

FADE IN:

1 INT. DOCTORS OFFICE - DAY

1

Continuous shot.

We are looking out of a window onto an urban scene.

On the windows ledge there sits a mug with the slogan "SMILING HELPS ME GET BETTER" emblazoned around a gaudily coloured smiley face.

The camera moves backwards revealing a face staring out the window, meet KENNETH, twenties, unkempt, uneasy.

Kenneth's knees judder rhythmically as he looks around the office.

The camera takes us on a 360° trip of what he sees.

We sweep past the door, a desk with model brain and clutter; certificates, medical posters (one featuring a green coloured monster representing a malady), the window again then back to our protagonist, who is toying with the model brain we saw moments ago.

Kenneth suddenly winces and holds his head dropping the model brain which breaks on the floor, after a moment the pain goes.

We hear footsteps approaching; Kenneth struggles to reconstruct the model brain.

As Kenneth places the brain back onto the desk the camera pans to the door.

We see the young doctor enter, with scruffy curly hair, stubble and rings under his eyes, he appears to have been awake for days.

His shirt is on the wrong button.

He perches uncomfortably but sociably on the desk in front of Kenneth and reads from his file.

The doctor raises his head and with a reassuring smile he takes a breath and opens his mouth to speak.

CUT TO BLACK

Music hums into life.

2 EXT. STREET - DAY 2

MEDIUM SHOT of Kenneth sprinting in slow motion, a lustrous blue sky frames him.

Kenneth is crying and red and angry and flailing and running like a wild-man.

The music reaches a crescendo.

Close-up of Kenneth's face; the title is overlaid.

VARIOUS ANGLES of Kenneth running.

3 INT. KENNETHS FLAT - DAY 3

The door to Kenneth's flat crashes open, he leaps through and slams it behind him; all is quiet as he cheerlessly surveys the mutely coloured room.

There are a variety of illustrations stuck to walls around the room, all by the same hand, many featuring Kenneth's likeness.

As he stands against the door we have a close up of his face, calmer now, but still swollen with angst and despair.

His eye twitches; he grabs his head; that pain again.

A moment passes.

The silence is jarringly broken by a ringing telephone.

Kenneth answers the phone.

KENNETH

Mum?

BOB

Erm No. Is that Kenneth?

KENNETH

(Screwing his face up)

Yes.

4 INT. BOB'S OFFICE - DAY

4

Bob's office contains plenty of interestingly self obsessed things to cut away to, for example: a world's best boss mug, a picture of him skydiving, a picture of him shaking hands with President Blair and a poster of an athlete with the slogan 'LIFE, be a winner in the human race'.

BOB

Kenneth its Bob.

KENNETH

(Mumbled)

I was going to ring in but I lost the number.

BOB

As I'm sure you are aware we have a strict policy on unauthorised absence's and as you are already on a stage three disciplinary well, it's gone over my head now mate and I'm sad to say that we are gonna have to let you go.

5 INT. KENNETH'S FLAT - DAY

5

INTERCUT with Bob's office.

KENNETH

Let me go.

BOB

It's out of my hands I'm afraid, bigger fish than me are breathing down my neck. We'll be sending yourself a letter confirming our course of action but I just wanted to give you a heads-up, so ok. I'm sorry about this Kenneth, very sorry. It's not easy being a manager you know.

Another pause.

Kenneth looks stunned.

BOB (CONTD)

Oh yes, there is also a cheery little plant on your desk which I'm sure you are anxious to retrieve. So make sure you pop on down or I'm afraid facilities will have it destroyed.

6 INT. BOB'S OFFICE - DAY

6

Bob waits for a response.

BOB

Kenneth. Hello, Kenneth. Can you hear me? Kenneth can you hear me? Fucking mobile phones!

The call cuts off.

Bob puts down his mobile and opens the biscuit tin on his desk.

BOB (CONTD)

Ah custard creams!

7 INT. KENNETH'S FLAT - DAY

7

Kenneth sits dumbfounded; In front of our very eyes we see his mood change slowly from misery to fury.

Kenneth furiously attempts to snap the phones earpiece.

Again he winces in pain and holds the side of his head; he sits up clumsily and grabs some paracetamol then reaches for a glass of water.

He convulses in pain, the pills and water spill.

We have a Spielbergesque shot of his feet shuffling past in the near background as the container and glass drop, spill and roll in the foreground.

Kenneth's head begins to grow and pulsate as he moans with pain; he vainly attempts to stem the growth with his hands.

He stumbles to the window and falls to his knees, he knocks the TV onto its side, it goes black; he rolls over to look at his reflection in the blackened screen.

KENNETH

Oh my God!

Having seen the horror of his predicament he spins back to the window and lets out a terrible scream.

8 EXT. STREET - DAY 8

We look at Kenneth from the street, his scream now muffled by glass and mortar.

His neighbours obliviously go about their business.

9 INT. KENNETH'S FLAT - DAY 9

Kenneth rolls around bent double in pain, his head begins to pulsate and throb horrifically, jerking his neck.

His head grows big and pink, spreading the hair that was there sparsely over the undulating flesh.

As he rolls around he becomes unable to lift the increasing bulk of his cranium.

We zoom into a close-up of his ear, a green finger pokes through, then another - making the hole in his ear large enough to reveal an eye, bloodshot and rolling.

Kenneth grabs wildly at the protruding digits.

The eye moves away; moments later it is replaced by a set of wonky gnashing teeth.

Much to Kenneth's increasing revulsion a slimy green arm pushes out of his lug.

The rest of a body follows!

A humanoid creature scuttles in a flash down the side of the sofa where it cowers.

The monster sits there; his cola bottle eyes unblinkingly stare out over the armrest.

Kenneth lays face-down on the floor whimpering and holding his offended but normalised head, a trickle of blood similar to Chekhov's in 'Wrath of Kahn' originates from his terrorised ear.

His eyes wander to the line of green toes jutting from beneath the sofa then up the side eventually connecting with those of his cranial offspring.

We slowly zoom into the dead eyes of the strange intruder, they widen lustfully.

The interloper cracks a devilish smile.

EAR GOBLIN

Hello.

We hear a terrified whimper from Kenneth.

KENNETH

Go Away.

It cackles.

KENNETH

(Terrified)

What are you?

We look out at the room over the sofa's armrest.

We hear childish, chilling laughter.

It smiles.

The monster steps out into the light, we see a short green fellow in a half mast suit with straggled hair and a large cranium.

EAR GOBLIN

Do you really want to know?

KENNETH

No.

EAR GOBLIN

(Whispering)

Well I'm going to tell you. You're head was just too small to keep it in.

The monster takes a seat.

EAR GOBLIN

All those dark thoughts, nights of misery, feelings of hatred and despair; all those wretched sensations that gnaw away at your soul and make you sick in your gut, they are my blood and sinews, I'm a product of your anguish, a melancholic tulpa, a slave to the darkest deepest wishes of your revolting subconscious.

KENNETH

Bollocks.

It crows again.

EAR GOBLIN

I'm the personification of years of unceasing self hatred.

Kenneth makes a break for the door.

He skids to a halt; the monster stands in the doorway bearing its gnarled teeth.

Kenneth panics and flops backwards over the sofa.

Suddenly the monster is beside Kenneth on the sofa, too close for comfort.

Kenneth reacts then inches away.

The goblin glances slowly around the room.

EAR GOBLIN (CONTD)

This place has a certain miserable charm, not too dissimilar to my previous abode.

(Sneering)

Although the inside of your head wasn't festooned with childish daubing.

KENNETH

Kim did those!

EAR GOBLIN

I know! If you know I know.

(Under his breath)

And we both know your girlfriend's
a talent-less bitch.

KENNETH

Shut up!

