we've talked about this as
well. You're not physically ready

SHE IS AWARE THAT EVERYONE' S EYES ARE ON HER. SHE NOTICES
JANEECE WHISPER SOMETHING TO MAXINE. SHE GOES IN.

CUT TO:

(NO PAGE 9)

7A SCENE 7A INT FOYER BEFORE REGISTRATION 0815 DAY ONE 7A

RACHEL COMES IN. THE FOYER AND CORRIDOR IS IS BUSY WITH PUPILS MOVING AROUND HER. RACHEL STANDS STILL, FIGHTING THE URGE TO RUN AWAY. THE PUPILS AROUND HER SPEED UP INTO AN INSIGNIFICANT BLUR. RACHEL SEEMS TO BE ON THE VERGE OF A PANIC ATTACK. . .

. . . FINALLY RACHEL TAKES A DEEP BREATH, GATHERING HERSELF AND MOVING ON.

JUMP CUT TO:

7C

SCENE 7C INT CORRIDOR NEAR SCHOOL OFFICE BEFORE
REGISTRATION 0830 DAY ONE

7C

RACHEL HAS GOT OVER THE WORST AND IS GATHERING HER STRENGTH

7D SCENE 7D INT RACHEL'S OFFICE/SCHOOL OFFICE 0840 DAY 7D
ONE

RACHEL COMES IN TO HER OFFICE TO FIND EDDIE SITTING GOING THROUGH THE POST.

RACHEL
What's wrong with this picture?

EDDIE
Rachel. Welcome back.

HE STANDS UP AND OFFERS HER THE CHAIR.

EDDIE (cont'd)
It's all yours.

EDDIE STEPS OUT OF THE WAY AS RACHEL TAKES A SEAT AND SMILES - GOOD TO BE BACK.

RACHEL
Not that I'll be spending much time sitting down this year. I've had too much time to sit and think over the last few weeks...

EDDIE
You were recovering from massive injuries.

RACHEL
Whatever. I just want to get going. I made so many promises when I came here and didn't keep any of them...

EDDIE
That's not true, Rachel. And in fairness, you did have a few distractions.

RACHEL
This year I put it all right. I don't want this school associated with fires and scandals. I want it to be a place where you can change your life, for the better.

EDDIE IS NOT SURE WHAT TO SAY IN THE FACE OF HER WIDE-EYED OPTIMISM.

EDDIE
Sounds good. Won't leave you much time for a personal life.

RACHEL
What personal life?

EDDIE WANTS TO SAY 'US' - BUT...

EDDIE
You need to look after yourself,
Rachel.

RACHEL
I'm fine.

SHE GETS TO HER FEET.

RACHEL (cont'd)
I'll be even better when I've seen
the people we're here for.
Assembly. Let's go.

SHE IS OUT OF THE OFFICE BEFORE EDDIE CAN SAY ANYTHING ELSE.

CUT TO:

8

SCENE CUT - MOVED TO 13A

8

10

SCENE 10 INT CORRIDOR O/S SCHOOL HALL BEFORE REGISTRATION 10
0900 DAY ONE

11

SCENE 11 INT SCHOOL HALL PERIOD ONE 0902 DAY ONE

11

CONTINUOUS

AS THEY COME IN EDDIE NODS TO MATT AT THE PIANO. HE AND A SMALL CHOIR THAT HE HAS ASSEMBLED LAUNCH INTO "WELCOME HOME" BY PETERS AND LEE. THE CHOIR INCLUDES KARLA, DANIELLE AND ALEESHA. AN EMBARRASSED RACHEL MAKES HER WAY TO THE FRONT, HEAD DOWN, AS THEY SING.

CHOIR

Welcome home, welcome.
Come on in, and close the door

THERE ARE GIGGLES ABOUT THE SONG BETWEEN CHLO AND DONTE. TOM NUDGES DAVINA, STEPH IS HUMMING ALONG BRIGHTLY.

CHOIR (cont'd)

You've been gone, too long
Welcome, you're home once more.

A HUNGOVER MATT WINCES AT A COUPLE OF DUFF FINAL NOTES FROM KARLA AND SEEMS RELIEVED WHEN THEY HAVE FINISHED SINGING AND THERE IS A LACKLUSTRE ROUND OF APPLAUSE. HOWEVER, WHEN THE HALL GOES QUIET, RACHEL SEEMS FROZEN TO THE SPOT - NOT SURE WHAT TO DO OR SAY. BOLTON BREAKS THE AWKWARD MOMENT WITH...

BOLTON

There's only one Miss Mason! One
Miss Mason!

JANEECE AND MAXINE JOIN IN AND SOON EVERYONE IS CHANTING AND RACHEL CAN BARELY STAND IT. SHE PUTS HER HANDS UP FOR SILENCE.

RACHEL

Okay, that's enough.

BUT THE CHANT CARRIES ON - THE KIDS ENJOYING THE NOISE.

RACHEL (cont'd)

I said that's enough.

THE CHANT PETERS OUT APOLOGETICALLY.

RACHEL (cont'd)

Thank you, to all of you. Mr
Wilding and your singers.

SHE NODS TO MATT WHO STRUGGLES TO SMILE BACK. RACHEL FIXES EDDIE WITH AN ANNOYED LOOK.

RACHEL (cont'd)

Mr Lawson, who I suspect is behind
all of this fuss.

EDDIE SMILES INNOCENTLY AND THERE IS LAUGHTER FROM THE STAFF AND PUPILS. RACHEL SEEMS TO RELAX SLIGHTLY.

RACHEL (cont'd)

Well, here we are. A new year. Some new pupils. New staff.

WE SEE NEW TEACHER, ROB SMILE AT THIS. HE IS WEARING A TRACKSUIT AND SHORTS. STEPH IS GIVING HIM THE ONCE OVER - SHE LIKES WHAT SHE SEES. HOWEVER, SHE SCANS THE OTHER STAFF - LOOKING FOR THE MISSING GRANTLY.

RACHEL (cont'd)

And, in places, a new school. I hope you like what we've done with the old place. Do you?

THERE IS APPLAUSE AND CHEERS AT THIS.

RACHEL (cont'd)

Good! Because I want you to go home this afternoon and tell your mums, dads and grandparents how fantastic it is. And I want you tell them that we'd like to see them all here.

TOM AND DAVINA EXCHANGE A PAINED LOOK.

RACHEL (cont'd)

We're opening the doors, this year. And there'll be something for everyone; classes, clubs, advice.

STEPH MUTTERS TO MATT.

STEPH

Have you seen Grantly?

HE SHAKES HIS HEAD.

STEPH (cont'd)

Can't wait to hear what he's got to say about all this touchy-feely crap.

MATT LAUGHS.

RACHEL

And what I really want you to tell them is that if they need something, the first place they should look is Waterloo Road.

CUT TO:

12 SCENE 12 EXT CAR PARK BEFORE REGISTRATION 0915 DAY ONE 12

A PEOPLE CARRIER CAB PULLS INTO THE EMPTY PLAYGROUND WITH THE KELLY FAMILY. ROSE (MID 30, SCRUFFY, IRRITABLE), DENZIL (11, VACANT, PASSIVE), EARL (15, COCKY AND EDGY), SAMBUCA (13, BRIGHT, CHEEKY), MARLEY (16, ALERT, IN CONTROL) AND PRINCE (2, TIRED AND CRANKY) BURST OUT OF BOTH PASSENGER DOORS, ALREADY ARGUING. SAM IS HOLDING PRINCE AT ARMS LENGTH BECAUSE HE HAS THROWN UP.

SAM

Oh my God, look at state of him.
He's absolutely minging.

ROSE

I told you to open the window.
Give him here. (TO PRINCE) It's
okay, sweetheart. We're here now.

EARL

Wherever here is. Looks like
another dump to me.

SAM

We've only been here ten seconds.

EARL

Twice as long as we stayed at the
last place.

HE FLASHES HIS MOTHER A HATEFUL LOOK.

ROSE

Kids, don't start...

EARL

It's alright, I don't care what
this place is like. Cos we're not
flaming moving again. Alright?

MARLEY

Earl, I don't think anyone has a
problem with that.

EARL

I'm just saying.

MARLEY

Yeah, we heard.

EARL IS SIMMERING AS MARLEY GOES TO HELP THE TAXI DRIVER WITH THE BAGS - WHICH SEEM TO BE MAINLY CARRIER BAGS AND BIN LINERS.

MARLEY (cont'd)

And as we're staying, any chance of
you giving us a hand? You too,
Denzil.

MARLEY TAKES SOME BAGS, INCLUDING A SPORTY BACKPACK.

EARL

Oi! I'll take that.

EARL SNATCHES IT FROM MARLEY AND WALKS AWAY. MARLEY SIGHS.

MARLEY

I'll get the rest shall I?

EARL IGNORES HIM. HE TURNS HIS BACK TO HIS FAMILY AS HE OPENS HIS BACK

13

SCENE 13 INT ASSEMBLY HALL PERIOD ONE 0917 DAY ONE

13

THE TEACHERS ARE SUPERVISING THE KIDS AS THEY FILE OUT OF THE HALL. RACHEL IS TALKING INTENTLY TO DAVINA AS MATT AND JASMINE STAND TOGETHER.

MATT
(SARCASTIC) Well, that was quite a speech she gave. I don't know about you, but I'm overcome with emotion.

JASMINE
You're overcome by a hangover.

MATT
I had a big night.

JASMINE
You've been having a big night every night since you and Colin split...

MATT GIVES HER A LOOK - DON'T GO THERE. THEY LOOK AROUND AS THEY HEAR ROB INTRODUCING HIMSELF TO TOM

ROB
Hi, I just wanted to say hello. I'm Rob.

TOM LOOKS AT HIS GET-UP.

TOM
Let me guess, new Head of PE?

ROB
What gave it away?

THEY LAUGH, UNAWARE OF JASMINE STARING.

MATT
For God's sake, Jasmine. Put your tongue in.

JASMINE
What?

MATT
I bet the only dribbling that Mr Muscle is into is on the football field.

JASMINE
A sports joke? Very good.

MATT
I've been practising.

JASMI NE

JASMINE SMILES IN RELIEF.

MATT (cont' d)
Just most of it.

JASMINE AGONIZES.

RACHEL IS BEING STOPPED ON HER WAY OUT BY WELL WISHERS.

CUT TO:

DANIELLE AND ALEESHA ARE TOUCHING UP THEIR MAKE-UP IN THE MIRROR.

DANIELLE
I expected her to have scars and all that.

ALEESHA
What? Freddy Krueger style?

DANIELLE
Not that bad. She wouldn't have come back if it had been that bad.

ALEESHA
Do you think?

DANIELLE
Leesh, you want to take a week off if you've got a spot.

ALEESHA
It wasn't a spot! It was a boil, it could have gone septic and killed me.

DANIELLE LAUGHS AT HER AS FLICK COMES IN. SHE SMILES AT THE GIRLS.

FLICK
Hiya, girls. Glad to be back?

DANIELLE
Not really.

FLICK
(SMILES) No - me neither.

DANIELLE GIVES FLICK A WATERY SMILE, AS SHE GOES INTO A STALL. ALEESHA ROLLS HER EYES AT DANIELLE AND LOWERS HER VOICE AS:

ALEESHA
"Me neither". Whatever. See what I mean about her?

DANIELLE
Sshh. She'll hear.

ALEESHA
Let her. (RAISING HER VOICE) She

ALEESHA GOES BACK TO WHISPERING.

ALEESHA

I just don't get why she got to be head girl. Probably just Lawson trying to keep her daddy happy. He's a governor. No other reason she'd be picked.

DANIELLE

You're just jealous cos she's pretty.

ALEESHA

Yeah, pretty boring. I mean, can you really see her coming up with great ideas for the school?

DANIELLE LAUGHS, DESPITE HERSELF.

ALEESHA (cont'd)

Me - I've got loads of ideas for this place. Heaps.

SHE SHUTS UP AND RETURNS TO DOING HER MAKE-UP.

INSIDE THE TOILETS, FLICK'S HEARD EVERYTHING. SHE'S UPSET - BUT STEELS HERSELF BEFORE FLUSHING THE LOO AND COMING OUT. THERE IS AN AWKWARD SILENCE AS FLICK WASHES HER HANDS UNTIL...

FLICK

That's a good colour. It suits you.

ALEESHA

Thanks.

FLICK DRIES HER HANDS AND IS ABOUT TO LEAVE WHEN...

FLICK

Aleesha, you know, if you do have any ideas, you can always bring them to me. I'd love to hear them.

SHE GIVES ALEESHA A WARM, SEEMINGLY GENUINE, SMILE. ALEESHA IS TRULY EMBARRASSED - SHE CAN BARELY LOOK AT FLICK AS...

ALEESHA

Cheers, I will.

FLICK

Great. See you later.

SHE GOES. DANIELLE TURNS TO ALEESHA AND SMILES TRIUMPHANTLY.

DANIELLE

God, what a cow.

ALEESHA

Shut up.

DANIELLE IS STILL SMILING AS SHE GOES BACK TO HER MAKE-UP.

CUT TO:

STEPH COMES IN AND IS ON THE WAY TO THE KETTLE WHEN SHE SPOTS GRANTLY - STILL WEARING HIS HAT.

STEPH

Grantly. What are you doing skulking in here? Why weren't you in assembly?

GRANTLY

I had no desire to welcome back our resident lady of the night. And I have more important matters... Now look, before the rest of the hoi-polloi get here, I need an honest opinion.

STEPH

GRANTLY

You do?

STEPH

Oh yeah.

SHE GIVES HIM AN ENCOURAGING SMILE, BUT SHE IS SETTING HIM UP FOR A FALL. SHE HAS TO TURN BACK TO HER COFFEE, TO COVER HER SMIRK. THE STAFF ROOM DOOR OPENS AND THE OTHER STAFF START TO COME IN. GRANTLY AWAITS THEIR COMMENTS. TOM COMES IN WITH JASMINE AND GOES TO GET SOME BOOKS AS...

TOM

It was just a bit hardcore. We're struggling to teach the kids without taking on their families too.

JASMINE

I don't think we'll have much of a say about it. She seemnTJrntt'j 2) 3(Jrnet' j 24VVJ) nnTJrntt' j :

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SCENE 13B (PREV SC37

13C

SCENE 13C (PREV SC38)INT CORRIDOR O/S GRANTLY'S
CLASSROOM PERIOD ONE 0926 DAY ONE

13C

GRANTLY APPROACHES HIS CLASSROOM DOOR AND HE CAN HEAR WHAT SOUNDS LIKE A RIOT GOING ON INSIDE. HE TAKES A DEEP BREATH, PATS HIS WIG INTO PLACE AND GOES IN.

CUT TO:

13D SCENE 13D (PREV 39) INT GRANTLY'S CLASSROOM PERIOD ONE 13D
0927 DAY ONE

CONTINUOUS

GRANTLY STRIDES IN AS IF NOTHING IS AMISS. DAVINA IS ALREADY THERE WITH KARLA. SHE STARES OPEN-MOUTHED AT HIS NEW APPEARANCE AS...

GRANTLY
Right, let's have some bums on
seats and fingers on lips.

THE CLASS TAKES ONE LOOK AT HIM AND FALLS ABOUT LAUGHING.
GRANTLY SIGHS AND ALLOWS THE KIDS A MOMENT TO LAUGH BEFORE...

GRANTLY (cont'd)
Alright, alright! That's enough.

BUT THEY CARRY ON - EVEN DAVINA IS LAUGHING. DANIELLE AND
ALEESHA ARE SAT TOGETHER.

DANIELLE
Nice pet, What do you...

GRANTLY
Someone's already done that one.
You can at least try and be
original. (TO THE CLASS) I said
that was enough.

BUT THEY ARE GETTING SILLY NOW. EVEN DAVINA'S FEELING A BIT
SORRY FOR HIM

DAVINA
Quiet! Let's all calm down.

THEY LISTEN TO DAVINA AND START TO CALM DOWN.

GRANTLY
Thank you, let's get on shall we...

BUT BEFORE HE CAN, KARLA TURNS TO DAVINA...

KARLA
(UTTERLY INNOCENT) But I don't
understand. We all know he doesn't
have any hair. Is he pretending
it's just grown all of a sudden?
Because that's not a good lie.

DAVINA
Karla, shush.

SHE LOOKS UP REALISING THAT GRANTLY IS GLARING AT HER. SHE
GIVES HIM ONE OF HER GRIMACE/SMILES AS...

KARLA

It looks very real. Just like hair.

THE CLASS FALL ABOUT LAUGHING AGAIN.

GRANTLY

(BELLOWING) Shut up!

THEY ARE SHOCKED INTO SILENCE.

14

SCENE 14 EXT CARPARK REGISTRATION 0930 DAY ONE

14

THE TAXI DRIVER IS ARGUING WITH ROSE AS THE KIDS LOOK ON.

TAXI DRIVER

I'm charging you fifty quid,
because you've got sick on the
seats!

ROSE

I've told you, I don't have fifty
quid. Look, you can see that we had
to leave in a bit of a hurry.

TAXI DRIVER

That's not my problem, love. I've
got to earn a living.

ROSE

I know, but I don't know what to do
for the best.

ROSE LOOKS AROUND AS IF DESPERATE. SAM SIGHS BEFORE...

SAM

I've got some of my birthday money
left, mum.

ROSE

It's okay, sweetheart.

SAM

It's alright.

SAM HOLDS OUT A FIVER. ROSE HESITATES.

ROSE

I'll pay you back.

ROSE TAKES THE FIVER AND HOLDS IT OUT TO THE DRIVER.

ROSE (cont'd)

I'm sorry, it's all we've got.

NOW THE TAXI DRIVER FEELS LIKE CRAP.

TAXI DRIVER

It's okay, love. It doesn't matter.

ROSE

No, you should take it.

TAXI DRIVER

Look, you obviously need it more
than me...

ROSE SMILES UNTIL SHE SEES THE LOOK ON EARL'S FACE...

ROSE

Earl, it's okay, I've got this.

EARL

No, I'm not having this poxy cabbie thinking we're some sort of charity case.

CUT TO:

RACHEL COME SECO (MEEF) 33VnEtj 2) [nEt (L CGACOEE- YCG

16

SCENE 16 EXT CAR PARK PERIOD ONE 0940 DAY ONE

16

CONTINUOUS

EARL HAS HIS HAND IN HIS BACKPACK, AS RACHEL COMES OUT AND PHYSICALLY PUSHES HIM OFF THE TAXI DRIVER.

RACHEL

What do you think you're doing? Get off him.

ROSE

Earl, no...

EARL MAKES ANOTHER ADVANCE ON THE TAXI DRIVER, BUT RACHEL PUSHES HIM AGAIN.

RACHEL

I won't tell you again. Now, what's going on here?

EARL

Who are you?

RACHEL

I'm the head of this school. Who the hell are you?

EARL SMILES.

EARL

Your worst nightmare.

EARL AND RACHEL LOCK EYES, BUT ROSE PUSHES TO THE FRONT.

ROSE

Earl! (TO RACHEL) I'm sorry about this. We had a little... I'm here to enrol the kids in school.

RACHEL TRIES TO MASK HER HORROR.

RACHEL

Enrol? I don't...

EARL

That's made your day, hasn't it?

RACHEL

I just need to know...

EARL

Don't worry, I want to be at your poxy school about as much as you want me here.

RACHEL LOOKS AT HIM INCREDULOUSLY AS EDDIE COMES OUT.

EDDIE
Is there a problem?

TAXI DRIVER
Yeah, five of 'em.

THE TAXI DRIVER IS ALREADY GETTING INTO HIS CAB AS...

TAXI DRIVER (cont'd)
I should have known when they asked
to be brought here. Typical flaming
Waterloo Road. They should have let
this place burn to the ground.

EDDIE SEES RACHEL FLINCH AND ROUNDS ON THE TAXI DRIVER,
ANGRY.

EDDIE
Hey!

HE STARTS TOWARDS THE TAXI DRIVER BUT HE SLAMS HIS DOOR AND
DRIVES AWAY.

EDDIE (cont'd)
(TO RACHEL) Are you okay?

RACHEL DOESN'T WANT HIS FUSS - SHE WANTS TO TAKE CONTROL OF
THIS SITUATION.

RACHEL
I'm fine. (TO ROSE) Right, let's
get you inside and sort this mess
out. (TO EARL) All of you.

CUT TO:

THE BELL HAS JUST GONE AND CURIOUS PUPILS ARE FILING PAST THE KELLYS AND LOOKING WITH INTEREST. THEY INCLUDE DONTE. ROSE IS CHANGING PRINCE'S TROUSERS AS THE REST OF THE FAMILY STAND ABOUT LOOKING LIKE REFUGEES WITH THEIR BAGS.

ROSE

RACHEL TAKES THE PUSH CHAIR HANDLES AND WHEELS PRINCE AWAY.
MARLEY NOTICES THAT EARL IS ONLY CARRYING HIS BACKPACK.

MARLEY

(SARKY) Sure you can manage that?

EARL

It's heavier than it looks.

EARL WALKS BEHIND RACHEL GLARING AT HER.

CUT TO:

MARLEY

It's not just you, we've all got a chance. I'm just saying maybe go a bit easy, yeah?

*
*
*
*

RACHEL LEADS THE WAY DOWN THE CORRIDOR, PUSHING PRINCE. EDDIE TRIES TO TALK QUIETLY TO HER AS THE KELLYS BRING UP THE REAR.

EDDIE

We don't know anything about them.
Except that she's hell bent on
dumping her kids on us.

RACHEL

Then this is probably the best
place for them.

EDDIE

Rachel...

RACHEL

Call their last school and see what
you can find out.

JANEECE

He's fit. Don't you think, Chlo?

CHLO

I didn't even look.

MAXINE

Cos you've only got eyes for Donte?
Don't make me puke.

JANEECE

You're engaged, not dead.

MAXINE

I still don't see how you can be
engaged to someone you're already

19

SCENE 19 INT WORKSHOPS PERIOD TWO 0955 DAY ONE

19

DONTE AND TOM STAND SIDE BY SIDE, ARMS CROSSED AS THEY ASSESS SOMETHING.

TOM

It can't be done. It's a wreck.

DONTE

It's mine and Chlo's future.

TOM

I really wish you hadn't said that.

WE PULL OUT TO REVEAL WHAT THEY ARE LOOKING AT - A WRECK OF A VAN.

DONTE

You've got to have a bit of vision, Tom. This is a win-win situation.

TOM

How do you work that out?

DONTE

Right, while I'm working on it, I'm also working towards my NVQ. And once I get it on the road...

TOM

If you get it on the road.

DONTE

When that happens, me and Chlo can start earning.

TOM

I certainly don't have any problem with that.

HE NOTICES ROB HANGING ABOUT BY THE DOOR.

TOM (cont'd)

Alright, mate? How's the first day going?

ROB

Like a first day, you know. Got a little project going?

TOM

Little? He reckons he can convert this heap of bolts into a going concern.

DONTE

A mobile hairdressers. Chlo's Cuts.
I'm going to fit it out with
cupboards for all her hairsprays
and that. It's gonna be...

HE'S AT A LOSS FOR WORDS. A FACETIOUS TOM HELPS HIM OUT...

TOM

Automatic?

DONTE

No, I meant...

ROB PICKS UP ON TOM'S REFERENCE.

ROB

Systematic?

TOM NODS AS...

TOM

Hydromatic.

TOM/ROB

Why it's greased lightening.

ROB AND TOM LAUGH AT THEIR OWN JOKES. DONTE IS NOT AMUSED.

DONTE

You're not funny.

ROB

I'm sorry. If there's anything I
can do to help?

TOM

Help? They don't make a can of WD-
40 big enough to get this thing on
the road.

DONTE

That's it. Out, both of you.

TOM AND ROB LEAVE LAUGHING. DONTE TURNS TO FACE THE VAN AND
LOOKS PANIC-STRIKEN. HAS HE BITTEN OFF MORE THAN HE CAN
CHEW?

CUT TO:

20

SCENE 20 INT RACHEL'S OFFICE PERIOD TWO 1000 DAY ONE

20

RACHEL IS TRYING TO TALK TO ROSE AND TAKE SOME DETAILS. A TASK THAT IS BEING MADE DIFFICULT BY THE FACT THAT THE KELLYS ARE HAVING AN ESCALATING ROW. ALL EXCEPT MARLEY WHO IS TRYING TO IGNORE THEM AS HE PLAYS WITH PRINCE.

RACHEL

Okay... Dates of birth, your previous address, current address...

EARL

God, how much longer is this going to take?

ROSE

Earl, please. It's not like you've got anywhere better to be.

EARL

I could be back at home.

ROSE

No, you couldn't and we both know why.

ROSE FLASHES RACHEL AN AWKWARD SMILE AS...

ROSE (cont'd)

Sorry. It's just I have a little problem with the current address.

RACHEL

Right?

ROSE

We don't know what it is yet.

SAM

(STRESSED) Yeah so, what are we supposed to do at home time? We won't know where to go, will we?

ROSE

For God's sake, Sam, I'll pick you up!

SAM AND DENZIL REACT WITH HORROR AT THE IDEA AND LOOK TO MARLEY.

DENZIL

Marley...

MARLEY

Mum, just text me the address. We'll find our own way.

ROSE
Don't be stupid. What's the
problem?

THE KIDS LOOK AT EACH OTHER AWKWARDLY.

EARL
You'll be pissed by three, won't
you?

ROSE FLASHES RACHEL AN EMBARRASSED LOOK.

ROSE
That's not funny. Don't make stupid
jokes.

ROSE TRIES TO KEEP HER VOICE DOWN AS...

ROSE (cont'd)
I'm doing my best here, kids. Could
you not make it any harder?

SUDDENLY, EARL IS ON HIS FEET, FOLLOWED BY DENZIL.

EARL
I'm not staying here to listen to
all this again.

DENZIL
Me neither. If he's going...

RACHEL
Hey, let's just all... (CALM DOWN).

MARLEY STANDS UP AND BLOCKS THEIR WAY, RACHEL WATCHES WITH
INTEREST AS...

MARLEY
Neither of you are going anywhere.
Let's get this over with. Okay?
Just sit down.

EARL IS IN TWO MINDS, BUT FINALLY AND BEGRUDGINGLY HE TAKES A
SEAT - DENZIL ALSO SETTLES. EDDIE COMES IN.

EDDIE
Well, I managed to speak to someone
from your last school. A Mrs Fox?

A LOOK PASSES AMONGST THE KELLY KIDS.

ROSE
Look, Earl's really sorry about
what happened. It was just a nasty
accident, wasn't it?

EARL'S SMILE SAYS OTHERWISE.

RACHEL

What sort of accident?

EDDIE

The sort where a chair accidentally
flies across the room.

EARL SHRUGS - NOT BOTHERED.

ROSE

Things just got a bit out of
hand... Look, we've had our ups and
downs, yeah. But we're trying to
make a fresh start. I've got us a
new house so we can be a proper
family. And Marley and Earl can get
their exams this year and...

RACHEL

Okay, okay. You can stay. But you
need to know that when it comes to
violence, this school has zero
tolerance. No more flying chairs,
no more picking fights. I'm talking
to you, Earl.

EARL SNEERS.

ROSE

And he's listening.

SHE ELBOWS EARL.

EARL

I'll be a good little boy. Promise.

ROSE

Good. Is that it then?

BUT BEFORE RACHEL CAN RESPOND ROSE IS HEADING OUT.

EDDIE

Mrs. Kelly!

ROSE

I'm sorry. I'll be back for 'em at
three.

EDDIE LOOKS TO RACHEL IN DISBELIEF.

CUT TO:

21

SCENE 21 INT CORRIDOR O/S SCHOOL OFFICE PERIOD ONE
1002 DAY ONE

21

CONTINUOUS

ROSE GETS OUTSIDE THE OFFICE AND BREATHES A SIGH OF UTTER
RELIEF - ANOTHER CLOSE SHAVE. SHE RUSHES DOWN THE STAIRS.

CUT TO:

24

SCENE 24 INT CORRIDOR PERIOD TWO 1012 DAY ONE

24

RACHEL WALKS WITH MARLEY.

RACHEL
Marley, I wonder if you could clear something up for me.

MARLEY
I'll try.

RACHEL
The GCSEs you're resitting. Your predicted grades were all A's and B's But when it came to the real things...

MARLEY
Yeah. I just went to pieces. Nerves.

RACHEL KNOWS HE IS LYING.

RACHEL
That's why you didn't turn up to some of your exams at all? Your mum must have been disappointed.

MARLEY SHRUGS - SHE COULDN'T CARE LESS. RACHEL DOESN'T PUSH IT.

RACHEL (cont'd)
Do you think you're over your exam-phobia now?

MARLEY
Hope so.

RACHEL
Good, because I think you're more than capable of doing the re-sits alongside your AS levels. I don't want to hold you back a year.

MARLEY PERKS UP AT THIS.

RACHEL (cont'd)
Manage that?

MARLEY SMILES AND NODS. SHE HANDS HIM HIS TIMETABLE.

RACHEL (cont'd)
You need to not let your nerves or anything else distract you. I know that can be hard.

MARLEY
I want to do it.

RACHEL

25

SCENE 25 INT ENTRANCE HALL PERIOD TWO 1014 DAY ONE

25

RACHEL COMES BACK THROUGH TO THE ENTRANCE HALL WHEN SHE SEES RALPH MELLOR WAITING FOR HER.

RACHEL

Ralph? I didn't think the Board of Governor's meeting was scheduled until the end of the week.

RALPH

That's right, but as chair I thought I should welcome you back.

RACHEL

Welcome me? Ralph, I heard about the vote of no confidence. Well, I did once I'd regained consciousness.