The goblin walks over to one of the images and snorts with derision.

EAR GOBLIN

Maybe your appreciation of the end
product is affected when the artist
plays with your wing wang.

The goblin carries on his gallery tour, the camera does too.

EAR GOBLIN (CONTD)

Anyway it's not a very
inspirational environment in which
to write your book.

He turns to look directly at Kenneth.

EAR GOBLIN (CONTD)

You really are the original
renaissance couple.

Kenneth (horrified) notices the creature has no reflection in the mirror.

EAR GOBLIN (CONTD)

How is your opus coming along
anyway? Not quite finished yet?
Still staring blank faced at it
night after night?

KENNETH

Well I.

EAR GOBLIN

I've got an ending for you, why
don't you grow up and put it in the
fucking bin Shakespeare!

The goblin stares coldly at Kenneth.

KENNETH

Why are you here? Just to make my
life even worse?

The creature grins.

EAR GOBLIN

It's my Forte. My Raison D'être.

There is an unexpected rustling noise at the door.

They both turn their attention to the door.

A piece of paper is pushed through the letterbox.

Kenneth and the ear goblin look at the curious mail then at
each other.

Close up of the monster with his finger in front of his
mouth.

EAR GOBLIN (CONTD)

Shhhh!

Kenneth moves slightly on the sofa, the TV remote falls from
the arm and crashes loudly against the floor.

There is a knock at the door.

GIRLS VOICE (O.S.)

Kenneth, are you in there?

EAR GOBLIN

Quiet!

GIRLS VOICE (O.S.)

I can hear you, skiver.

Kenneth gestures at the monster for advice; the monster wags
his finger and shakes his head.

GIRLS VOICE (O.S.) (CONTD)

Let me in I want to know how you
got on at the hospital.

The monster looks stern.

EAR GOBLIN

Don't do it.

KENNETH

I think I'm going to do it.

Kenneth gets up to open the door

EAR GOBLIN

Why ask if you're not gonna listen.

Kenneth opens the door ajar.

Meet KIM, 20's, her style is hipster librarian.

Kim bursts in past Kenneth, pecks him on his offended ear and picks up the mail then takes her scarf off and crashes down onto the sofa.

KENNETH

I was asleep.

KIM

God I've had such a crap morning,
Jeff rang me, apparently I can't
get my mam's birthday off 'cos we
are understaffed again. Who were
you talking to just now?

Kim looks at Kenneth who is standing there like a lemon.

EAR GOBLIN

(Right at Kim)

Oh for god sake, blah blah blah
blah blah blah blah!

Kenneth stands paralysed with fear glancing between the monster and Kim.

KIM

Hello?

KENNETH

What? Work, it was just work on the
phone.

Kim clocks the broken phone.

KIM

Oh ok, how did it go at the Dr's?

The monster lets out an elaborately physical sigh.

KENNETH

Err?

EAR GOBLIN

Tell her everything is fine.

KENNETH

Oh fine, everything's fine, I was just doing some press-ups!

KIM

In your suit?

She gives him a big smile and passes him the piece of paper.

KIM (CONTD)

Another masterpiece.

Kenneth takes the picture.

It's a cutesy picture of the couple.

The monster pokes his nose in and looks in disgust at the picture.

KIM (CONTD)

I thought it might cheer you up.

EAR GOBLIN

(Slowly and deeply)

Jesus Christ.

KENNETH

Thanks, I like it.

KIM

I didn't actually think you'd be in, are you taking the afternoon off?

KENNETH

Yeah, I'm still not feeling great.

KIM

Did the doctor say what's up with you?

KENNETH

Nothing, just Headaches!

EAR GOBLIN

Ha.

KIM

Good, I knew it; maybe you need glasses or something!

KENNETH

Yeah.

She brushes her hand through his hair then plants a kiss on his noggin.

KIM

Well you weirdo I can't stay here all day. You can walk me to work if you want? Unless you're worried you'll get caught pulling a sickie.

EAR GOBLIN

We would really rather not do that thank-you very much Mrs come in here and get on my fucking nerves a lot all the time!

KENNETH

Alright I will.

EAR GOBLIN

Kenneth!

KIM

(Walking away)

I told you you'd be fine, worry-guts.

The monster eye-balls him disapprovingly.

10

EXT. SUBURBS - DAY

10

The couple walk down a leafy suburban street hand in hand.

Kenneth keeps looking over his shoulder; the creature is keeping its distance, flitting behind trees and cars.

KIM

I've sent off for some prospectuses. You think my pictures are good enough right?

KENNETH

Yeah of course I do!

Kenneth glances distractedly at the goblin who grin's his evil grin.

KIM

But you know, I'm not sure now is the right time.

Kim looks at Kenneth wide eyed.

KENNETH

(Distracted)

Yeah yeah.

KIM

I'm just sick of coasting along in a pointless job. I mean, you know what I mean. I'm really proud of you writing your book, you're doing what you want. I can't wait to read it.

She is cut off by a really obnoxious car horn a screech of breaks and some happy hardcore dance music.

A cheap looking joy-boy car pulls up, it contains three disreputable looking characters; the driver revs the engine.

The window is wound down.

DRIVER

Alright sis, mam sez I've got to give you a ride to work cos you were puking up n' that this morning, just don't puke in me fucking car, alright Kenno yer gay bastard, you look like shite!

The monster watches the conversation at the passenger side window grimacing in disgust.

KENNETH

Gaz.

Meet GAZ, twenty-one, 110% scally.

KIM

It's alright; I'm going to walk
with Kenneth.

The back passenger sticks his head through the gap.

Meet SHEPPO, Gary's Lieutenant.

SHEPPO

C'mon there's room for one more
back here if you think you can keep
your hands off me.

Garry elbows Sheppo's face back through the gap.

GAZ

Nobhead!

The third passenger carries on eating his maize based monster
themed snacks; his name is TINHEAD, a big dumb ox.

GAZ (CONTD)

Right then we're of down Ronny Macs
to spend some tokens, if mam asks,
I gave you a lift! Later!

(To Tinhead)

Tinhead you cock I'm gonna fucking
bop you if you don't stop getting
crumbs all over my beast.

TINHEAD

Soz dad!

Gary turns the stereo back up to full, performs an awkward U-
turn in the street and then screeches away.

Kim gives Kenneth a 'sorry about that look' and they continue
on their way.

KIM

He means well.

KENNETH

What was wrong with you this
morning?

KIM

Oh nothing, women's problems.

KENNETH
 (Absent minded)
 I know how you feel!

KIM
 (Laughing slightly)
 You have women's problems?

KENNETH
 No, no just problems.

KIM
 My poor beautiful man.

Kim gives Kenneth a big squeeze as they walk on.

11 EXT. STREET OUTSIDE RESTAURANT - DAY

11

The couple approach Kim's workplace. There is a tramp staggering around in the vicinity.

KIM
 Another fun packed evening at work.

Kim waves at a man inside the restaurant.

It's a nice day we could have gone down to the river and had a picnic.

KENNETH
 At least you'll have Jeff to keep you company.

KIM
 Jeff's lovely.

Kim comes in for a kiss.

KIM (CONTD)
 But I'd rather spend time with you.

TRAMP
 OOOOO kissy kissy.

The tramp falls into some bins, gets angry then carefully re-stacks the bins whilst apologising.

(MORE)

TRAMP (CONTD)

Have you love birds got just a
little teeny bit of money so uncle
peter can have a little night cap?

Kenneth gives the tramp some change.

TRAMP (CONTD)

Cheers big ears.

KIM

(Whispering)

Jeff's seen him nicking food out of
the bins on a night.

The couple watch the tramp attempting to maintain
equilibrium.

KIM (CONTD)

Oh well, I'm a bit late.

The tramp appears to be listening in.