RALPH'S UNABASHED.

RALPH

What did you expect? You'd left the school in ruins, literally. You'd lied to us about your identity, there were exam irregularities... There had to be a response from the board.

RACHEL

I appreciate that. I also appreciate the second chance I've been given.

EDDIE COMES IN AS...

RALPH

Last chance. And you wouldn't have got that if it had been up to me. However, certain members of your staff put up a spirited defence.

HE NOTICES EDDIE.

RALPH (cont'd)

Mr Lawson, I was just telling...

EDDIE

Yeah, I heard. (TO RACHEL) There's a call for you in the office.

RACHEL IS GRATEFUL FOR THE CHANCE TO LEAVE.

RACHEL

Thanks, Eddie.

SHE GOES.

RALPH

Shouldn't be her taking that call.
Shouldn't be her school anymore.
That job was yours for the taking.

EDDIE

No, it's Rachel's. And always will
be, until she decides otherwise.

EDDIE TURNS TO LEAVE.

RALPH

Question is, when that happens, are
you still going to be in the frame?
What if you've blown your best
chance to run this place.

EDDIE

I'll still be able to live with
myself. Not sure I could have said
the same if I'd helped you kick
Rachel when she was down.

WITH THAT HE GOES. RALPH SHAKES HIS HEAD.

CUT TO:

26

SCENE 26 INT TOM'S CLASSROOM PERIOD TWO 1016 DAY ONE

26

MARLEY SITS BEHIND FLICK IN TOM'S ENGLISH LESSON. THERE ARE NOTES ABOUT "SHAKESPEARE'S SONNETS" ON TOM'S WHITEBOARD.

TOM

Okay, make a start on the worksheets.

MARLEY SEEMS TO BE AT A BIT OF A LOSS. HE RELUCTANTLY TAPS FLICKS ON THE SHOULDER.

MARLEY

Can I borrow a pen?

SHE SIGHS AND MAKES A BIG PERFORMANCE OF GETTING ONE OUT FOR HIM AND HANDING IT OVER. MARLEY IS QUITE AMUSED BY HER LITTLE ATTITUDE - HE DECIDES TO WIND HER UP A BIT. HE TAPS HER ON THE SHOULDER AGAIN.

MARLEY (cont'd)

And a ruler?

SHE ROLLS HER EYES AND PASSES HIM ONE. HE SMILES BEFORE TAPPING AGAIN.

MARLEY (cont'd)

A pencil?

FLICK

What? Okay.

SHE PASSES HIM A PENCIL. HE IS LAUGHING TO HIMSELF - HOW FAR CAN HE TAKE THIS. ONE LAST TAP ON THE SHOULDER. THIS TIME FLICK SPINS IN HER SEAT TO FACE HIM.

FLICK (cont'd)

For God's sake, I thought you didn't need a babysitter!

SHE SEES THAT MARLEY IS SMILING. SHE SNATCHES BACK HER STUFF AND TURNS AROUND. STILL, SHE CAN'T HELP BUT SMILE AT HIS CHEEK AS SHE GETS TO WORK. MARLEY IS ALSO SMILING.

CUT TO:

27

SCENE 27 INT MATT'S CLASSROOM PERIOD TWO 1018 DAY ONE 27

MATT IS PLAYING A CLASSICAL CD TO HIS YEAR 9 CLASS. ON HIS
BESK, HI D) 3(JrnI t' j 2) 3j) nSt' (sTdSn27tTj S8r(j 2) (' s8) rsTdS[nMt' j 2) 33Vn

MATT CAN'T IGNORE HER ANYMORE. HE ANGRILY TURNS OFF THE MUSIC.

MATT

Sambuca Kelly, you've only been here five minutes and you're already causing trouble. What's the problem?

SHE LOOKS AT THE GIRL - SHE GIVES HER A TRIUMPHANT SMILE. SAM KNOWS BETTER THAN TO TAKE HER ON.

SAM

You're the problem.

MATT

Am I now?

SAM

If you wanted us to shut up and listen you should have played something decent in the first place. The only reason we're listening to this tut is cos you can't be arsed doing a proper lesson. Late night, was it?

THAT IS TOO UNCOMFORTABLY CLOSE TO THE TRUTH FOR MATT.

MATT

Right, pick up your chair and come here.

SAM DOES, RELUCTANTLY.

MATT (cont'd)

You can sit facing the wall for the rest of the lesson. Maybe you'll be able to keep quiet with only yourself to talk to.

THERE ARE SNIGGERS FROM THE BULLYING GIRLS. SAM CRASHES HER CHAIR DOWN FACING THE FRONT WALL AND SITS. MATT SWITCHES THE MUSIC BACK ON AND SETTLES BACK DOWN TO HIS EASY LESSON.

CUT TO:

28

SCENE 28 INT JASMINE'S CLASSROOM PERIOD TWO 1026 DAY ONE 28

JASMINE IS TALKING TO THE YEAR 7 CLASS. (NOTE: HAIKU IS PRONOUNCED HI-KOO). THERE IS A PICTURE OF MASTER BASHO ON THE WHITEBOARD.

JASMINE

Haikus are short, very structured poems that capture a moment that's full of meaning for the poet. Three lines, but a lot packed into them. For example...

DENZIL IS SAT AT THE BACK OF THE CLASS AND IS DOODLING AWAY ON HIS EXERCISE BOOK - TOTALLY UNAWARE OF ANYTHING ELSE GOING ON AROUND HIM AS JASMINE READS FROM HER TEXT BOOK SHE BECOMES AWARE OF HIM AND STARTS TO MOVE OVER TO HIM

JASMINE (cont' d)

You rice-field maidens!
The only things not muddy
Are the songs you sing.

THE CLASS LAUGH, EXCEPT DENZIL WHO IS ENGROSSED IN HIS DRAWING. JASMINE IS STOOD OVER DENZIL NOW. HE HASN'T NOTICED.

JASMINE (cont' d)

Strong images. Don't you think, Denzil?

HE SITS BACK TO REVEAL THAT HE HAS BEEN DRAWING A CAR ACROSS TWO PAGES OF HIS EXERCISE BOOK. JASMINE SNATCHES IT UP AND PASSES HIM THE TEXT BOOK.

JASMINE (cont' d)

Perhaps you'd read us the next one?

DENZIL

No thanks.

JASMINE

Go on, that one there.

SHE POINTS TO ONE OF THE POEMS, BUT HE STILL HESITATES.

DENZIL

I don't want to.

JASMINE

It's three lines, Denzil. Just get on with it.

PANICKED, HE LOOKS AROUND TO SEE ALL EYES ARE ON HIM. HE STARES AT THE BOOK AS IS IF IT IS ACTUALLY IN JAPANESE BEFORE...

DENZIL

A Mmmm... A moo...

JASMINE

A mountain...

THERE ARE SNIGGERS AND WHISPERS, JASMINE REALISES THAT DENZIL CAN BARELY READ AND FEELS BAD FOR HUMILIATING HIM. SHE TAKES THE BOOK BACK.

JASMINE (cont'd)

Well, I'll take the chatter to mean that you're eager to get on with some work.

THERE ARE GROANS AS JASMINE GIVES DENZIL AN APOLOGETIC SMILE.

CUT TO:

29

SCENE 29 INT TOM'S CLASSROOM PERIOD TWO 1028 DAY ONE

29

FLICK IS READING ALOUD AS TOM AND THE REST OF THE CLASS LISTEN.

FLICK

When that mine eye is famished for
a look. Or heart in love with sighs
doth smother.

TOM

Very good, very well read.

FLICK SMILES AND TAKES HER SEAT.

TOM (cont' d)

Who's next?

ONLY GIRLS HANDS GO UP.

TOM (cont' d)

Be nice if we could hear from the
boys for a change.

THERE ARE GROANS - NO FEAR.

TOM (cont' d)

What about our new arrival?

MARLEY

Do I have to?

TOM

Come on, show 'em how it's done.

MARLEY GETS RELUCTANTLY TO HIS FEET AND SIGHS DEEPLY BEFORE...

MARLEY

With my love's picture then my
heart doth feast.

FLICK TURNS AROUND TO LOOK AT HIM - HE READS BEAUTIFULLY.

MARLEY (cont' d)

And to the painted banquet bids my
heart. Another time, mine eye is my
heart's guest.

A COUPLE OF GIRLS GIGGLE SEEING THAT FLICK IS UTTERLY ENRAPTURED.

TOM

Very good.

MARLEY SITS DOWN AND SMILES AT THE STARING FLICK. SHE RECOVERS HERSELF AND LOOKS AWAY WITH A TOSS OF HER HAIR.

TOM (cont' d)
Any more volunteers?

CUT TO:

30 SCENE 30 INT MATT'S CLASSROOM PERIOD TWO 1030 DAY ONE 30

THE PIECE OF MUSIC THAT MATT'S CLASS HAVE BEEN LISTENING TO COMES TO AN END. SAM STILL HAS HER FACE TO THE WALL. MATT LOOKS AT HIS WATCH AND IS ANNOYED TO SEE THAT THERE IS STILL PLENTY OF LESSON LEFT TO GO.

MATT

Okay, I hope you all enjoyed and got something from that. There's not long to go. (SOTO) Thankfully. You can spend the remaining time talking quietly about what that music meant to you.

OF COURSE, THEY ALL START TALKING ABOUT ANYTHING BUT THE MUSIC. MATT TURNS TO SAM.

MATT (cont'd)

You can go back to your desk now, Sam.

WHEN SHE TURNS TO FACE HIM, HE SEES SHE HAS BEEN CRYING.

SAM

It's alright, sir. I'll stay here.

MATT LOOKS TO WHERE THE BULLYING GIRL IS SNIGGERING WITH HER MATES. HE REALISES WHAT HAS GONE ON - HE FEELS AWFUL.

MATT

I was the new boy in the staff room last year. It's not easy is it?

SAM

No, but you sort of get used to it. When you're always the new girl.

MATT FEELS REALLY BAD NOW.

CUT TO:

30A SCENE 30A INT. CORRIDOR PERIOD TWO 1032 DAY ONE

30A *

RACHEL

*

RACHEL WALKS DOWN THE EMPTY CORRIDOR. AS SHE PASSES A CLASSROOM SHE LOOKS IN TO SEE A LESSON IN PROGRESS.

*

*

CUT TO:

*

31 SCENE 31 INT STEPH'S CLASSROOM PERIOD TWO 1034 DAY ONE 31

STEPH IS MARKING AS HER CLASS WORK QUIETLY. SHE LOOKS UP WHEN SHE HEARS WHAT SHE THINKS IS A SNORE. IT IS COMING FROM EARL, WHO HAS HIS HEAD ON HIS DESK AND IS BLATANTLY ENJOYING FORTY WINKS. SOME OF THE CLASS GIGGLE AT THIS, BUT STEPH STANDS UP AND PUTS HER FINGER ON HER LIPS. SHE PICKS UP A HEAVY TEXT BOOK AND TIPTOES OVER TO EARL. SHE CASUALLY DROPS THE BOOK ON THE DESK, WAKING EARL WITH A START.

STEPH
Wakey! Wakey!

EARL WAKES UP - HE IS INSTANTLY AGGRESSIVE.

EARL
What the hell do you think you're playing at?

STEPH
I beg your pardon.

HE MODERATES HIS TONE BACK TO COCKY.

EARL
Sorry, miss. Thought I were at home.

STEPH
Evidently.

EARL
I'll just have another ten minutes. You carry on, don't let me bother you.

STEPH CAN'T BELIEVE IT AS HE PUTS HIS FEET BACK UP AND SETTLES DOWN FOR ANOTHER KIP. BUT STEPH PUSHES HIS FEET OFF THE DESK...

STEPH
You can sleep on your own time. Get a pen out and get some work done.

EARL GOES INTO HIS BACKPACK AS STEPH MAKES HER WAY BACK TO THE FRONT OF THE CLASSROOM. AS EARL RUMMAGES ABOUT WE SEE HIM TURN THE GUN OVER ON HIS HAND - HE'S NOT REALLY GOING TO TAKE IT OUT? HE DOESN'T, HE TAKES A PEN OUT INSTEAD, ZIPS UP THE BAG AND RETURNS TO HIS BOOKS. HE LOOKS AROUND HIS OBLIVIOUSLY-WORKING CLASSMATES AND SMILES TO HIMSELF AS THE BELL GOES.

CUT TO:

JASMINE

I know, I just think you need a bit of extra help. I did too when I was your age.

DENZIL

No you didn't. You're an English teacher.

JASMINE

Wouldn't be if it wasn't for the extra classes. It gave me a chance to catch up. One on one, nobody there to take the mic.

DENZIL

It'd be just you and me?

JASMINE NODS. DENZIL IS COMING AROUND TO THE IDEA.

JASMINE

You never know, you might even like it. Come on, what do you say? Give it a try?

DENZIL

Yeah, alright.

JASMINE

That's great! I'll sort out some times.

DENZIL GOES OUT GRINNING.

CUT TO:

32A SCENE 32A INT RACHEL'S OFFICE END OF PERIOD TWO 1039 DAY 32A *

ONE *

RACHEL *

RACHEL STANDS IN HER OFFICE, LOOKING OUT OF THE WINDOW. *

CUT TO: *

FLICK AND MARLEY COME OUT AND HEAD OFF, PASSING EARL AS HE COMES OUT OF STEPH'S CLASSROOM. HE WATCHES THEM GO UP THE CORRIDOR CHATTING WITH OBVIOUS HOSTILITY BEFORE SETTING OFF IN THE OPPOSITE DIRECTION. BOLTON AND PAUL ARE COMING DOWN THE CORRIDOR, LARKING ABOUT BY PUSHING AND SHOIVING EACH OTHER. BOLTON ACCIDENTLY CANNONBALLS PAUL INTO EARL.

PAUL
Sorry, mate.

EARL SQUARES UP TO HIM. PAUL IS NERVOUS.

EARL
What the hell is your problem?

PAUL
I said sorry. It were an accident.

EARL
Once is an accident. You did it deliberately, this time.

PAUL

PAUL LAUGHS AT THIS AND THEY MAKE TO LEAVE, BUT EARL GRABS PAUL AS. . .

EARL

Where do you think you're going. Do you think this is finished?

HE PUSHES HIM AGAINST THE WALL AS TOM COMES OUT.

BOLTON

Get off him.

EARL

Or what?

TOM

TOM

I'm trying to do you a favour here...

EARL

I said, get off me.

TOM

Where do you think it's going to get you? Speaking to people like that?

THIS TIME EARL PUSHES TOM INTO THE WALL - HARD.

EARL

I'm warning you. Don't mess with me.

TOM

Or what?

EARL

(CHILLING SMILE) You don't want to know.

SLOWLY AND DELIBERATELY, EARL PUTS HIS FINGERS TO TOM'S TEMPLE AND PRETENDS TO SHOOT HIM. TOM REACTS BY ANGRILY PUSHING HIM AWAY.

TOM

Hey! I'm going to pretend you didn't do that because it's your first day. But if you ever do anything like that to me or any other teacher, you'll be off the premises before you know what hit you. Do you understand me?

EARL JUST LAUGHS AND WALKS AWAY. A SHAKEN TOM CAN'T BELIEVE WHAT JUST HAPPENED.

CUT TO:

MARLEY AND FLICK COME OUT ONTO THE PLAYGROUND TOGETHER. WE MIGHT SEE SAM, DENZIL AND AN UNSTEADY-LOOKING ROSE IN THE BACKGROUND. ON THE OTHER SIDE OF THE PLAYGROUND, UNSEEN BY THE REST OF HIS FAMILY, EARL WATCHES.

FLICK

So, where were you before?

MARLEY

Dewsbury. Blackpool, before that.
All over the place really.

SAM AND DENZIL COME RUNNING UP.

SAM

Marley, you've got to get rid of
her.

MARLEY QUERIES. SHE POINTS TO WHERE ROSE IS UNSTEADILY STOOD. SHE SEES MARLEY AND GRINS, BECKONS HIM OVER.

MARLEY

It didn't take her long, did it?

HE GOES OVER TO ROSE. FLICK HESITATES BEFORE FOLLOWING THEM OVER.

MARLEY (cont'd)

It's not even eleven o'clock yet.

ROSE

Don't tell me lies. I can tell the
time.

A CROWD IS BEGINNING TO GATHER TO WATCH THE SHOW. SAM IS THERE AND DENZIL IS STARING AT HIS FEET, ALMOST CATATONIC.

ROSE (cont'd)

I'm picking you up like I said I
would. Where's Earl? I've not got
all day, you know.

THE AUDIENCE ARE BEGINNING TO SNIIGGER. EXCEPT FLICK, WHO IS FEELING WRETCHED FOR MARLEY. MARLEY TAKES HIS MOTHER BY THE ARM.

MARLEY

I'll come home with you.

ROSE

I don't want you. Where's Earl?

MARLEY

Mum. . .

HE TRIES TO TAKE HER ARM AGAIN BUT SHE PUSHES HIM AWAY,
ALMOST KNOCKING HIM OFF HIS FEET.

SAM

Mum! You promised you wouldn't do
this again!

SAM IS REALLY UPSET NOW.

ROSE

Do what?

SAM

Get pissed and show us up!

ROSE LOOKS AROUND AND REALISES THAT THE CROWD ARE LAUGHING AT
HER. SHE TURNS NASTY.

ROSE

Show you up, is it? I'll show you
up, you little cow...

SHE RAISES HER HAND TO SAM

DENZIL

Mum, don't!

BUT IT IS MARLEY WHO PUTS HIMSELF BETWEEN ROSE AND SAM

MARLEY

(FIRM) You're off your face. Have
you even been to the housing
association yet? Or did you just go
straight to the offy?

ROSE

I got the keys. It's a nice place.

MARLEY

Good, then you need to go there and
sober up. We'll be home later.
Okay?

ROSE SEEMS TO BE CONFUSED.

MARLEY (cont'd)

Mum?

SHE TURNS TO SAM

ROSE

I'm sorry, darling. I wouldn't
have...

SAM

I know. It's okay. Just go home.

ROSE

Okay. Be good.

SHE WALKS AWAY WATCHED BY A WORRIED MARLEY, UPSET SAM AND ABSENT DENZIL. FLICK TOUCHES MARLEY ON THE SHOULDER.

FLICK

Marley, are you alright?

HE SHRUGS HER OFF.

MARLEY

I'm fine.

HE NOTICES EARL STOOD A WAY OFF - HE HAS WATCHED EVERYTHING FROM A DISTANCE.

MARLEY (cont'd)

Earl...

BUT A FUMING EARL TURNS AND GOES INSIDE. MARLEY SIGHS AND PUTS HIS ARM AROUND A SNIFFING SAM

CUT TO:

36

SCENE 36 INT STAFF ROOM MORNING BREAK 1049 DAY ONE

36

TOM HAS TOLD EVERYONE WHAT HAS JUST HAPPENED.

ROB
He shot you?

TOM
Yeah, just with his fingers.
Obviously.

HE TURNS TO DAVINA AND THE OTHERS.

TOM (cont'd)
Have any of you had dealings with
him? It's not just me is it?

STEPH
I thought he was a cheeky little
sod.

TOM
He's a bloody nutter.

JASMINE
Tom, I don't think the family have
had an easy time of it.

TOM
Well, the other brother seems okay.

MATT IS SAT DOWN, BUT DECIDES TO CHIME IN.

MATT
According to the sister, they've
been pushed from pillar to post by
the mother.

JASMINE TAKES A SEAT AS...

JASMINE
Exactly, I was going to have a word
with Rachel...

GRANTLY EMERGES FROM BEHIND HIS PAPER - THE WIG IS STILL A
SHOCK.

GRANTLY
To ask her what she was thinking
when she enrolled them in the first
place, I hope? We keep being told
that resources are overstretched.
Maybe they'd be a bit more elastic
if we didn't take in every nut job
and charity case, let alone whole
families of 'em.

MATT

Wow, it's just like Bob Geldof's in
the room.

STEPH PULLS A FACE AT HIM AND GOES TO SIT DOWN. DAVINA TURNS
TO TOM.

STEPH

Or is that Bruce Forsyth?

GRANTLY TRIES TO IGNORE THE SNIGGERS.

CUT TO:

(NO PAGE 62-63)

36A

SCENE 36A INT GRAFFITI STAIRS 1050 END OF MORNING
BREAK DAY ONE

36A

DANIELLE IS COMING DOWN THE STAIRS AS ALEESHA IS COMING UP.

ALEESHA
Been looking for you!

DANIELLE
No, I've been looking for you. Have you seen...

ALEESHA
The new year twelve fittie?

DANIELLE
Oh my God, he is so lush.

ALEESHA
Excuse me, I saw him first.

DANIELLE
So what?

THEY LAUGH - THIS IS ALL VERY GOOD-NATURED.

ALEESHA
So, I say we hunt him down and give him a warm welcome to Waterloo Road.

DANIELLE
Just one problem.

ALEESHA
What?

DANIELLE
Flick Mellor's already rolling out the welcome wagon.

DANIELLA NODS TO WHERE FLICK AND MARLEY ARE COMING DOWN THE CORRIDOR. MARLEY SPOTS ALEESHA AND DANIELLE LOOKING AT THEM

MARLEY
Have they got a problem?

FLICK
Not with you.

FLICK SMILES SADLY.

MARLEY
What is it?

FLICK
Just be glad that you're a boy.

MARLEY DOESN' T REALLY UNDERSTAND THAT.

MARLEY

36AA SCENE 36AA INT GRAFFITT STAIRS 1051 END OF MORNING 36AA *
BREAK DAY ONE *

RACHEL *

RACHEL WALKS DOWN THE GRAFFITTI STAIRS. *

CUT TO: *

37

SCENE 37 CUT (MOVED TO 13B)

37

38

SCENE 38 CUT (MOVED TO 13C)

38

39

SCENE 39 CUT (MOVED TO 13D)

39

A GRIM-FACED MARLEY IS WORKING AWAY AT HIS MATHS. FLICK IS SAT BESIDE, ALSO WORKING BUT STEALING LOOKS AT HIM. A COUPLE OF PUPILS ARE WHISPERING, OBVIOUSLY ABOUT MARLEY. HE FLASHES THEM A LOOK AND THEY SHUT UP. FLICK FINALLY PLUCKS UP THE COURAGE TO SPEAK TO HIM.

FLICK

Marley?

HE IGNORES HER.

FLICK (cont'd)

Marley. I just wanted to say... I'm sorry about your mother.

MARLEY

Sorry?

FLICK

I don't mean... I just, I realise what you're going through now.

MARLEY

Do you?

FLICK

Yeah, and if there's anything I can do to help?

MARLEY

There is.

FLICK

Good.

MARLEY

You can shut up about it.

41 SCENE 41 INT DRAMA ROOM PERIOD THREE 1115 DAY ONE 41

MONTAGE: EARL POSES WITH THE GUN. HE THINKS HE LOOKS COOL, BUT HE SEEMS FAINTLY RIDICULOUS.

EARL SAUNTERS UP TO THE MIRROR WITH THE GUN STUCK OUT OF THE WAISTBAND OF HIS JEANS.

CUT TO:

EARL POINTS THE GUN AT VARIOUS ITEMS IN THE ROOM, INCLUDING A SHOP MANNEQUIN. HE PRETENDS TO SHOOT IT IN THE HEAD.

CUT TO:

FINALLY, AS THE BELL FOR THE DINNER BREAK RINGS, EARL PLACES THE GUN BACK IN HIS WAISTBAND. ONLY THIS TIME HE PULLS HIS T-SHIRT OVER IT AND CHECKS IN THE MIRROR THAT IT CAN'T BE SEEN FROM ANY ANGLE. CHILLINGLY, IT CAN'T BE SEEN AT ALL. HE GOES OUT INTO THE BUSY CORRIDOR.

CUT TO:

42

SCENE 42 INT CORRIDOR O/S THE DRAMA ROOM START OF
PERIOD FOUR 1145 DAY ONE

42

THE CORRIDOR IS BUSY WITH PUPILS MOVING BETWEEN LESSONS AS EARL STEPS OUT. AS HE STANDS STILL. THE OTHER PUPILS AROUND HIM SPEED UP INTO AN INSIGNIFICANT BLUR.

HOWEVER, EVERYTHING SLOWS DOWN AS PAUL AND BOLTON PASS BY. IN SLOW MOTION, WE SEE THINGS FROM EARL'S POV AS HE STARES AN INTIMIDATED PAUL DOWN.

CUT TO:

43

SCENE 43 INT ENTRANCE HALL LUNCHTIME 1235 DAY ONE

43

JASMINE IS PUTTING UP A POSTER PROMOTING GIRLS' FOO

MATT

Only twenty?

STEPH

Thirty if you really want to feel the burn.

JASMINE ROLLS HER EYES.

JASMINE

Oh for God's sake.

MATT AND STEPH LAUGH - BUT BEFORE JASMINE CAN CENSURE THEM, SHE SPOTS RACHEL COMING BACK FROM THE CANTEEN WITH A SANDWICH.

JASMINE (cont' d)

Excuse me, while I have an adult conversation. Miss Mason!

SHE GOES TO RACHEL. MATT AND STEPH RETURN THEIR ATTENTIONS BACK TO ROB FOR A MOMENT.

JASMINE (cont' d)

I had the new boy this morning - Denzil Kelly. He was really struggling with his reading and writing.

RACHEL

I can't say I'm surprised. From what I gather none of them have ever been given a chance to settle.

JASMINE

I just find it hard to believe that none of his other teachers ever noticed. Or cared.

RACHEL

Well it's great you've spotted the problem early. Means we can do something straight away.

JASMINE

I've sounded him out about some extra tuition, he seems keen so I've organised....

RACHEL SMILES - PLEASANTLY SURPRISED.

JASMINE (cont' d)

...I hope you don't think I was...

RACHEL

Jasmine, it's great you took the initiative.

RACHEL IS HEADING UP THE STAIRS WHEN SHE MEETS EARL COMING THE OTHER WAY - LOOKING FOR PAUL AND BOLTON. *

RACHEL
Mr Kelly. How's your first day
going? *

EARL
Good. *

HE MAKES TO GET PAST HER BUT SHE BLOCKS HIS WAY. *

RACHEL
Glad to hear it. *

HE TRIES TO GET PAST HER AGAIN, BUT SHE PLACES HER HAND ON HIS ARM. HE LOOKS AS IF HE WANTS TO RIP IT OFF - FOR A MOMENT. *

RACHEL (cont'd)
Look, It's not easy to start
somewhere new. I know how
intimidating it can feel here
sometimes. But I really think you
can find a place here if you give
it a chance. *

EARL'S AGGRESSION MELTS AWAY - AS HE PLAYS ALONG. *

EARL
Yeah? *

RACHEL
I've seen people in very similar
situations to yours. They've
managed to turn things around for
themselves and make a go of it,
with a bit of effort. You can too. *

EARL
I'm gonna try, miss. Thanks. *

RACHEL
(SMILES) Good. Lecture over. Made
any mates yet? *

EARL
Talked to a couple of people and
that. Made sure they know who I am,
what I'm all about. *

RACHEL STUDIES HIM 33VnAt' j 2) 332AT' ShV' 2) 3ys(sTdSn*tTj S8rrh2h83Jn t' j

EARL (cont' d) *
Actually, said I'd meet them now. *
For lunch..? *

RACHEL SMILES. *

RACHEL *
Course. Won't keep you then. *
Canteen's that way. *

HE GIVES HER A SICKLY SMILE AND GOES ON HIS WAY. NEXT, RACHEL *
MEETS EDDIE ON HIS WAY DOWN. *

EDDIE *
(DISPARAGING) What the tough guy *
have to say for himself? *

RACHEL *

EARL COMES OUT - ITCHING FOR TROUBLE, A FIGHT, ANYTHING. INSTEAD, HE FINDS DENZIL AT HIS SIDE.

DENZIL
Alright, Earl? What you doing?

HE IGNORES HIM.

DENZIL (cont'd)
What do you think to this place?

EARL
It's a dump.

DENZIL
Yeah, I think it's crap too. Worse than the last place.

DENZIL NEEDS TO SHOW EARL HE IS AS HARD AS HIM.

DENZIL (cont'd)
And I might go home, cos it's so crap. Just walk out. What do you think?

EARL
You can do what you like.

EARL SPOTS PAUL AND BOLTON COME ROUND THE CORNER TOGETHER.

DENZIL
You could come with us.

PAUL SPOTS EARL - WHO SMILES A HORRIBLE SMILE AT HIM.

BOLTON CATCHES UP WITH PAUL.

PAUL

I just want to keep out of that new
kid's way, alright? I think he's a
bit of a...

PAUL
Bolton, no.

BOLTON
He were calling you gay an' all, you
know.

PAUL RELUCTANTLY FALLS IN LINE.

CUT TO:

CHLO HAS HER HANDS OVER HER EYES AS DONTE STEERS HER INTO THE WORKSHOP. THE VAN STILL LOOKS RUSTY AND NOW IT'S ENGINE SEEMS TO BE IN BITS ON THE FLOOR. THERE IS A PIECE OF PAPER BLUE-TACKED OVER ONE SIDE OF THE VAN.

DONTE

Ta-dah!

CHLO TAKES HER HANDS AWAY FROM HER EYES.

CHLO

What?

DONTE

Look!

CHLO

At what?

DONTE

The van, Chlo! I bought it.

CHLO

What with?

DONTE

I borrowed some money off my dad. Right, I know it looks like a hunk of junk at the moment. But when it's fitted out... It's going to be brilliant.

CHLO

For what, Donte?

DONTE

Glad you asked.