KIM (CONTD)

Pop by later, about 8 and I'll feed
you cakes.

Kenneth watches the goblin watching the tramp.

KIM (CONTD)

Kenneth? Hello cakes?

Kim gives Kenneth a tender smile, and holds his tie.

KIM (CONTD)

It's important, we need to talk.

Tears almost begin to well up in her eyes, but she catches
herself in time.

KENNETH

Talk about what.

KIM

I've really got to go in. Later
yeah.

She gives him a peck on the cheek.

KIM (CONTD)

I'll see you tonight!

KENNETH

Ok!

She runs into the restaurant.

EAR GOBLIN

(Mockingly)

You're dumped hahaha. It was only a matter of time.

Kenneth looks shocked.

EAR GOBLIN

Yes, yes, no relationship that involves you could ever last. You're a gloomy Gus, moping about. You've always been better at forming relationships with objects than with people. You loved your bicycle more than your parents when you were a child. That's not normal is it?

KENNETH

What?

EAR GOBLIN

Keep up dickhead!

KENNETH

Don't start, just because we're alone doesn't mean you have to start talking at me again.

EAR GOBLIN

But I enjoy chatting with you. Anyway, I would have thought you'd be glad of the company now you're almost all alone in the world.

NEW ANGLE as the tramp eyes-up Kenneth talking to thin air.

TRAMP

Spare some change mate.

Kenneth is roused from his imaginary discussion.

KENNETH

I just gave you some change.

PETER WOOD

Oh yeah you did, did you?

KENNETH

Hang on, can you see that.

TRAMP

You what?

EAR GOBLIN

Shut up Kenneth.

KENNETH

That crazy fucking goblin there.

EAR GOBLIN

(Angry)

I'm warning you.

KENNETH

There!

The tramp looks around and notices a mother and child walking across the other side of the street.

TRAMP

Pffftt, haha oh yeah, Goblin
aaahahaha!

Kenneth's nose starts to bleed and his legs buckle, he nearly passes out and lets out a little yelp holding his head.

The tramp throws his empty bottle at the mother and child which smashes against a wall in front of them.

TRAMP (CONTD)

Ere, ere yer hooters leaking, you
alright sarge?

EAR GOBLIN

A little wriggle around and you're
more obedient hmm.

TRAMP

Took care of the goblin for you so
how's about a couple of quid for a
beer jacket, gets chilly out here
on a night.

Kenneth staggers to his feet and tries to continue on his way
again.

The tramp jumps in his way and holds his grubby hand out.

TRAMP (CONTD)

Me names Peter Wood!

We meet PETER WOOD, mid-30's with a Cary Grant tan, mucky
legs, bushy beard, shaven head, shorts, woolly hat, bomber
jacket and worn boots.

EAR GOBLIN

Get rid of him, he stinks.

Kenneth takes on an air of defiance, he takes Peter Woods
hand and gives it a manly shake, while all the time staring
into the Creature's eyes insolently.

Peter Wood glances over his shoulder at where Kenneth appears
to be staring then shrugs it off.

KENNETH

I'm Kenneth.

PETER WOOD

Rock and Roll man, Rock and Roll!
Who was that bird, your missus?

Peter is trying to light a cigarette but can't quite manage
it as he is stumbling about.

KENNETH

Yeah, look I'm gonna have to get
off.

PETER WOOD

No worries man.

Kenneth and his monster walk away, Peter follows.

PETER WOOD (CONTD)

Where are we off to then?

Kenneth turns to Peter.

EAR GOBLIN

Hells teeth!

Kenneth stops, he's thinking.

KENNETH

I'm gonna go and nick my bike!

Peter puts one leg up on a wall, his short shorts ride dangerously high; Kenneth winces slightly at the sight.

Peter takes a long drag on his rolled cigarette then gives Kenneth an immense drunken smile!

12 EXT. STREET - DAY

12

Kenneth creeps down the side of a hedgerow, Peter Wood follows nonchalantly.

Peter is speaking in a loud drunken manner; he is halfway through speaking when as the scene opens.

PETER WOOD

And if you think about it our flag is red, white and green, America's flag is red, white and green. Then you've got your German and Spanish flags which both have red and yellow on them and they both had fascist dictatorships in the first half of the twentieth century.

KENNETH

Shhh!

Our heroes peek around the leafy border at the red-bricked house of Kenneth's parents.

KENNETH (CONTD)

There it is.

PETER WOOD

Nice place.

The trio quietly skulk around the exterior of the house.

Kenneth looks in a window, we see his parents in the sitting room; his dad is reading a newspaper while his mum is ironing with her back to them.

PETER WOOD (CONTD)

(In a loud whisper)

Is that your mam and dad?

KENNETH

Yeah.

EAR GOBLIN

Yes; the poor creature's whose loins bore this pitiabile wretch.

PETER WOOD

You're old lass has a canny arse!

Kenneth moves to another window without being spotted, this was obviously his room; not much has been changed.

Kenneth stares at the toys and drawings with melancholy.

EAR GOBLIN

You can't go back Kenneth.

He lets out a deep sigh.

KENNETH

Where did he go?

EAR GOBLIN

To deodorise I hope.

13 EXT. KENNETH'S PARENTS GARAGE - DAY 13

Peter Wood is standing by the closed garage door, he picks up a shovel and is just about to swing at the small side window when he decides to try the handle; it's open.

14 EXT. KENNETH'S PARENTS HOUSE - DAY 14

Kenneth and his monster hear a loud clattering noise, they look at each other.

KENNETH

Shit.

Kenneth darts to the direction of the sound.

15 INT. KENNETH'S PARENTS GARAGE - DAY

15

He finds Peter poking and clanking around in the garage.

KENNETH

You've got to be quiet.

PETER WOOD

Hey look, they hadn't even fucking
locked it.

Kenneth desperately shushes Peter again.

Peter holds up a pair of old gloves.

PETER WOOD (CONTD)

Do you think your old lad still
wants these?

Kenneth shrugs; in the background Peter puts the gloves on as
Kenneth pulls a rusty old mountain bike out and looks happily
at it.

EAR GOBLIN

It's sad that the only true
happiness of your youth was derived
from this ridiculous contraption.

PETER WOOD

Is that it?

KENNETH

Yeah, I always loved this bike.

PETER WOOD

(Playing with a small
hatchet)

Wouldn't they have just given it to
you like?

KENNETH

Probably! But I just don't want the
ball-ache.

Peter lets out a raspberry laugh.

KENNETH (CONTD)

We'd better go.

PETER WOOD

Nice one.

As Kenneth takes his bike out, Peter steals a number of items including a can of red spray paint; he stuffs it in his rucksack nonchalantly, he knocks a shelf, it noisily collapses.

16 EXT. KENNETH'S PARENTS HOUSE - DAY 16

Kenneth's parents come to the window; they confusedly knock on the glass at Kenneth.

Our heroes make a break for it.

17 EXT. ROAD - DAY 17

Peter Wood peddles the bike while Kenneth sits on the saddle. Kenneth signals.

KENNETH

Left.

PETER WOOD

Aye aye captain.

VARIOUS ANGLES of the journey.

The creature is always near.

We have a close up of Kenneth with the wind in his hair.

A car drives past with Creature sitting in the back smiling.

Peter Wood chugs on a cigarette, the smoke goes in Kenneth's eyes; we have a close up of them watering.

18 EXT. OFFICE BLOCK - DAY 18

KENNETH

Stop here!

They are outside a bland modern office building, they look up at it.

PETER WOOD

What's this gaff?

KENNETH

My work, I used to work here.

PETER WOOD

(Laughing)

Fucking hell, what a shithole, so you were a proper spod like, fucking hell! Did you all sit there drinking coffee with your desks and pens and that?