DONTE GRINS - HERE COMES THE PIECE DE RESISTANCE. HE SNATCHES THE BLUE-TACKED PAPER AWAY TO REVEAL HE HAS PAINTED "CHLO'S CUTZ" ON THE VAN.

DONTE (cont'd)

You're going to be a mobile hairdresser. It'll be like having your own salon, just on wheels. What do you think?

CHLO LOOKS AT HIM AND SHAKES HER HEAD.

CHLO

I think you've wasted a load of money we never had in the first ptdev

SHE STORMS OFF.

CUT TO:

EDDIE COMES IN TO FIND RACHEL STANDING WITH A HARD-BACKED CHAIR IN HER HAND.

RACHEL

What do you think? Formal, behind the desk Or informal, on the sofa?

EDDIE

I'm sorry, what are you asking me? Exactly?

RACHEL

The Head of Extended Services interviews. Formal or informal?

EDDIE

Oh right. You know me. I'm an informal kind of guy.

RACHEL

I know, but I think I'll go formal. Put on a bit of pressure, We're looking for someone unflappable, in control. We're looking for someone special.

EDDIE

I'll say. I think any teacher who can get adults fired up has magic powers.

RACHEL

It's not just teacher's who can be magic. Maybe we should think outside the box?

EDDIE'S NOT CONVINCED.

EDDIE

Maybe.

RACHEL

Right, let's get the first one in.

46B SCENE 46B INT COMMON ROOM 1244 LUNCHTIME DAY ONE 46B

FLICK IS LEAFING THROUGH A MAGAZINE WHEN A CHEESED OFF CHLO THROWS HERSELF INTO A CHAIR BESIDE HER.

CHLO

Flick, you're clever.

FLICK

If you say so.

CHLO

Why do blokes turn into dribbling idiots as soon as they're near an engine? They reckon they're Jeremy Clarkson or... Someone else who knows about cars.

FLICK

Perhaps it's the oil? Maybe it seeps from under their fingernails and into their brains?

CHLO ACTUALLY MANAGES TO LAUGH AT THAT.

CHLO

Sorry. I shouldn't be taking it out on you.

FLICK

(RUEFUL) Don't worry, I'm getting used to it.

CHLO QUERIES.

FLICK (cont'd)

I never asked for it, you know? Being Head Girl. If I'd have known how seriously everybody would take it... I don't even think I believe in it. Why should everyone follow my example?

CHLO

Something to do with your straight As?

BUT FLICK'S ON A ROLL.

FLICK

I don't know if that's important. I just think that everyone should get on. You know? Boys, girls, year ten, sixth form. I mean, I'm happy to talk to anyone. I mean, even year elevens have some redeeming qualities.

CHLO
Flick.

FLICK
What?

CHLO
I think that's why they made you
Head Girl.

FLICK SMILES. CHLO SMILES BACK, BUT IS STONY FACED WHEN SHE
SEES DONTE COME IN.

DONTE
Can I talk to you?

CHLO
As long as that word isn't
alternator or... dipstick.

DONTE QUERIES.

CHLO (cont'd)
Just nothing about vans or engines.
Alright?

DONTE
Alright.

HE LOOKS TO FLICK - DO YOU MIND? FLICK TAKES THE HINT AND
GETS UP.

FLICK
Thanks, Chlo.

DONTE SITS BESIDE CHLO.

DONTE
Babe, don't be mad at me.

CHLO
How do you want me to be? Over the
moon because we're in debt?

DONTE
I've worked it out. We can manage
the repayments easy. We'll have it
paid off in a couple of years...

CHLO BALKS - YEARS?

DONTE (cont'd)
Maybe a couple of months when we
start earning what I reckon we'll
earn.

CHLO IS INTRIGUED.

CHLO

How much?

DONTE

Packets. I'm telling you, vans pay for themselves. There's loads we can be doing. Not just your hairdressing. Everyone needs a man with a van at some time.

CHLO

I suppose.

DONTE

Babes, I know what I'm doing, yeah? But I can't do it on my own.

CHLO SIGHS - RELUCTANT TO GET OFF HER HIGH HORSE. STILL...

CHLO

You don't have to.

DONTE SMILES AND GIVES HER A KISS.

CUT TO:

47

SCENE CUT

47

48

SCENE 48 CUT (COMBINED WITH 47)

48

49

SCENE 49 INT BOY'S CHANGING ROOMS LUNCHTIME 1248 DAY 49
ONE

EARL AND THE BOYS, FINDING THE CHANGING ROOMS EMPTY, COME IN AND CLOSE THE DOOR BEHIND THEM. PAUL HANGS BACK WHILST BOLTON IS PUSHIER AND EXCITED. DENZIL IS JUST TAGGING ALONG AS USUAL.

BOLTON

So, what's the big... (DEAL)

HE IS STUNNED INTO SILENCE AS EARL TAKES THE GUN FROM HIS WAISTBAND. DENZIL IS AS SHOCKED AS THE OTHER TWO.

PAUL

What the hell have you go that for?

HE BACKS OFF, BUT BOLTON WANTS A CLOSER LOOK.

BOLTON

Let's have a look then.

BUT EARL HOLDS IT OUT OF HIS REACH.

EARL

Look with your eyes, not with your hands.

BOLTON

I see, it's not even real.

EARL

Isn't it?

PAUL

Why've you even brought it to school?

EARL

Why do you think?

PAUL

What? Protection?

EARL

Maybe there's actually reason for us moving to this dump. Eh, Den?

DENZIL

Yeah.

BOLTON

And maybe you just want us to think you're a bit gangster. Instead of being the tosser that you are.

EARL

You what?

PAUL
This is stupid. I'm off...

BUT EARL BLOCKS HIS WAY.

EARL
I don't think you are.

PAUL CAN'T KEEP HIS EYES OFF THE GUN - HE IS GENUINELY
FRIGHTENED.

PAUL

SUDDENLY THE ATMOSPHERE HAS SHIFTED.

CUT TO:

51 SCENE 51 INT BOY'S CHANGING ROOMS LUNCHTIME 1255 DAY 51
ONE

EARL IS STILL BLOCKING THE WAY OUT. THE GUN IS VERY MUCH IN EVIDENCE, WHILST NOT POINTING DIRECTLY AT BOLTON OR PAUL. PAUL IS SHAKING.

EARL

Thought you were dead funny this morning, didn't you? Pushing me about...

PAUL

I told you, it was an accident.

EARL

Not laughing now are you.

BOLTON

Cos there's nothing to laugh at anymore.

PAUL

Look, I'm really sorry.

EARL

And?

PAUL

And... It won't happen again. I promise. Just let me go.

EARL

Not yet. I mean you say you're sorry, but I'm just not feeling it. Perhaps you should show me how sorry you are?

BOLTON

What are you on about?

EARL

(TO PAUL) On your knees.

BOLTON

Just leave him alone. Don't do it, Paul.

BUT PAUL IS STARING AT THE GUN.

EARL

Don't you think he's already got you into enough trouble? Get down, now. (TO PAUL) Just get down and say you're sorry and we'll call it quits.

PAUL SINKS TO HIS KNEES.

PAUL
I'm sorry.

EARL
That wasn't too hard, was it?

HE TURNS TO BOLTON WITH AN EVIL SMILE.

EARL (cont'd)
(LIGHTLY) Your turn.

CUT TO:

THE LATEST EXTENDED SERVICES CANDIDATE GOES OUT.

EDDIE

Thanks for coming.

AS SOON AS THE CANDIDATE IS GONE, EDDIE SIGHS AND STRETCHES - THIS HAS BEEN A BIT OF A SLOG. RACHEL SHAKES HER HEAD, DISAPPOINTED.

RACHEL

Is this the best you could find?

EDDIE

I liked the last one.

RACHEL

He was just like the rest of them; mediocre at best. We need someone with vision and drive.

EDDIE

You make it sound like you're looking for a cross between Rambo and Mother Theresa with a bit of Jeremy Kyle thrown in for good measure.

RACHEL

Maybe I am. These interviews aren't over until the perfect person for the job comes through that door.

AS SHE SAYS THAT MELISSA PUTS HER HEAD AROUND THE DOOR.

MELISSA

Hi, I'm Melissa Ryan.

SHE COMES IN ANYWAY AND OFFERS HER HAND TO EDDIE WHO LOOKS THROUGH HIS NOTES.

EDDIE

SorryDI I I I othH th othtttte , 'j 2drntt' j 2drntt' j 2drntt' j 2

MELISSA SITS AND SMILES SEEMINGLY UNAWARE THAT EDDIE HAS ALREADY MENTALLY PUT A BLACK MARK NEXT TO HER NAME.

CUT TO:

EARL
(TO BOLTON) You better go after
him. Remind him to keep his mouth
shut, eh?

A SEETHING AND HUMILIATED BOLTON GOES OUT LEAVING EARL
LAUGHING. DENZIL TRIES TO LAUGH ALONG WITH HIM

CUT TO:

BOLTON CATCHES UP WITH PAUL.

PAUL
I'm sorry, I left you. I
couldn't...

BOLTON
Just shut up and keep walking.

THEY DO SO, AT A FAST PACE, PASSING FLICK AND MARLEY COMINGYK PAFCEYWI

55

SCENE 55 EXT PLAYGROUND LUNCHTIME 1312 DAY ONE

55

BOLTON AND PAUL COME OUT INTO THE PLAYGROUND AND BREATHE DEEPLY - RELIEVED THAT THEY ARE AWAY FROM EARL. PAUL IS THE FIRST TO SPEAK.

PAUL

Do you think he'd use it? Do you think he'd use the...

BOLTON

Shh!

BOLTON LOOKS AROUND, MAKING SURE NO-ONE IS EAR-WIGGING.

PAUL

It happens all the time in a America. Some nutter going class to class, taking out all them that had pissed him off. We should tell someone.

SUDDENLY, BOLTON GRABS PAUL.

BOLTON

That's the last thing we're going to do. Right? He'll know it was us, Paul.

PAUL

How?

BOLTON

Cos we're the only ones he's shown it to, apart from his idiot brother. And he can barely string a sentence together.

PAUL

But...

BOLTON

Just keep it shut. Right? If he even thinks we've talked about grassing him up, he'll kill us. End of.

PAUL UNHAPPILY ACQUIESCES AS THE BELL RINGS.

CUT TO:

DENZIL, RAGGED TIMETABLE IN HAND, IS BLANKLY STARING UP AND DOWN THE CORRIDOR TRYING TO FIND HIS NEXT CLASS, WHEN MARLEY COLLARS HIM AND PULLS HIM TO ONE SIDE.

What? DENZIL

MARLEY

MARLEY

That way.

DENZIL

Thanks, Marley.

MARLEY SMILES AS DENZIL TODDLES OFF.

CUT TO:

56A

SCENE 56A INT CORRIDOR O/S JASMINE'S CLASSROOM
BEGINNING PERIOD FIVE 1340 DAY ONE

56A

PAUL IS QUEUING WITH BOLTON AND THE REST OF HIS CLASS, WAITING TO GO INTO JASMINE'S CLASSROOM. ANOTHER CLASS IS QUEUING FURTHER DOWN. PAUL AND BOLTON SHRINK INTO THEMSELVES AS EARL COMES DOWN THE CORRIDOR, BUT HE DOESN'T EVEN NOTICE THEM. HE IS WITH SAMBUCA, WHO POINTS OUT THE BULLYING GIRL FROM MATT'S LESSON.

SAM

That's her. She's the one that called me a skag.

EARL

Who? Her?

HE GOES UP TO HER.

EARL (cont'd)

Think you're smart do you? Picking on the new girl?

GIRL

I never said anything.

EARL

You calling my sister a liar?

GIRL

I didn't mean it.

EARL

So, you did say something? Which is it?

GIRL

I was only joking.

EARL SHOUTS IN HER FACE MAKING EVERYONE JUMP - ESPECIALLY PAUL.

EARL

Well, you're not funny! I'm only going to tell you this once. You start on my sister and you start on me. Get it?

THE GIRL NODS HER HEAD. TEARS NOW SLIPPING DOWN HER FACE. EARL'S VOICE RETURNS TO NORMAL AS...

EARL (cont'd)

Good. Cos if I hear you've even given her a funny look this afternoon, I'll be waiting for you after school. And you might not make it all the way home. Understand?

57 SCENE 57 INT RACHEL'S OFFICE PERIOD FIVE 1347 DAY ONE 57

MELISSA IS BIGGING HERSELF UP TO RACHEL AND A STUDIOUSLY UNDER-WHELMED EDDIE.

MELISSA

That's what extended services is all about. I just love people. Getting in amongst them, finding out what they need.

EDDIE RAISES HIS EYEBROWS AT THIS - SHE'S A BIT FULL ON. RACHEL JUMPS IN TO DIG HER OUT.

RACHEL

(HELPFUL) It's important to keep a professional distance, though.

MELISSA

Yeah, of course. I keep something back. You know, arms length.

EDDIE

Well, which is it? Are you getting in their faces or keeping them at arm's length?

MELISSA

Erm, well...I think you can do both. Being a hundred percent there when you're at work. But letting things go when you get home.

MELISSA FLASHES A PANICKED LOOK AT RACHEL.

RACHEL

I see from your CV that you have some good, relevant experience.

MELISSA

Yeah, working in the voluntary sector. It was a real eye-opener.

RACHEL GIVES HER AN ENCOURAGING LOOK - GO ON.

MELISSA (cont'd)

Taught me a lot about myself, what I'm capable of.

RACHEL

And you've undergone some training.

EDDIE

Big difference between training and actually doing the job.

MELISSA

Well, I have plenty of life experience. That's what this job needs. Someone who understands people are about more than bits of paper and qualifications.

EDDIE REALISES THAT HE HAS BEEN PUT IN HIS PLACE.

RACHEL

Well, thank you very much for coming.

MELISSA

Thanks for putting me through my paces.

EDDIE GIVES HER A TIGHT SMILE AS SHE GOES OUT.

RACHEL

I thought she was great.

EDDIE

Yeah, I could tell. You obviously don't need my input.

THEY BOTH TURN AS MELISSA CLEARS HER THROAT - SHE IS STOOD, EMBARRASSED, IN THE DOORWAY.

MELISSA

Sorry, to interrupt. This had been shoved under the office door.

IT IS A FOLDED PIECE OF PAPER WITH "URGENT: MISS MASON" WRITTEN ON IT. RACHEL TAKES IT.

MELISSA (cont'd)

Bye.

RACHEL READS THE NOTE WITH A SENSE OF CREEPING HORROR.

EDDIE

Rachel?

RACHEL

(READING) "There's a gun in the school."

SHE LOOKS UP AT EDDIE - HOLY SHIT.

CUT TO

(NO PAGE 97)

PAUL COMES INTO JASMINE'S CLASSROOM WHERE EVERYONE IS WORKING QUIETLY.

PAUL
Sorry miss. Should have gone at
lunchtime.

THERE ARE GIGGLES, BUT PAUL ISN'T SMILING.

JASMINE
Just sit down, I don't need the
gory details.

HE SITS NEXT TO BOLTON WHO SHAKES HIS HEAD AT HIM - WHAT ARE YOU LIKE? PAUL DOESN'T REACT.

CUT TO:

59 SCENE 59 INT RACHEL'S OFFICE PERIOD FIVE 1354 DAY ONE 59

EDDIE AND RACHEL LOOK AT THE NOTE.

RACHEL
(DESPERATE) It'll be someone's idea
of a joke.

EDDIE
Pretty sick joke.

RACHEL SHAKES HER HEAD - SHE CAN'T BELIEVE THIS HAPPENING.

RACHEL
But, Eddie, a gun? Here? And on our
first day back? No, I'm not falling
for it.

EDDIE LOOKS ON IN HORROR AS SHE SHOVES THE NOTE IN THE BIN.

EDDIE
Rachel!

RACHEL
This is ridiculous and when I find
out who... (DID IT)

EDDIE
Rachel, calm down.

HE RESCUES THE NOTE FROM THE BIN.

RACHEL
No, I won't! Eddie, this is
Rochdale. Not Hackney or Moss Side.
This is not happening here.

EDDIE
Yes it is, Rachel. You have to
evacuate the school.

RACHEL
No! I'm not going to do that. I'm
not going to put everyone through
that again!

EDDIE REALISES HOW HYSTERICAL SHE IS GETTING. HE TAKES HER
GENTLY BY THE SHOULDERS AS...

EDDIE
Again?

RACHEL
Eddie, I don't want to see this
school full of panicked and
traumatised kids.

EDDIE
The fire.

RACHEL
I wanted this to be a safe place.

EDDIE
I know.

RACHEL
For the kids.

EDDIE
Of course.

BUT HE KNOWS SHE IS TALKING ABOUT HERSELF TOO - HE CAN SEE FROM HER BREATHING THAT SHE IS CLOSE TO A PANIC ATTACK.

EDDIE (cont'd)
Listen, we'll do it quietly, class
by class. Keep it calm, controlled.

RACHEL IS NODDING - GETTING HERSELF UNDER CONTROL AS TALKS AND STROKES HER SHOULDER.

EDDIE (cont'd)
Keep it that way and nobody will
panic or do something stupid. Okay?

RACHEL NODS - PANIC ATTACK AVERTED, HER BREATHING RETURNED TO NORMAL.

RACHEL
Thank you.

RACHEL (cont'd)
(HOPEFUL) Nobody will do anything
stupid.

EDDIE
Exactly.

HOWEVER, SHE BECOMES AWARE OF EDDIE TOUCHING HER. SHE STEPS OUT OF HIS REACH AS...

RACHEL
I'll call the police. You start the

60

SCENE 60 INT MAIN CORRIDOR PERIOD FIVE 1358 DAY ONE

60

UNAWARE OF THE TROUBLE BREWING, EARL SAUNTERS DOWN THE
DESERTED CORRIDOR LIKE HE OWNS IT - LOOKING INTO THE VARIOUS
CLASSROOMS AT THE OBLIVIOUS KIDS AND TEACHERS. IN GRANTLY'S
CLASS HE SEES SOMETHING THAT CATCHES HIS INTEREST - MAXINE.

CUT TO:

61 SCENE 61 INT GRANTLY'S CLASSROOM PERIOD FIVE 1405 DAY ONE 61

JANEECE, MAXINE AND THE REST OF THE CLASS ARE LISTENING TO GRANTLY.

GRANTLY
The Whitsun Wedding is Larkin at his most evocative.

HE IS INTERRUPTED WHEN EARL COMES IN.

GRANTLY (cont'd)
Hello? Can I help you?

EARL
Nah, mate. It's alright.

GRANTLY
Are you supposed to be in this class?

EARL TAKES A SEAT BEHIND MAXINE - SHE STARES AT HIM

EARL
(TO MAXINE) I'm Earl. What's your name?

MAXINE JUST LAUGHS IN DISBELIEF.

JANEECE
Hi ya, I'm Janeece. She's Maxine.

GRANTLY
Well, as we've got the introductions out of the way.

EARL
Shush, I'm trying to have a conversation here. (TO MAXINE) I was going to go home. But then I saw you.

MAXINE CAN'T BELIEVE HE IS HUMILIATING HER LIKE THIS.

MAXINE
I'm not interested, alright?

BUT SHE IS - A LITTLE BIT.

GRANTLY
There you go...

EARL
Interested in what? Haven't even made you an offer yet.

MAXINE

I know what you're offering. And you've got a pretty high opinion of yourself if you think this is going to get me to drop my knickers.

THE SCANDALIZED CLASS LAUGH.

GRANTLY

(SHOCKED) Okay, that's it. You're leaving.

HE PUTS HIS HAND ON EARL'S SHOULDER. HE SHRUGS HIM OFF. EARL IS QUITE AGGRESSIVE WHEN HE TURNS BACK TO MAXINE.

EARL

GRANTLY

The teacher.

EARL ADVANCES ON GRANTLY. HIS HAND IS ON THE STILL-CONCEALED GUN. MAXINE STANDS.

MAXINE

Look, I don't need you sticking up
for me. Especially when you created
the problem in the first place.
Just back off will you?

EARL TURNS TO LOOK AT HER - IS HE GOING TO TURN ON HER NEXT?
SHE STANDS HER GROUND EVEN THOUGH HE IS GLARING AT HER.
THANKFULLY HE SMILES.

EARL

Later, babes.

HE SAUNTERS OUT, PAUSING ONLY TO LOOK AT GRANTLY'S TOUPEE.

EARL (cont'd)

You're fooling no-one, mate.

62 SCENE 62 INT GENERAL CLASSROOM PERIOD FIVE 1408 DAY ONE 62

IN HIS LESSON, MARLEY LOOKS UP JUST IN TIME TO SEE EARL WALK PAST. HE KNOWS THIS DOESN'T BODE WELL. HE STARTS QUIETLY PACKING HIS STUFF UP. FLICK IS CONCERNED.

FLICK
What are you doing?

MARLEY
I've got to go.

FLICK
There's only five minutes left.

MARLEY
A lot can happen in five minutes.

FLICK
What are you talking about?

MARLEY
Just leave it, alright?

FLICK
Is it something to do with your brothers?

MARLEY
I said leave it. Don't think you know anything about me. Cos you don't.

HE GETS UP AND STARTS TO MAKE HIS WAY OUT. AS THE NSE TEACHER STANDS UP TO STOP HIM, MARLEY BEATS HIM TO IT.

MARLEY (cont'd)
And you can shut it as well.

CUT TO:

63

SCENE 63 INT CORRIDOR PERIOD FIVE 1410 DAY ONE

63

AN UNHAPPY AND ANGRY MARLEY COMES INTO THE CORRIDOR - NO SIGN OF EARL.

MARLEY

Damn it.

MARLEY IS AS ANGRY AT HIMSELF AS HE IS AT HIS BROTHER. HE SETS OFF AFTER HIM.

CUT TO:

64 SCENE 64 INT GRANTLY'S CLASSROOM PERIOD FIVE 1413 DAY ONE 64

GRANTLY IS TRYING TO GET CONTROL OF HIS CLASS. THEY ARE ALL CHATTERING EXCITEDLY, EXCEPT FOR MAXINE AND JANECE, WHO ARE HAVING A FULL ON ROW. THE NOISE IS CACOPHONOUS.

JANECE

I told you to keep your hands off him.

MAXINE

And I did!

GRANTLY

That is enough! Settle down.

JANECE

Yeah, right.

MAXINE

You saw what happened, Janece. I didn't ask him to come in, did I?

GRANTLY

I will have quiet!

GRANTLY IS IN DESPAIR - HE HAS NEVER LOST CONTROL OF A CLASS LIKE THIS BEFORE.

JANECE

So you're trying to tell me that was the first time you've ever spoken to him?

MAXINE

Yes!

JANECE

I don't believe you.

EDDIE COMES IN AS...

GRANTLY

I will not tell you again...

EDDIE

Quiet!

THE CLASS RESPOND IMMEDIATELY TO SOMETHING IN EDDIE'S VOICE - SILENCE DESCENDS.

GRANTLY

Thank you, Mr Lawson. I was just going to...

65 SCENE 65 INT GRAFFITI STEPS END OF PERIOD FIVE 1415 DAY 65
ONE

MARLEY CATCHES UP WITH EARL. HE IS AT THE TOP OF THE STAIRS
AND EARL IS AT THE BOTTOM AS...

MARLEY

Oi!

EARL

What?

MARLEY

What do you think? Where the hell
are you going?

EARL

Somewhere that's not here. Coming?

MARLEY

No! Earl, I thought we weren't
doing this again.

HE COMES DOWN THE STAIRS AS...

EARL

Doing what?

MARLEY

This. You being a psycho.

EARL

Don't call me that.

THEY ARE FACE TO FACE AS...

MARLEY

Why not? It's the truth, innit? I
mean why else do we keep having to
move? Because you do something
mental and it comes back on the
rest of us.

EARL

Don't call me mental, either.

MARLEY

Stop being mental then. God, we've
only been here five minutes and
you're already acting like a
nutter!

EARL GRABS HOLD OF HIS BROTHER AND SLAMS HIM INTO THE WALL.

EARL

I won't tell you again. Stop saying
stuff like that about me. Okay?

MARLEY

Yeah, okay.

EARL'S ANGER MELTS INSTANTLY. HE SMILES AS IF THERE IS NOTHING AMISS.

EARL

Nice one. See you later, bruv.

HE GOES, LEAVING MARLEY BESIDE HIMSELF WITH WORRY. HE STARTS BACK UP THE STAIRS, BUT IS MET BY EDDIE LEADING A LOAD OF EERILY SILENT KIDS OUT - IT IS HIS CLASS.

MARLEY

Sir, I was just...

EDDIE

Come with us, quietly.

A CONFUSED MARLEY JOINS THE CROCODILE OF KIDS, FALLING INTO STEP BEHIND A HURT FLICK.

MARLEY

What's going...

FLICK

Shush.

SHE TURNS A COLD SHOULDER TO HIM

CUT TO:

66 SCENE 66 INT CORRIDOR BEGINNING OF PERIOD SIX 1425 DAY 66
ONE

EARL IS MAKING HIS WAY OUT OF SCHOOL WHEN A CLASSROOM DOOR
OPENS AND ANOTHER SILENT CROCODILE OF CHILDREN FILES OUT LED
BY JASMINE. EARL DUCKS INTO A EMPTY CLASSROOM.

CUT TO:

66A SCENE 66A INT CORRIDOR O/S CLASSROOM BEGINNING OF PERIOD 66A
SIX 1427 DAY ONE

A CLASSFUL OF PUPILS FILE OUT OF THEIR CLASSROOM AND DOWN THE
CORRIDOR IN SILENCE - UNDER THE WATCHFUL EYE OF THEIR NS
TEACHER.

CUT TO

67 SCENE 67 INT EMPTY CLASSROOM PERIOD SIX 1429 DAY ONE 67

FROM BEHIND THE CLASSROOM DOOR, EARL WATCHES THE CLASS FILE
PAST - NOT SURE WHAT IS GOING ON.

CUT TO:

68

SCENE 68 EXT PLAYGROUND PERIOD SIX 1434 DAY ONE

68

THE PLAYGROUND IS EERILY SILENT, APART FROM THE SOUND OF TRAFFIC AND BIRDS. A CARE WORN RACHEL STANDS IN THE MIDDLE OF THE PLAYGROUND AS THE CONFUSED PUPILS STREAM OUT.

ELSEWHERE IN THE PLAYGROUND, ROWS OF PUPILS ARE TIPPING OUT THEIR BAGS AS A GRIM-FACED ROB INSPECTS THE CONTENTS, LOOKING FOR THE GUN.

THE CRECHE WORKERS BRING THE TODDLERS AND BABIES OUT, INCLUDING PRINCE.

WAITING FOR THEIR POSSESSIONS TO BE SEARCHED ARE BOLTON AND PAUL. PAUL IS STUDIOUSLY IGNORING THE ANGRY, ACCUSATORY LOOKS THAT BOLTON KEEPS GIVING HIM.

GRANTLY, TOM AND DAVINA ARE CHECKING REGISTERS.

MARLEY AND FLICK HAVE ALREADY BEEN SEARCHED AND ARE PACKING THEIR STUFF BACK INTO THEIR BAGS. ONE OF FLICK'S PENCILS ROLLS AWAY FROM HER. MARLEY STOPS IT AND HANDS IT TO FLICK WITH AN APOLOGETIC LOOK. SHE SLIGHTLY SOFTENS TOWARDS HIM AS SHE TAKES IT.

AS STEPH COMES OUT, RACHEL BECKONS FOR HER TO COME OVER. SHE WHISPERS SOMETHING TO HER AND WE SEE STEPH'S SHOCKED AND UPSET REACTION.

CUT TO:

DENZIL IS DAWDLING AT THE BACK AS HIS CLASS IS LED OUT BY

71

SCENE 71 INT VARIOUS PERIOD SIX 1449 DAY ONE

71

MONTAGE: EDDIE CHECKS THAT THEY HAVEN' T LEFT ANYONE BEHIND.
HE PUTS HIS HEAD AROUND THE DOOR OF STEPH' S CLASSROOM.

CUT TO:

HE CHECKS THE BOYS' CHANGING ROOMS.

CUT TO:

AND THE GIRLS' TOILETS, GINGERLY PUSHING OPEN THE STALL
DOORS.

CUT TO:

FINALLY, HE CHECKS THAT THERE ARE NO STRAGGLERS IN THE STAFF
ROOM HE DOESN' T SEE THE GUN POINTING FROM BEHIND A BANK OF
SEATING - EARL AND DENZIL ARE HIDING OUT IN THERE. THEY
HUNKER DOWN AS EDDIE MOVES NEARER AND NEARER. UNSEEN BY
EDDIE, THE GUN BEGINS TO QUIVER. EDDIE STOPS JUST SHORT OF
CHECKING BEHIND THE SEATING. INSTEAD, HE TAKES A MOMENT TO
RUN HIS FINGERS THROUGH HIS HAIR AND CATCH HIS BREATH,
FINALLY, HE GOES OUT. DENZIL AND EARL RELAX.

CUT TO:

SATISFIED THAT ALL IS WELL, EDDIE MAKES HIS WAY OUT OF THE
BUILDING.

CUT TO:

72A SCENE 72A INT/EXT FIRE EXIT PERIOD SIX 1446 DAY ONE 72A

EARL AND DENZIL SNEAK OUT, MAKING SURE THAT THE COAST IS CLEAR FIRST.

EARL

This is great, isn't it?

DENZIL ISN'T SO SURE, BUT...

DENZIL

Yeah, great.

EARL

Come on, let's get some target practise.

THEY SLINK OFF, KEEPING CLOSE TO THE WALL.