KENNETH

Yeah.

PETER WOOD

Rock and Roll, let's storm the place.

KENNETH

I've just come for my plant.

We have a shot of Bob standing god like at his office window looking down upon Kenneth.

EAR GOBLIN

Look at this awful place, how many hours of your life have you wasted here? So many pointless tasks and glances at the clock? It's all so painfully familiar, every day rolling into one long torturous nightmare of social awkwardness and self hatred.

Kenneth's concentration is broken by Bob coming out of the building accompanied by a security guard who is holding a small pot plant with 'K hearts K' painted on it.

Peter Wood is urinating on the doorframe as Bob comes out, his bright orange urine splashes across Bob's expensive trousers.

Bob looks down at his leg and back at Peter Wood who lets out a worrying fart.

PETER WOOD

Oh no.

The rotund security guard removes Peter Wood from Bob's sight.

We should clearly be able to see Bob exercising his self control.

BOB

Here we are. You're little decoration.

The security guard steps forward and hands the plant over to Kenneth.

BOB (CONTD)

It's a shame it had to end this way Kenneth; I always thought you were Team Leader material.

EAR GOBLIN

Very funny!

BOB

I just hope that you get the help you need in order to overcome your, current problems.

EAR GOBLIN

I'll see to that!

BOB

We all have self destructive tendencies.

Kenneth begins to walk away.

BOB (CONTD)

Just remember that over indulgence is a crime against yourself.

Bob suppresses a belch.

BOB (CONTD)

Ok, right, Well Kenneth mate!

Bob puts his hands on top of his head.

The security guard unwittingly copies Bob's body language.

Bob notices and they awkwardly go back inside the building.

19 EXT. OFFICE BLOCK CAR PARK - DAY

19

Kenneth turns the corner to the car park to find Peter Wood putting the finishing touches to a startlingly anatomically correct penis that he has spray-painted onto the ground.

PETER WOOD

Alright mate?

Kenneth nods.

Kenneth takes the can from Peter Wood and sprays 'Bob' underneath the offending phallus.

Bob and his colleagues come to the window.

Kenneth gives them the victory V's.

Kenneth and Peter croggy away down the street.

SERIES OF ANGLES Kenneth and Peter ride around.

They cycle away.

20 EXT. RIVERSIDE - MAGIC HOUR

20

Kenneth and the goblin lie on the bank against an upside down skiff that is covered in graffiti.

We pan around to see Peter Wood doing sit ups; he has a cigarette in his mouth.

PETER WOOD

Ere if that's your birds dinghy
does that mean we can have a blast
on it.

KENNETH

Nah, it's her dads.

PETER WOOD

He won't mind, does it float?

KENNETH

He's dead.

PETER WOOD

You what?

KENNETH

Her dad died recently.

PETER WOOD

What in that?

KENNETH

No.

Tears well up in Kenneth's eyes; he looks as if he is trying desperately to contain his misery.

Peter notices Kenneth's sadness.

PETER WOOD

Don't worry Ken.

KENNETH

I think I'm dying.

There is a pause, Peter wood eyes Kenneth up suspiciously

PETER WOOD

What of? It's not catching is it?

KENNETH

I've got some big fucking tumour or something in my brain, they don't know what it is.

PETER WOOD

It'll be right.

Peter Wood squeezes his leg.

PETER WOOD (CONTD)

You know, they can fix anything these days, they'll stick you on a rubber mattress pump you full of silly juice, give you a short back and fonze, pop your konk open, whap the fucker out and pickle it in a jam jar. Trust me mate, you'll be back in the ring by lunch the next day!

Kenneth rolls over until he is lying with his face in the grass.

The monster whispers into his ear.

EAR GOBLIN

Good god the man's a poet.

It smiles its smile.

EAR GOBLIN (CONTD)

(To Peter)

I've already been 'whapped' out.

Kenneth looks small and afraid.

PETER WOOD

I'm telling yer man, it's still all
to play for! I could do with a
crap.

He holds his stomach.

PETER WOOD (CONTD)

Do you have owt I could wipe me
arse on?

Kenneth absent-mindedly checks his pocket and pulls out a
piece of paper, its Kim's drawing. Peter snatches the paper
out of his hand without looking.

PETER WOOD (CONTD)

Rock on!

EAR GOBLIN

Such a concise piece of artistic
criticism!

Kenneth shoots the monster a glance.

Peter pauses.

PETER WOOD

You look like someone's pissed on
your chips. Give us a smile at
least you've got a lass to keep you
warm. I haven't knocked my hip out
for six years.

Peter Wood gives Kenneth a big hug, Kenneth looks terrified.

PETER WOOD

Oh it's coming out.

Peter Wood disappears behind a bush still holding the can of booze in one hand and his bottom in the other.

EAR GOBLIN

Unbelievable! You couldn't write this. Well you definitely couldn't you're shit at writing.

Kenneth looks at his watch.

EAR GOBLIN (CONTD)

Almost eight o'clock, time to go and get this ridiculous pantomime over with.

KENNETH

I can't believe my brain is capable of making something as horrible as you up.

The goblin shoots his trademark nervous smile.

EAR GOBLIN

I'm just the tip of the iceberg sonny boy!

KENNETH

Christ!

PETER WOOD

What's that mate?

KENNETH

Erm, I was just saying that I have to go to meet Kim at the restaurant in a bit so.

PETER WOOD

Hold up.

We hear some rustling behind the bush.

Peter Wood walks back around still doing up his zip.

PETER WOOD (CONTD)

I'll come with you, for support!

He opens another beer.

The monster looks frustrated.

PETER WOOD (CONTD)

Adjusting the seat of his shorts
I've battered my fucking ring-box.

21 EXT. OUTSIDE RESTAURANT - NIGHT

21

Our three heroes arrive.

Kenneth paces nervously.

EAR GOBLIN

What's the point in going in there?
We already know the outcome

PETER WOOD

Ere get your lass to send us out
some leftovers?

Kenneth starts to breathe erratically.

KENNETH

I'm freaking out.

PETER WOOD

Relax, just walk in, grab her and
give her a big sloppy kiss. Be
cool, like a cucumber is.

EAR GOBLIN

Yes, go in and act like a cold
vegetable! You're such a moron;
you're taking relationship advice
from a man that eats from bins.

Kenneth's panic attack continues.

PETER WOOD

(Offering his can)
Bloody Nora, here have a swig.

Kenneth does; a big one.

EAR GOBLIN

At least wipe the rim.

PETER WOOD
 (Saluting lazily)
 Be the best! At least you'll get
 some free scan!

Kenneth gives Peter an anxious look.

PETER WOOD (CONTD)
 I'm just saying, the foods alright
 from this place.

KENNETH
 Maybe she'll stay with me if I tell
 her about my brain.

Peter shrugs.

The Goblin shakes his head.

Kenneth takes a few deep breaths and steadies himself. As he
 is about to go in he looks through the window and sees Kim.
 His breathing gets worse again.

PETER WOOD
 Just get in there!

Peter pushes Kenneth towards the door.

22 INT. RESTAURANT - NIGHT

22

Kenneth enters.

It's not the Ritz, but it's pleasant enough, only a few
 tables are filled.

A waiter greets him at the door.

Introducing JEFF, a picture of service industry
 professionalism.

JEFF
 (With a stutter)
 Alright Kenneth, how are you.

KENNETH
 (Surveying the room)
 I've been better Jeff.

JEFF

Well I hope you can do something to cheer Kim up, she's scaring customers away, oh how did you get on at the hospital, I mean it's not my business it's just, my dad had this growth on his lung, I mean it was caught pretty early so, well I mean he's back playing squash now, well you look, I mean you seem erm.

KENNETH

Thanks.