CUT TO:

73

SCENE 73 EXT SCHOOL ROOF PERIOD SIX 1447 DAY ONE

73

EARL CLAMBERS UP ONTO THE SCHOOL ROOF, FOLLOWED BY DENZIL. EARL IS CAREFUL NOT TO BE SEEN AS HE WATCHES THE ACTION IN THE PLAYGROUND.

EARL
It's not just a fire drill.

DENZIL JOINS HIM

DENZIL
Why are they making everyone tip
their bags out?

EARL WATCHES ROB AND JASMINE CONDUCTING THE SEARCHES FOR
MOMENT BEFORE...

EARL
They're searching.

DENZIL
What for?

EARL PULLS THE GUN FROM HIS BELT AND LOOKS GRIM AT THE OTHER
SIDE OF THE SCHOOL, SOMETHING CATCHES DENZIL'S EYE.

EARL
Someone's grassed me up.

EARL RAISES THE GUN AND LOOKS THROUGH THE SIGHTS.

POV: HE SCANS THE CROWD AND BEFORE TAKING AIM AT PAUL.

EARL (cont'd)
No-one grasses me up.

DENZIL
Earl? Earl!

HE LOWERS THE GUN AS...

EARL
What?

DENZIL NODS TOWARDS THE OTHER SIDE OF THE SCHOOL WHERE THEY
CAN SEE A POLICE CAR APPROACHING. EARL LOOKS TRAPPED AS...

EARL (cont'd)
Come on.

HE STARTS TO CLIMB OFF THE ROOF. FROM THE BIRD'S EYE VIEW, WE SEE A POLICE OFFICER GET OUT OF THE SQUAD CAR.

CUT TO:

THE STAFF ARE GATHERED TOGETHER AS THE POLICE OFFICER APPROACHES. RACHEL INWARDLY GROANS AS SHE SEES THAT IT IS RALPH.

RALPH

How's your first day back going?

RACHEL DECIDES TO IGNORE THE BARB - MAINTAINING HER PROFESSIONALISM SHE HANDS PAUL'S NOTE TO HIM

RACHEL

Here's the note. I think you'll agree we've done everything we could have done. We've completely evacuated the school, checked for stragglers, we're in the process of searching everyone's bags.

RALPH

But I take it that nothing has turned up.

RACHEL

Not yet. We're also taking a full register, just to make sure we've got everyone.

RALPH

Anyone acting oddly, refusing to be searched?

RACHEL

Non t' j 2) 33VnI tj 2) 33Vndt[e I de I de I de I) 33Vnetj 2) 33) 3(Jrn

RAEORE HnTt' j 2) 33VnOt' j 2) 33VnGtj 2) 3(JrnEt' j 2) 33VTdE LEOR HNEOELRE

CHLO (cont'd)

He'll be messing about with that
stupid van. Idiot. I could kill him
sometimes.

JASMINE

Quiet!

CHLO LOOKS CHEESED OFF.

CUT TO:

75

SCENE 75 INT WORKSHOPS PERIOD SIX 1451 DAY ONE

75

DONTE IS STRUGGLING WITH A BIT OF ENGINE AND HUGE SCREWDRIVER. THE SCREWDRIVER SLIPS, CUTTING A GASH ACROSS DONTE'S HAND. HE CRIES OUT IN PAIN AND LOOKS AT THE BLEEDING CUT - IT'S QUITE BAD. HE WIPES IT ACROSS HIS T-SHIRT.

DONTE

Damn it.

HE LOOKS FOR SOMETHING TO BANDAGE HIS OOZING HAND WITH, BUT THERE ARE ONLY OILY RAGS. HE SETS OFF BACK INTO SCHOOL.

CUT TO:

76

SCENE 76 INT CORRIDOR PERIOD SIX 1453 DAY ONE

76

EARL IS HOLDING THE GUN OUT TO DENZIL.

DENZIL

I don't want it! They'll catch me with it.

EARL

Better than 'em catching me with it.

DENZIL

No.

EARL

Yeah! You're only a little kid, they'll give you a slap on the wrist, It'll be a right laugh.

DENZIL

How?

EARL

You know, they'll slap the cuffs on you and all that, Take you down the station.

DENZIL

That doesn't sound like a laugh to me.

EARL

Yeah, but no-one round here'll be calling you thick anymore. Denzil, mate, they won't flaming dare. You'll be dangerous. Just like me.

THEY ARE THE MAGIC WORDS. NOW DENZIL IS INTERESTED AND EARL KNOWS IT.

EARL (cont'd)

Come on, do it for me. Cos if they catch me with it...

DENZIL

What?

EARL

Well, you won't be seeing me for a long time. Then who's going to look out for you in this dump?

DENZIL

There's our Marley.

EARL

And you reckon he cares? Then
you're even more stupid than you
look. There's only me looking out
for you, Den. And you know it.

DENZIL LOOKS AT THE GUN; CONFUSED AND TORN.

EARL (cont'd)

Den, it'll be okay.

DENZIL LOOKS AT EARL - A PICTURE OF INNOCENCE. HE TAKES THE
GUN.

EARL (cont'd)

Nice one.

AND WITH THAT EARL HAS GONE. DENZIL IS ROOTED TO THE SPOT AND
UNSURE WHAT TO DO.

CUT TO:

77

SCENE 77 CUT (MOVED TO 79A)

77

78

SCENE 78 CUT

78

79

SCENE 79 EXT PLAYGROUND PERIOD SIX 1500 DAY ONE

79

ROB IS TAKING THE REGISTER FOR PAUL AND BOLTON'S CLASS.

ROB
Anna Chaiten

ANNA
Here.

ROB
Shelley Hai gh?

SHELLEY
Here.

ROB
Earl Kelly.

PAUL AND BOLTON BOTH START AND LOOK AROUND AS...

EARL
Here, sir.

EARL IS STOOD BEHIND THEM EARL GIVES THEM BOTH A DEADLY LOOK
- THEY ARE TERRIFIED. ROB CARRIES ON TAKING THE REGISTER
AS...

EARL (cont'd)
I wonder what they're looking for?

PAUL
They haven't said.

EARL
Whatever it is, it's got 'em
worried.

BOLTON
Yeah.

EARL
It's not them that should be
worried though, is it? It's
whoever's been shooting their
mouths off.

THEY BOTH QAQUE AS EARL LAUGHS AT HIS MACABRE JOKE.

EARL (cont'd)
Shooting their mouths off, do you
get it?

HIS HUMOUR INSTANTLY EVAPORATES AS...

EARL (cont'd)
Could still happen, believe me.

MARLEY IS LOOKING AROUND. HE NOTES EARL'S PRESENCE. AND HE SEES SAM WHISPERING TO HER NEIGHBOUR. HE LOOKS AROUND WITH RISING CONCERN AS HE CAN'T SEE DENZIL. HE PUSHES THROUGH THE CROWD TO EARL.

MARLEY
Where's Denzil?

EARL
How the hell should I know?

MARLEY LOOKnSt' j 2) 33VnHt' j 2) 33Vor LL A

79A SCENE 79A (PREV 77) INT CORRIDOR PERIOD SIX 1502 DAY 79A
ONE

DONTE COMES INTO SCHOOL HIS HAND STILL BLEEDING. HE WANDERS

80

SCENE 80 INT CORRIDOR PERIOD SIX 1505 DAY ONE

80

LOOKING LOST, DENZIL WALKS DOWN THE DESERTED CORRIDOR, THE GUN IN HIS HAND. HE IS NOT SURE WHAT TO DO. HE TAKES A CLOSER LOOK AT THE GUN, TURNING IT OVER ON HIS HANDS - EVEN POINTING IT AT HIS FACE AND LOOKING DOWN THE BARREL. BEHIND HIM, DONTE ROUNDS THE CORNER.

DONTE

Oi, do you know what's...

IN SLOW MOTION - DENZIL STARTS AND TURNS; THE GUN MOVING TO POINT AT DONTE. DONTE'S FACE REGISTERS SHOCKED AND THEN FEAR AS HE CLOCKS THE GUN. HE TURNS TO TRY AND RUN AWAY, BUT STUMBLES.

CUT TO:

82

SCENE 82 INT CORRIDOR PERIOD SIX 1509 DAY ONE

82

A PANICKED DENZIL STARES AT THE CEILING WHICH NOW HAS A BULLET HOLE BLASTED INTO IT. DENZIL TRIES TO THINK BEFORE SETTING OFF RUNNING DOWN THE CORRIDOR - GUN STILL IN HAND. HE'S LOOKING FOR A BOLT-HOLE.

CUT TO:

83

SCENE 83 INT GENERAL CLASSROOM PERIOD SIX 1511 DAY ONE 83

DENZIL COMES IN, SHUTS THE DOOR AND RUNS TO THE OTHER SIDE OF THE ROOM WHERE HE SITS WITH HIS KNEES DRAWN UP TO HIS CHIN.

THE PUPILS AND STAFF HAVE NOW BEEN PUSHED RIGHT BACK. CHLO AND DONTE HAVE BEEN REUNITED AND NOW IN EACH OTHER'S ARMS AS EDDIE AND TOM SPEAK TO THEM. WHITE AS A SHEET, EDDIE IS BY RALPH; WHO HAS NOW DONNED A KEVLAR VEST. EDDIE LOOKS ON, BESIDE HIMSELF WITH WORRY AS...

RALPH

Denzil Kelly? This is the police.

DENZIL STARTS TO SOB IN FEAR AS...

RALPH (O. S.)

Denzil, we need you to come out
with your hands up. Just leave the
weapon and come out.

DENZIL DOESN'T HEAR RACHEL COMING UP BEHIND HIM

RALPH (O. S.) (cont'd)

Just leave the weapon and come out.

86

SCENE 86 INT PLAYGROUND END OF SCHOOL DAY 1517 DAY ONE

86

EVERYONE STARES TENSELY AT THE DOOR, BUT THERE IS NO SIGN OF
MOVEMENT.

CUT TO:

87

SCENE 87 EXT ROOF END OF SCHOOL DAY 1519 DAY ONE

87

ARMED OFFICERS SILENTLY TAKE UP POSITION ON THE ROOF. THEY
COVER THE ENTRANCES.

CUT TO:

87A SCENE 87A INT DRAMA ROOM END OF SCHOOL DAY 1518 DAY ONE. 87A

DENZIL IS SHAKING LIKE A LEAF AS...

RACHEL

Denzi l?

BUT HE'S NOW IN A BLIND PANIC - FROZEN WITH FEAR. RACHEL REALLY FEELS FOR HIM NOW.

RACHEL (cont'd)

Denzi l? I know you're scared, but I promise you this is nearly over. Okay?

DENZIL IS STILL UNRESPONSIVE.

RACHEL (cont'd)

Okay. I'm going to take the gun now.

SHE STARTS TO EDGE CLOSER AS...

RACHEL (cont'd)

Then it won't be your problem anymore. It'll be all over.

DENZIL LOOKS AT HER - THAT SOUNDS GOOD. THE GUN MUZZLE DROPS, IT IS NO LONGER POINTING AT RACHEL. SHE HOLDS HER HAND OUT FOR IT.

RACHEL (cont'd)

Then we can tell the police your side. Tell them what's really going on here.

SHE GOES TO TAKE THE GUN, BUT THESE WORDS ARE NOT COMFORTING, THEY'RE FRIGHTENING TO DENZIL. SUDDENLY HE TAKES A STEP BACK AND POINTS THE GUN AT RACHEL AGAIN.

DENZIL

No!

RACHEL

Alright, Denzil. You keep the gun, just come with me please.

*
*
*

CUT TO:

88

SCENE 88 EXT PLAYGROUND END OF SCHOOL DAY 1521 DAY ONE

88

EVERYONE WATCHES THE DOOR TENSELY. MARLEY LOOKS STRICKEN AS...

MARLEY

Sir, it can't be him. You've got it wrong.

RACHEL CAN'T HELP BUT BE SLIGHTLY COLD WITH MARLEY.

EDDIE

I'm sorry, I don't think we have

MARLEY

But where would he have got a gun from?

EDDIE

I don't know. Let's just hope we get a chance to find out, eh?

CUT TO:

89

SCENE 89 INT GRAFFITI STEPS END OF SCHOOL DAY 1523 DAY
ONE

89

POLICE OFFICERS POSITION THEMSELVES AT THE BOTTOM OF THE
STAIRS, IN CASE DENZIL COMES DOWN THEM.

CUT TO:

RALPH IS BEGINNING TO LOOK IMPATIENT AS...

RALPH

Denzil, I'm only going to give you
another minute and then we're
coming...

A SHOUT GOES UP FROM ONE OF THE OFFICERS NEAR THE DOOR -
SOMEONE'S COMING OUT. GUNS ARE AIMED AT THE DOOR AS IT SLOWLY
OPENS. THE TERRIFIED AND TEAR-STAINED DENZIL EMERGES. HE IS
HOLDING THE GUN. RACHEL IS AT HIS SIDE. THE ARMED OFFICERS
REACT INSTANTLY AIMING AT THEM

RACHEL

It's okay, Denzil. Just do what
they tell you.

MARLEY TRIES TO GET TO HIM, BUT RALPH RESTRAINS HIM. THERE
ARE SHOUTS AT DENZIL TO DROP THE GUN. HE LOOKS BRIEFLY UP AT
RACHEL - SHE NODS. HE DROPS IT ON THE GROUND. INSTANTLY THE
OFFICERS

RALPH

Sorry, love.

HE LEAVES HER. FLICK LOOKS TO MARLEY, BUT HE TURNS AWAY IN DISGUST TO WATCH HELPLESSLY AS A CRYING DENZIL IS HANDCUFFED. AN ANGRY AND UPSET EDDIE GOES TO RACHEL.

EDDIE

That was... Going back in there...
Wasn't once enough? When are you
going to get into your head? You
can't save everybody, Rachel.

RACHEL

I can try.

SHE WATCHES ANGRY AND FRUSTRATED AS DENZIL IS LED AWAY.

CUT TO:

90A

OMITTED

90A

91 SCENE 91 EXT MAIN ENTRANCE AFTER SCHOOL 1544 DAY ONE 91

THE KIDS HAVE FOR THE MOST PART GONE, AND A DRAINED EDDIE AND REELING RACHEL LOOK ON AS UNIFORMED POLICE OFFICERS COME AND GO IN AND OUT OF THE SCHOOL - WHICH IS NOW A CRIME SCENE. ONE OFFICER TAKES IN A POLICE DOG ON A LEASH. RALPH APPROACHES.

RALPH
Sniffer dog. Checking for any other
fire arms.

RACHEL
Wasn't one enough?

RALPH
Let's hope so. We need to take the
Kellys down to the station, but
we're having a bit of trouble
locating the mother.

EDDIE AND RACHEL LOOK AT EACH OTHER.

RALPH (cont'd)
Something I should know?

EDDIE
Try the Rochdale Housing
Association? She was going there to
pick some keys up.

RACHEL
They've only just moved to the
area. The kids only enrolled today.

RALPH
So, you're not the only one having
a terrible first day.

RACHEL CAN'T BELIEVE THAT CHEAP SHOT. HER VOICE HAS A COLD
EDGE AS...

RACHEL
I'll accompany them to the station.

RACHEL (cont'd)
Rachel, don't you think you
should...

RACHEL (cont'd)
No, I don't.

HE KNOWS BETTER THAN TO ARGUE.

EDDIE
Then I'm coming with you.

RACHEL

Fine. (SOFTER) Thank you.

FROM A DISTANCE, A TORN PAUL WATCHES. BOLTON AT HIS SIDE.

BOLTON

You can't say anything.

PAUL

It wasn't his gun.

BOLTON

Yeah, but it was his psycho brother. That's just bad luck for him.

PAUL

But, it's my fault.

BOLTON

I know it is.

PAUL

Thanks a bunch, Bolton.

BOLTON

Listen, Earl Kelly has just let his own brother get slapped about by a load of coppers with guns. What he threatened to do to us? I think he meant it.

CUT TO:

92

SCENE 92 INT PUB EARLY EVENING 1700 DAY ONE

92

TOM HANDS OUT THE DRINKS HE HAS JUST BOUGHT TO GRANTLY, JASMINE, DAVINA, ROB AND MATT. JASMINE HESITATES BEFORE TAKING HER DRINK.

TOM

Go on, I think we all needed a bit of stiffener after today.

SHE TAKES IT WITH A WEAK SMILE.

MATT

It was just a one-off though, wasn't it? It wasn't even one of our kids. Well, you know what I mean.

JASMINE

Poor wee boy. He looked terrified, didn't he?

GRANTLY

Poor what? He could have killed someone. I hope they send him to borstal.

TOM

They don't have borstals anymore, Grantly.

GRANTLY

I know, that's half the problem. Am I wrong?

HE TURNS TO ROB FOR SUPPORT. ROB JUST GIVES HIM A SHRUG.

JASMINE

Not been much of a first day for you, has it?

ROB

It wasn't quite what I'd imagined. Still, I'm assuming it was an isolated incident.

DAVINA

Yeah, that's exactly what it was. Wasn't it?

THERE ARE NO GUARANTEES OF THAT AND THEY KNOW IT. THE TEACHERS LOOK AT EACH OTHER, UNHAPPY AND WORRIED. STEPH TAKES IT UPON HERSELF TO LIGHTEN THE MOOD.

STEPH

Come on, everyone. We're all still in one piece, aren't we? Who fancies a round of shots?

EVERYONE LOOKS AT HER DISBELIEF.

STEPH (cont'd)
What?

GRANTLY
Shots, Stephanie?

THE PENNY DROPS.

STEPH
I meant... Sorry. I'll shut up.

THEY ALL DRINK THEIR DRINKS IN SILENCE. MATT PUTS AN ARM
AROUND AND UPSET AND EMBARRASSED STEPH.

CUT TO:

MARLEY TRIES TO COMFORT A CRYING SAM WHILST A BROODING EARL STARES OUT OF THE WINDOW. PRINCE IS ASLEEP UNDER MARLEY'S COAT.

MARLEY

Come on, Sam. This isn't helping
Denzil.

SAM

But, someone needs to tell 'em. He
wouldn't hurt anyone. You need to
say that, Marley. You need to help
him.

MARLEY LOOKS CLOSE TO TEARS HIMSELF - THIS IS ALL TOO MUCH.

MARLEY

I wish I could, Sam.

AN IRRITATED AND JUMPY EARL CROSSES THE ROOM.

EARL

Stop crying, Sam. It's not like
they're gonna put him away or
anything.

MARLEY

How do you know?

EARL

First offence, innit?

ffence, e, eeM Jrnet'j 2) 33Vnat'j 2) 33Vnttj 2) 33Vn

MARLEY

Have you seen him, mum? Is he alright?

SAM

Can we take him home now?

ROSE

He's... He's been...

ROSE SHAKES HER HEAD - SHE IS TOO UPSET TO TALK. SHE LOOKS PLAINTIVELY AT RACHEL - YOU TELL THEM.

RACHEL

Denzil's confessed to possession of an illegal firearm. I'm afraid he's been taken into custody.

AT THIS, EARL LOOKS SHAKEN. SAM AND ROSE CLING TO EACH OTHER AND CRY. MARLEY GOES TO HIS MUM AND SISTER AS...

MARLEY

It's alright, mum. He'll be okay.

ROSE SHRUGS MARLEY OFF AND GIVES HIM A REPROACHFUL LOOK.

ROSE

You were supposed to be looking after him.

MARLEY

Mum?

BUT SHE TURNS AWAY FROM HIM. MARLEY IS WOUNDED. - RACHEL REALLY FEELS FOR HIM. SHE GOES OVER TO HIM.

EDDIE

It's been a long day, we'll take you all home.

BUT MARLEY'S GUARD IS BACK UP. HE IS COLD AS...

MARLEY

It's okay, we can manage.

EDDIE

Don't be daft.

MARLEY

We'll be okay, alright? I think we've caused you enough trouble.

RACHEL

Marley...

MARLEY

Look, we're not your problem
alright?

RACHEL

Is that what you think?

MARLEY SHRUGS, RACHEL TAKES HIM BY THE SHOULDERS AND MAKES
SURE HE IS LOOKING AT HER AS...

RACHEL (cont'd)

Marley, like it or not, you, Sam
and Earl are Waterloo Road pupils
now. So, yeah, you are my problem.
And you will be until I say
otherwise. Right?

BUT MARLEY JUST SHRUGS. RACHEL LOOKS TO EDDIE - WHO ADOPTS A
MORE COMMANDING TONE AS...

EDDIE

That means, we expect to see you
all at school in the morning. On
time.

RACHEL

Okay?

MARLEY SIGHS - GIVING IN ON HIS TOUGH GUY ACT.

MARLEY

Okay. Thank you.

RACHEL

Let's sort out that lift.

CUT TO:

ROB

Amongst other things. Let 'em get it out of their systems, let off some steam.

JASMINE

But if they're competing against each other...

ROB

They're not. They're competing against themselves to be stronger, faster, better.

JASMINE IS CAPTURED BY ENTHUSIASM

ROB (cont'd)

Sorry. I'm banging on.

JASMINE

No, it's good to hear.

HE SMILES. THERE ARE DEFINITE SPARKS BETWEEN THESE TWO.

INTO ALL THIS STEP EDDIE AND RACHEL. RACHEL DOES NOT WANT TO BE THERE.

RACHEL

Eddie, I don't think this is...

EDDIE

Look, just have a drink and set their minds at rest. They've had a tough day.

RACHEL

Me too, that's why I want to go home.

BUT SHE PLASTERS ON A SMILE AND STEPS UP TO THE BAR BESIDE TOM.

RACHEL (cont'd)

I'll get these.

STEPH

I'll have a large one, then.

RACHEL

Okay, I think you deserve it. I think you all deserve it. You handled things brilliantly today.

TOM

I'm glad you think so. We might not be so lucky next time.

RACHEL

I certainly hope there won't be a next time.

MATT

I'm sorry, but just hoping isn't really good enough.

TOM

We've been talking and we'd like some security measures putting in place.

GRANTLY

Or you could arm us. Even up the odds.

TOM

Seriously, we don't want to hear about budgets or school image...

RACHEL

It's okay. I think it's a good idea. I'll put wheels in motion tomorrow. By the end of the week I'll have something in place.

STEPH

Is that a promise?

RACHEL

A cast iron one. In the meantime, the kids are going to have a lot of questions and they're going to need a lot of assurances.

EDDIE SPOTS DAVINA ROLLING HER EYES AT JASMINE - ANOTHER SPEECH.

EDDIE

But that's tomorrow. How about that drink you promised us, Rachel?

RACHEL RELENTS AS HER MOBILE RINGS.

RACHEL

Doubles for everyone?

THEY START TO PUT THEIR ORDERS IN AS RACHEL TAKES HER CALL.

RACHEL (cont'd)

Hi. Yeah, I'm fine. It was pretty frightening, but... could you come and get me?

CUT TO:

95

SCENE 95 INT PUB EVENING 2040 DAY ONE

95

LATER, AND THE DRINK IS REALLY TAKING HOLD NOW AND RACHEL IS TRYING TO SNEAK OUT, BUT SHE IS HEADED OFF BY EDDIE.

EDDIE

Hey! Where are you off to?

RACHEL

Sorry, it's just all a bit...
(MUCH). I need to go.

EDDIE

Listen, if you've really had it...
I could drive you home.

RACHEL

I don't think anyone here should be
driving tonight.

EDDIE

Then we'll get a cab.

SHE LOOKS AT HIM - KNOWING HE IS OFFERING MORE THAN JUST A LIFT. SHE'S ON THE VERGE OF ACCEPTING UNTIL HE REACHES OUT AND TOUCHES HER FACE AND NECK. SHE FLINCHES AWAY AS...

EDDIE (cont'd)

I just want to talk.

RACHEL

Eddie...

EDDIE

About us.

RACHEL

There's nothing to talk about.
Eddie, there is no us. I'm sorry.

SHE GOES OUT BUT HE FOLLOWS.

CUT TO:

96

SCENE 96 EXT PUB EVENING 2043 DAY ONE

96

THERE IS A BURST OF NOISE AS RACHEL COMES OUT OF THE PUB FOLLOWED BY EDDIE.

RACHEL
Please, Eddie...

EDDIE
I just don't understand it. Before the fire...

RACHEL
That feels like a long time ago now.

EDDIE
I know but there was something... I thought we were getting close.

RACHEL
Things have changed.

EDDIE
What? Because I know about your past? That doesn't change a thing for me. You know that. You know that you're special. Nothing could change that.

RACHEL IS GETTING ANGRY NOW.

RACHEL
Nothing? Are you sure about that?

EDDIE
Of course.

RACHEL
Let's see shall we?

SHE OPENS HER BLOUSE AND SHOWS HIM HER SCAR.

EDDIE
Rachel...

RACHEL
Just leave me alone, Eddie.

SHE WALKS AWAY, AROUND THE CORNER WHERE A CAR IS WAITING - IT IS DRIVEN BY MELISSA.

MELISSA
Your carriage awaits.

RACHEL
Get me out of here.

RACHEL GETS IN. EDDIE COMES ROUND THE CORNER BUT ONLY SEES
THE CAR PULL AWAY.

CUT TO:

A VERY DRUNK STEPH AND GRANTLY SIT TOGETHER AT THE BAR.

STEPH

So are you going to tell me?

GRANTLY

Tell you what?

STEPH

What's with the rug? The new-improved Grantly Budgen.

GRANTLY

I just wanted to take some pride in myself.

STEPH

Rubbish. It's a woman, isn't it?

MELISSA PULLS THE CAR UP OUTSIDE RACHEL'S HOUSE. RACHEL IS WEARY AND RUBBING HER NECK.

MELISSA

Tough day.

RACHEL

They don't come much tougher.
I couldn't wait to get back, but
now I'm wondering if I did the
right thing... Are you sure you
still want that job?

MELISSA

Too right. I can't wait to get
stuck in. And it means I can look
after you.

RACHEL

For a change.

MELISSA

You forget that you're talking to
the new and improved Melissa. I
told you, I'm not your stupid
stupid (Jrnst' j 2) 33' fVpsnstj 2(Jr

ROSE HAS A DRINK IN HER HAND AS MARLEY STARES OUT OF THE WINDOW - JUMPY WITH ANGUISH. EARL SITS IN THE CORNER WATCHING THE TELLY. SAM BURIES HER HEAD IN HER MUM'S SHOULDER. ROSE IS REALLY DRUNK NOW.

ROSE

It's fine. They've got nothing on him. We'll get him a solicitor...

MARLEY

With what? And what good will it do anyway? He had a gun. And it's not like there weren't any witnesses!

ROSE

But no-one got hurt.

MARLEY

Yeah, he was lucky. What I want to know is how he got hold of gun in the first place. He can barely spell his name.

HE'S LOOKING RIGHT AT EARL, BUT HE DOESN'T EVEN BLUSH. COOL AS A CUCUMBER AS...

EARL

Everybody's got one these days.

MARLEY

(INCREDULOUS) What?

SAM

Stop it! Stop shouting. Everybody.

ROSE

Oh, sweetheart.

SAM

I want him back, mum.

ROSE

I know, I know.

ROSE GRIMLY KNOCKS BACK HER DRINK AS SAM SOBS ON HER. EARL GRIMACES AND TURNS UP THE TV. ROSE HOLDS HER EMPTY GLASS OUT TO MARLEY.

ROSE (cont'd)

Please, darling. I need another.

MARLEY STORMS OUT - SLAMMING THE DOOR BEHIND HIM

CUT TO:

100 SCENE 100 INT TOM'S HALLWAY / EXT TOM'S HOUSE EVENING 100
2132 DAY ONE

TOM AND DAVINA CAN'T UNDERSTAND CHLO AND DONTE'S PROBLEM.

DAVINA

What's wrong? Are you afraid the new neighbours will think we're immoral?

DONTE

I don't think you're going to care what our new neighbours think of you.

TOM

What do you... (MEAN)?

BEFORE HE CAN FINISH HIS SENTENCE, TWO FROZEN SAUSAGES POP THROUGH THE LETTER BOX.

TOM (cont'd)

What the hell?

THE LETTERBOX OPENS AND A DRUNK ROSE SPEAKS THROUGH IT.

ROSE

Hellooo! Thought I'd treat you to some breakfast. Now our Denzil won't be eating it.

TOM THROWS THE DOOR OPEN. ROSE STAGGERS TO HER FEET AS...

ROSE (cont'd)

Cos everyone likes sausages. Don't they?

TOM IS LOST FOR WORDS. HE BECOMES WIDE-EYED AS MARLEY APPEARS AT HIS MOTHER'S SIDE.

MARLEY

Come on, mum. Let's put you to bed.

HE PUTS HIS ARMS AROUND HIS MUM AND LEADS HER DOWN THE PATH, BRIEFLY TURNING BACK TO TOM AND DAVINA...

MARLEY (cont'd)

I'm sorry.

TOM AND DAVINA WATCH WITH BOTH SYMPATHY AND HORROR AS MARLEY LEADS HIS MUM AWAY. FROM AN UPSTAIRS WINDOW, EARL IS ALSO WATCHING.

CUT TO:

100A SCENE 100A INT POLICE CELL NIGHT 2200 DAY ONE 100A

DENZIL IS CURLED UP ON THE BED IN HIS CELL, CRYING. HE HEARS SOMEONE WALKING OUTSIDE HIS CELL.

DENZIL

Hello? I think it's time for me to go home. Please? Can I go home now?

HE IS ANSWERED WHEN SOMEONE TURNS THE LIGHT IN HIS CELL OUT. DENZIL COWERS IN THE DARK.

END OF EPISODE
ONE