Kenneth spots Kim talking to another waiter.

She is still in her waitress's uniform.

KENNETH (CONTD)

(To Jeff)

I'll see you later.

He begins the daunting journey over to Kim.

Kim notices him and shuffles nervously, she looks at him intently. She indicates to Kenneth where he can sit as she moves towards him.

They meet at the back of the restaurant.

Their conversation is equal parts tender and fraught.

KENNETH (CONTD)

Am I late?

KIM

(Smiles)

S'ok, I'm just glad you came.

Kenneth looks scruffy.

They sit down.

KIM (CONTD)

What's Trevor doing here? Kenneth, are you alright? You look terrible.

Close up of Trevor the plant with pan up to Kenneth's face.

KENNETH

Not really.

KIM

Oh no, I'm really sorry, we are a bit understaffed, Sandra rang in sick again so I'm having to stay until ten.

Kenneth looks nervous.

There is a long pause in which Kim tries to make eye contact with Kenneth.

KIM (CONTD)

Oh, I made you something.

Kim has made a 'Fortune Teller' out of some scrap paper, the numbers are beautifully illustrated.

KENNETH

I remember these.

KIM

I made it today on my break, pick a colour.

KENNETH

Green!

G - r - e - e - n.

KIM

Two three six or seven!

KENNETH

Six!

One, two, three, four-

Peter Wood knocks on the window and attracts the whole restaurants attention; he gives Kenneth two thumbs up.

Five, six!

KIM

Why is the tramp giving you two thumbs up?

KENNETH

I don't know.

KIM

(Puzzled)

Oh, One four five or eight.

KENNETH

Four!

She unfolds the paper flap and studies the fortune for a moment.

KIM

Do you want anything to eat?

KENNETH

I'm not very hungry.

KIM

Me either.

(Smiling)

I could make your favourite, a Couscous volcano with Edam cheese and passata lava!

KENNETH

Nah, I'm ok, what was my fortune?

KIM

'When an old life ends a new one will begin'

KENNETH

I think I know what that means.

KIM

Me too.

There is an awkward pause.

KIM (CONTD)

We need to talk.

KENNETH

I know what you are going to say.

KIM

Do you?

KENNETH

Yeah, it's pretty obvious; I'm not a total spacker.

Kim is now silent; the pair sit there totally still.

EAR GOBLIN

This is excruciating.

KENNETH

Well I just came to tell you it doesn't matter anyway cos I'm dying.

KIM

Dying? What?

KENNETH

Maybe?

Jeff taps her on the shoulder as he goes past and asks her to serve someone.

Kim puts the fortune teller down.

KIM

I'll be back in a second.

EAR GOBLIN

This is going really well.

Kenneth looks at the Creature who is smiling at him, then to Peter Wood whose face is against the glass.

The service here is appalling.

KENNETH

(To himself)

What the fuck did I say that for?

The monster leans in.

EAR GOBLIN

Well, I've always suspected that we are borderline autistic, maybe Aspergers syndrome?

Kenneth sits for a while watching the Goblin.

Kim returns and plonks down onto her seat.

KIM

What the hell were you talking about before?

KENNETH

I went past your dad's old boat today.

KIM

What?

KENNETH

It's looking a bit overgrown.

KIM

I know I saw it, it's a mess. Why did you say you were dying? Did the hospital say something?

Kenneth leans forward and picks up the Fortune Teller.

We hear someone shouting "Hey get away".

We turn to see Jeff trying to shoo away Peter Wood.

He is putting his grubby hand marks on the glass as he strains to watch Kenneth's progress from the front window.

KENNETH

Are you dumping me, is that why you asked me to come here?

KIM

What?! Dump you?

KENNETH

Stop acting so naïve; are you enjoying dragging this out? Why don't you just get it over with and do us both a favour.

The goblin nods in agreement.

KIM

Dump you, when did I ever say that?

EAR GOBLIN

Dumping a dying man, what a
heartless bitch!

KENNETH

(To the goblin)
Shut up!

KIM

Who are you talking to?

EAR GOBLIN

Oops, the cat's out of the bag.

KENNETH

(Shouting at the goblin)
Just shut up.

KIM

Kenneth.

Kenneth turns to Kim with the same anger in his eyes.

KENNETH

I'm not talking to anybody.

KIM

Stop it, you're scaring me.

Blood beads out of his nostril.

KIM

Kenneth; your nose!

He looks down as the blood spatters onto the table, he grabs
a napkin.

KENNETH

Oh shit!

He dashes to the toilet.

23

INT. RESTAURANT TOILET - NIGHT

23

Kenneth crashes through the door into the toilets; he is
having a massive panic attack.

He stuffs some tissue into his nostril.

EAR GOBLIN

You're welcome!

Kenneth is shocked by the Creatures proximity.

KENNETH

Christ, for what?

EAR GOBLIN

Getting you out of that nightmare!

Kenneth moves over to the mirror and studies his face closely his breathing slowly returning to normal.

KENNETH

Look at me, no wonder she wants rid
of me, why did she ever even hang
around with me?

The Creature shrugs.

EAR GOBLIN

Pity? It's certainly not the sex.

KENNETH

What?

EAR GOBLIN

Well, you've seen that blank
expression on her face when you're
rutting away on top of her, you're
not quite the swordsman

Kenneth looks upset.

EAR GOBLIN (CONTD)

You are inadequate. Not really
someone people lust after, more
somebody they settle for then tire
of. I wouldn't be surprised if she
isn't getting a little on the side
to make up for your measly efforts.
What do you know about this Jeff
fellow?

KENNETH

What! No way.

EAR GOBLIN

At least he can hold down a job.

KENNETH

I have plans. I'm writing a novel!

EAR GOBLIN

Yeah but its shit though isn't it?

The monster laughs.

EAR GOBLIN (CONTD)

A thinly veiled, masturbatory
exercise in self obsessed wish
fulfilment!

The monster snorts.

EAR GOBLIN (CONTD)

You're writing the only scenario in
which you could ever be top dog,
that is to say when everyone else
on the entire planet have perished.
Ironic really cos you're the one
who's running out of time.

KENNETH

I don't want to die.

EAR GOBLIN

You just don't want to live, right?

KENNETH

Yeah.

EAR GOBLIN

Life's overrated, look at you: the
product of a thirty second, dead-
eyed, drunken, loveless fumble.
Bravo, pass the cigars around
Kenneth's arrived!

Kenneth puts his head in his hands.

KENNETH

My scalp hurts.

EAR GOBLIN

It's just the constriction of certain muscles in your head which occurs during particularly stressful periods. The constant conflict dramas of your lady friend aren't exactly helping.

KENNETH

I'm going to lose her.

EAR GOBLIN

So what! She doesn't care about you, this is the real world Kenneth; no one really cares for anyone unless they have something to gain.

Kenneth hangs his head and rubs his face.

The goblin furrows his brow.

EAR GOBLIN

It's all about agendas my boy.

KENNETH

Get away from me.

Kenneth locks himself in the cubicle. His breathing is laboured.

KENNETH (CONTD)

I'm sicker than I thought.

The goblin pokes his face in through the gap at the bottom of the door.

EAR GOBLIN

You're completely crazy.

Kenneth kicks a foot at the monsters face.

KENNETH

Get stuffed!

The goblin is gone from the gap, Kenneth looks up and is startled to see him peeping over the top of the door.

KENNETH (CONTD)

Why did I have to grow up? I was happier when I was little.

EAR GOBLIN

No you weren't.

KENNETH

You're right I wasn't. Ugh I feel sick.

Kenneth barges out of the cubicle, he scoots over to the sink and dry retches into it.

There is a knock at the main door.

JEFF

Kenneth is everything ok?

KENNETH

Yep, I'm fine.

JEFF

I'm coming in.

24 INT. OUTSIDE TOILETS - NIGHT

24

Jeff tries the door but Kenneth blocks it.

KENNETH

I'll be out in a fucking minute.

We see Jeff visibly shrink at the sudden use of aggressive language.

JEFF

Ok.

25 INT. TOILETS - NIGHT

25

The goblin slowly eyes Kenneth.

EAR GOBLIN

You pointless wanker!

KENNETH

(Looking at himself in the mirror)

Fuck you!

Kenneth slams open the door and marches out with the crazy eyes

26 INT. RESTAURANT - NIGHT

26

KIM

What the hell were you doing in there?

KENNETH

What?

Kenneth keeps walking.

KIM

Where are you going?

KENNETH

I've got to get out of here.

KIM

Kenneth, stop it, are you ok? Look at me.

Kenneth stares right at her.

KIM (CONTD)

Maybe you should go home if you're not feeling well. I could come with you?

The creature is sitting smugly watching events unfold.

KENNETH

I don't want to go home.

KIM

Ok, come and sit down and I'll make you a tea, everything's better after cup of tea.

KENNETH

Yeah, you think a cup of fucking tea is gonna sort out my shitty life?

KIM

Jesus Kenneth, I'm only trying to help!

Some of the diners turn around to see where the raised voice came from.

An awkward silence ensues.

The goblin is excited.

KENNETH

Look, I don't really know what I'm doing at the moment.

KIM

I don't know what you're doing either.

Kim tries to hug Kenneth.

KENNETH

Get off me.

KIM

What's wrong with you, for god's sake, you can't possibly think this is normal behaviour.

KENNETH

It's not a normal day.

KIM

What does that even mean?

KENNETH

Oh, I don't know, look I'm just going to go.

KIM

Where?

KENNETH

Does it matter?

KIM

Yes it does, what's going on?

KENNETH

Why can't you just fucking leave me alone?

KIM

I can't take this!

Kenneth turns in time to see Bob and his wife or mistress enter the restaurant in their Sunday best; Bob looks at Peter as if he recognises him from somewhere.

KENNETH

(In disbelief)

Oh great!

The monster lifts it's brow in joy and laughs.

Kenneth sits on the nearest available chair and swivels it around so he has his back to Bob.

KIM

What now.

KENNETH

Nothing!

As Bob is being seated he recognises Kenneth, he excuses himself and comes over; he looks like an angry man who is trying to retain his dignity.

Kenneth peeks over his shoulder.

KIM

If you're going, go.

KENNETH

Shit!

BOB

Hello Kenneth!

Bob stands over them, his legs spread and his hand on his hip.

KIM

Hello.

BOB

I suppose you think you're very clever, hmm, do you know how much your vindictive actions will cost the company to get professionally cleaned. Hmm?

(MORE)

BOB (CONTD)

I never took you for a common street vandal Ken, I knew you were bone idle but I thought you were smart enough not to go around damaging things that don't belong to you.

KIM

What's he talking about.

BOB

I hope you're really proud of yourself mate because I know one thing for sure, I won't be giving you a reference for any future positions, in fact I'll be warning them about you; I definitely made the right-

KENNETH

Just go away.

Bob leans into the table, he rests on his fists.

BOB

Now you just listen to me you little shit. If I ever see you on company property again we will have you prosecuted to the very fullest extent of the law, do you understand?

EAR GOBLIN

Hit him.

Kenneth follows his command and throws a punch up at Bob from his chair; it hits him square on the forehead.

KIM

Kenneth!

EAR GOBLIN

Do it again.

Bob stares in disbelief, Kenneth hits him again.

Chairs, tables and cutlery clatter around as the two now scuffle.

BOB'S LADYFRIEND

Robert!

Peter Wood's eyes are agog at the window, he spits out his tab in surprise.

We have various shots of customers looking dumb-founded; one has spaghetti dangling from their mouth.

The monster does a snoopy dance.

Bob manages to get Kenneth in a painful looking arm hold.

Jeff comes over to sort the situation out; he tries to speak but just blurts out a succession of stutters.

BOB

Call the police; I'm going to have
him charged.

Kim just stands there, she has no idea what's going on.

KIM

Jeff, wait!
(To Bob)
You're hurting him.

BOB

Good.

Jeff, looks conflicted, but goes to the phone.

Peter Wood bursts in smoking a tab, much to the horror of Jeff who tries to repel him whilst talking to the emergency services.

As Kenneth continues his struggle with Bob; Peter Wood pockets buns, butters and a knife from an old couples table.

The old couple look rather horrified.

PETER WOOD

(To the old lady)
Wanna see my impression of an
elephant?

He pulls out the lining of his shorts pockets.

Jeff tries to pull him away.

JEFF

Please you're upsetting the
customers; the police are on their
way, just leave.

PETER WOOD

(Lets out a raspberry of
amusement)

Alright mate calm down, don't drop
a bollock; I'm just going over here
for a minute.

As Peter makes his way across the room he drinks all the
booze from people's tables.

BOB

(Noticing Peter)

You! You were the one who urinated
on my trousers!

Peter wood opens his mouth to reveal a ball of partly chewed
food, he shows it to bob.

BOB (CONTD)

You stay here I'm going to have you
charged too!

PETER WOOD

You alright there Ken

Kenneth makes a gurgling noise.

KIM

(To Peter)

You know him?

PETER WOOD

(To Bob)

Yeah, Ken's me bezza, eh Ken?

Bob watches Peter Wood.

PETER WOOD (CONTD)

Come on man, let him go.

Peter Wood starts trying to free Kenneth by pinching Bob's
love handles. He pulls bobs trousers down.

Bob holds on to Kenneth like a limpet.

PETER WOOD (CONTD)

Let him go man seriously.

Brief pause, Bob holds fast.

Peter Wood picks up a wine bottle and smashes it on the table.

PETER WOOD (CONTD)

(Screaming with rage)

Let him go or I'll stab your head off.

KIM

(Sitting down)

Oh my god.

The goblin is even more excited.

BOB

I refuse to be threatened by a bloody vandal.

KIM

He's going purple, stop it, you'll kill him!

Kim grabs Bob's arm.

Bob is red faced and resolute.

Bob's lady friend also tries to free Kenneth.

Bob eventually lets go.

Kenneth flops down. Peter Wood grabs him.

PETER WOOD

Peg it!

Kenneth is woozy and red faced; he stumbles after Peter who is already out of the door, with a bottle of wine.

He stops and comes back for his plant.

Bob argues with his lady friend.

KENNETH

(To Kim)

I'm sorry!

KIM

Wait!

But Kenneth is already out of the door, he stops at the window and looks at Kim, but Peter grabs him again and pulls him away.

Kim looks heartbroken, the goblin stares at her; he looks intrigued.

JEFF

(To Bob)

I hope you can explain this to the police!

BOB

Get out of my face you stuttering fuck!

27

EXT. STREET INFRONT OF RESTAURANT - NIGHT

27

The miscreant's retreat!

PETER WOOD

We showed that shithouse?

Kenneth looks back at the restaurant.

PETER WOOD (CONTD)

Come on Kenbo, I've got something to put a smile back on your face.

KENNETH

What?

Peter holds up a set of car keys.

It takes a moment but the penny drops in Kenneth's brain.

KENNETH (CONTD)

Oh no.

PETER WOOD

Oh yeah, I nicked them while you two were having a cuddle like.

Peter Wood presses the unlock button on the key ring a few times in different directions.

Down the street a car's lights flash; a very nice car.

PETER WOOD (CONTD)

Rock and roll man; Rock and Roll!

The Creature is already seated in the back.

They throw Kenneth's bike into the boot; it fits badly.

KENNETH

This is insane.

PETER WOOD

Right up you're alley then, eh!

Peter gets in, Kenneth hesitates.

EAR GOBLIN

(Through the glass)

Just get in, it's fine, this is all really normal.

He does.

28 INT. BOB'S CAR - NIGHT

28

They drive off, just as Bob comes out for a breather.

BOB

Hey!

Peter Wood winds his window down and hangs his head out to give Bob a big grin; then he slows down to let Bob catch up.

KENNETH

What are you doing?

29 EXT. ROAD - NIGHT

29

As Bob catches up Peter Wood speeds off out of reach again.

PETER WOOD

(Head still hanging out)

Nice car mate!

They speed away.

We have a prolonged shot of Bob running at full pelt after the car, he is breathing like a racehorse.

30 INT. BOB'S CAR - NIGHT

30

Kenneth and the Creature stare out the back window.

Bob disappears into the blackness as the car speeds away.

We have a shot of Kenneth who sinks down as far as he can go in his seat.

The goblin sits forward to whisper in Kenneth's ear.

EAR GOBLIN

Did you see her heart break?

PETER WOOD

Reach into me bag and slap your
flippers round one of me cans Ken.

Kenneth does.

Have one yourself.

Kenneth pulls a dangerous looking knife out of his bag.

EAR GOBLIN

Hulloa!

He replaces the shiv and pulls out a cheap-looking can of booze, which he passes to his driver.

PETER WOOD

Nice one boss.

EAR GOBLIN

I wonder what he uses that for hey?
He's probably going to whittle you
into a lampshade.

Peter takes his hands off the steering wheel to open the can; the car swerves dangerously.

He takes a long swig, and then turns to Kenneth, wild eyed in the moonlight.

PETER WOOD

(Chuckling)

That'll put hairs on your arse,
fucking hell!

Kenneth looks into the rear view mirror and sees two cruel eyes staring back, the creature grins.

EAR GOBLIN

I'm glad we decided to go into the
restaurant.

Kenneth leans his head against the window, hopeless.

He closes his bloodshot eyes.

31 EXT. COUNTRY ROAD - NIGHT 31

The car cruises through the night.

32 EXT. FOREST TRACK - NIGHT 32

The car sits in a ditch; it is almost entirely gutted by fire, but still well ablaze.

NEW ANGLE our three heroes sit drunkenly in the opposite hedgerow.

The firelight plays wickedly with the shadows.

Kenneth removes the piece of bloodied toilet paper from his nostril; Peter Wood who is surrounded by empty cans is pulling leaves off a twig, the Creature skulks nearby.

KENNETH

And everyone is wiped out by these
alien robots from the past apart
from this one guy who is left to
wander the earth all alone, no-one
else there to bother him.

Peter Wood is in awe and puts his can under his arm and his fag in his mouth in order to clap wildly.

PETER WOOD

Yeah yeah! Then I would get all the
weapons that they left behind and
then follow all the robots and
fucking knacker them.

KENNETH

It's supposed to be more about being alone.

PETER WOOD

No no even better yeah, he finds one of their flying saucers and goes back to the thingy robot planet on a suicide mission and nukes the shit out of it!

Peter takes a deep breath of fresh air then follows it up with a drag on his cigarette.

KENNETH

How do you think you'll die? I mean if you ever think of stuff like that.

PETER WOOD

Dunno, probably with a Chinese bayonet up me arsehole like everyone else, what about you?

KENNETH

Dunno!

Peter takes a swig of the stolen wine.

He hands it to Kenneth.

PETER WOOD

Get that down your pipe!

Kenneth takes a big long swig and hands the bottle back.

Peter takes a bun, sachet of butter and knife out of his pocket and has a little picnic.

PETER WOOD

Do you want some scran? I nicked loads!

KENNETH

I'm not hungry.

PETER WOOD

You've gotta eat, I haven't seen you eat all day.

(MORE)

PETER WOOD (CONTD)

It's important to eat to keep your strength up; first thing they teach you in basic training. At least one hot meal a day if you are sleeping on the cold ground or your guts'll go rotten. Are you a vegetarian? I haven't eaten meat since I left the army.

KENNETH

The army! How long were you in the army?

PETER WOOD

Well technically I guess I never left.

He stands up and stretches.

PETER WOOD (CONTD)

Makes a lot of sense not to eat meat, you should think about it. My missus was vegan. I just don't think you should be able to eat any animal you couldn't beat in a fair fight. Like a cow, you could never best a cow.

Kenneth laughs.

PETER WOOD (CONTD)

(With a fag in his mouth)

Yeah man, you've got to take some fucking care of you body like.

Peter smiles.

PETER WOOD (CONTD)

So what about you and this bird then, what's the trouble there?

KENNETH

Kim.

PETER WOOD

Yeah.

KENNETH

(Drunkenly)

I just want to be happy, I want to be happy with her, she's great, you know, do nice things, lie in bed, give her foot massages, run through the woods with her just in our underpants, then she could sit up in a tree and I could play her songs on the trumpet.

PETER WOOD

Can you play the trumpet?

KENNETH

No but I'd try.

PETER WOOD

That's really nice man. Does she know about?

Peter points to his head.

KENNETH

I don't think she'll really care after tonight.

PETER WOOD

Ah fuck it, have another soup.

He throws Kenneth a can out of his bag.

KENNETH

I'd better not.

PETER WOOD

Suit yourself.

Peter opens a fresh can and takes a massive swig, Kenneth watches him.

KENNETH

Do you enjoy living like this?

PETER WOOD

Hmm it's ok.

KENNETH

Don't you have any family?

Peter snorts at Kenneth's question.

PETER WOOD

How old are you Kenneth?

KENNETH

Twenty five.

PETER WOOD

I was sixteen when the army came
round my school recruiting.

Peter spits.

See the world, get paid, stay fit. Get completely fucked up!

KENNETH

Sorry.

PETER WOOD

They turn you into a fucking
killing machine then expect you to
go back to your semi detached and
play happy families.

EAR GOBLIN

Are you two soaks just going to sit
here and prattle on all night?

KENNETH

I don't feel very well!

Peter stops and looks at Kenneth, his disposition cheers
slightly.

PETER WOOD

You look a bit peaky, maybe you
should lay off the sauce!

KENNETH

(Turning to Peter)

I just wish I could take my brain
out and smash it on a rock!

PETER WOOD

(Nodding in agreement)

Telling yer man.

Peter organises himself into the half-lotus position.

PETER WOOD (CONTD)

Sit up, like this, straighten your back.

Kenneth follows Peter's advice and posture.

PETER WOOD (CONTD)

Put your head down like this, eyes half closed. Nice. Now concentrate on the air flowing in and out of your nostrils.

Peter does all of this with a fag in his mouth.

PETER WOOD (CONTD)

This is something I learnt when we were over in Asia.

Shot of Kenneth breathing.

PETER WOOD (CONTD)

It's the only thing I've ever found that helps clear my mind, that and the bottle. Bottle's better. Concentrate on the breathing. Clear your mind.

We slowly zoom from a wide shot to an extreme close-up of Kenneth's face. As the shot frames his face we see the goblin's mouth enter the shot near Kenneth's ear.

EAR GOBLIN

What are you doing? Sitting next to a stolen burning car taking life coaching lessons from a drunken psychopath. If Kim could see you now. Not that she'll be interested after tonight's performance. I guess you'll have to draw your own ludicrous portraits from now on. You're going to feel like a first class pillock tomorrow morning, you're going to wish you were dead.

The goblin is interrupted.

We hear a loud snoring; the goblin and Kenneth both slowly turn their heads to see Peter lurched forward in an awkward position fast asleep.

A helicopter can be heard in the distance, it wakes Peter up.

PETER WOOD

We'd better fuck off before the rozzers turn out.

KENNETH

Is that for us?

PETER WOOD

I reckon.

They get up to leave, Peter Wood starts waving the branch with a leaf on the end in the air.

EAR GOBLIN

What's he doing?

KENNETH

What are you doing?

PETER WOOD

Someone told me doing this attracts bats, it's cos they think it's a moth flapping about or summet.

KENNETH

Oh.

EAR GOBLIN

What does he want to attract bats for?

KENNETH

Why would you want to do that?

PETER WOOD

(Amused)

Dunno!

The goblin shoots Kenneth a wicked and malice full look.

EAR GOBLIN

Oh the dark woods, how absolutely wonderful!

Close up of Kenneth's face angst ridden and scared.

He pushes his bike over the rugged terrain.

The three disappear into the darkness of the forest, Peter Wood still waving his twig.

FADE TO BLACK

33 EXT. WOODS - FIRST LIGHT

33

Bird Song!

We see darkness, then a pinprick of light, then the light fills the screen, then the light focuses into a picture of a forest floor on its side, a beetle crawls vertically up the shot.

NEW ANGLE of Kenneth lying in moss and fallen leaves, surrounded by empty beer cans.

Peter wood stands naval deep in a river smoking a fag with a can in his hand.

PETER WOOD

Morning sleeping beauty!

He greedily empties his can of lager.

Kenneth groggily surveys his surroundings; he locates the Creature peeping from behind a tree.

KENNETH

Oh god.

Peter now stands on the bank in his sodden underpants.

PETER WOOD

That's the spirit, so what's the plan for today, you buying breakfast or what, eh?

KENNETH

(Whispering)

What the hell am I doing here?

Kenneth climbs onto his knee.

Peter rifles through his bag.

PETER WOOD

If you wanna wash or owt there's a
bit of soap in a crisp bag over
there.

Kenneth looks at his two cohorts shiftily, he gets up onto
his feet hunched, pauses to look around once more, no one is
watching, he legs it.

PETER WOOD (CONTD)

I've still got some buns, Ken?

34 EXT. WOODS - MORNING

34

We see a SERIES OF ANGLES as Kenneth darts through the thick
foliage, we hear him struggling for breath.

Kenneth stops in a clearing, he lays down on the ground
gasping for breath and holding his head.

We see Kenneth's POV looking up at the trees, the goblin
moves into top of shot.

EAR GOBLIN

You can't escape yourself, silly.

KENNETH

Oww.

Kenneth lies motionless regaining his breath. After a while
Peter Wood moves into shot where the monster had previously
been.

PETER WOOD

Alright mate, morning jog?

He throws Kenneth's suit jacket down to him, it covers the
camera causing the screen to go black.

35 EXT. ROAD BRIDGE - MORNING

35

Kenneth and Peter walk across a small Victorian road bridge.

PETER WOOD

You'd probably just break your legs
mate.

Kenneth looks over the edge; the Creature stands at the bottom looking up, he draws a cross in the dirt with his foot.

Kenneth stares thoughtfully at the creature, as if imagining his body smashing into it, then he spits down at the cruel fiend.

PETER WOOD (CONTD)
(Flicking his fag over the side)

Fuck this, c'mon. Let's have a laugh!

36 EXT. MONTAGE SEQUENCE - DAY

36

VARIOUS ANGLES set to some jaunty, happy music.

Kenneth should be equal parts having fun and fucking miserable throughout.

They ride around on the bike intercut with:

Peter wood tries to do tricks on Kenneth's bike but only succeeds in looking funny and hurting his knackers.

Have a water fight with bottles of mineral water.

Peter Wood demonstrates army grapples on Kenneth.

They steal a trumpet from a music shop.

Peter Wood whacks Kenneth's bottom with a massive stick.

Peter showing Kenneth which wild plants he can eat.

Cut to Peter retching them back out and Kenneth laughing.

Peter and Kenneth play with Grass Harps.

Peter comes running out of an off license with an arm full of stolen cans.

Throwing stones at an angry goblin!

Peter rubs boot polish from his bag onto the earpiece of a payphone.

Peter Wood sprays 'MEAT IS MURDER' on a butcher's window and a burly butcher chases him with a cleaver.

37 EXT. BACK ALLEY - DAY 37

Kenneth and his companions are creeping down a back alley. They peer over an overgrown wall.

They watch Kim sitting at a table drawing a picture, she looks very upset.

38 INT. KIM'S HOUSE - DAY 38

Kim looks up and spots them.

Gaz walks in bringing Kim a cup of tea; he notices her staring out of the window and follows her eye-line to Kenneth.

GAZ

What the fuck!

He grabs a golf club and runs out to the garden wall.

39 EXT. KIM'S GARDEN - DAY 39

Gaz leans over the wall in time to see Kenneth and Peter escape around the corner.

GAZ

(Shouting)

You're fucking dead.

KIM

Gaz, stop it.

Gaz comes back into the house.

40 INT. KIM'S GARDEN - DAY 40

GAZ

Fuck's sake, the daft perv was spying on you.

KIM

He's not well; I think he needs to see a doctor.

GAZ

He'll need a fucking undertaker when I catch him!

Gaz storms out of the room.

KIM

Just promise me you won't do anything.

We hear the door slam and a car start and zoom away, Kim looks overwhelmed with sadness.

41 EXT. RIVER BANK - DAY

41

Kenneth and the goblin sit on the pavement, Kenneth looks distraught.

Peter Wood is looking around for fag butts, when he finds one he picks it up examines it and pockets it, if it meets his strict criteria.

EAR GOBLIN

Look at him, filthy peasant.

KENNETH

Did you see the way she looked at me?

Peter pays Kenneth no attention. He just carries on searching for dog ends.

I don't know what I'm doing anymore.

EAR GOBLIN

Let me clear it up for you.

KENNETH

Yeah, sure, why not, go for it.

Peter starts to watch as Kenneth talks to the thin air.

EAR GOBLIN

Well, let's recap shall we. You've lost your job, which means you're gonna lose your flat. You've lost your girlfriend and I wouldn't be surprised if she has been fired because of you. You stole your boss's car and set fire to it.

(MORE)

EAR GOBLIN (CONTD)

You are hanging around with commander pissy-pants over there and are clearly having some sort of breakdown as you are now talking to me and I don't exist.

KENNETH

You don't exist, you're right you don't. Just thin air with a funny little moustache. What the fuck are you even supposed to be anyway? You look like a little Guy Fawkes.

EAR GOBLIN

You made me up.

KENNETH

It's not even a historically accurate outfit, you've got funny little pixie shoes.

EAR GOBLIN

(Chuckling)

That's because you're a lazy minded dickhead.

KENNETH

(Shouting at the heavens)

What the hell am I supposed to do?

PETER WOOD

Whoa relax man, you'll blow a gasket.

KENNETH

Will you fuck off!

PETER WOOD

You know what; you've got a really bad attitude sometimes pal. You want to treat your friends with a bit more respect.

KENNETH

We're not friends! Why are you even hanging around me anyway, think I'm a free ride or something?

PETER WOOD

Oh right, that's how it is eh, this is how you treat everyone, no wonder yer birds got a face like a slapped arse every time she sees you.

KENNETH

Oh I forgot you were a relationship expert, how many years is it since you saw your wife?

An angry silence ensues.

We have a shot of the goblin sucking in air!

PETER WOOD

Tell you what mate; we used to be like this.

He crosses his index and ring fingers.

PETER WOOD (CONTD)

But now we're like this!

He uncrosses them into the V's.

Peter looks heartbroken.

Kenneth stands up.

KENNETH

Look, here, just take my money and go.

Kenneth offers him the paper money out of his pocket.

PETER WOOD

I don't need your charity.

KENNETH

Just take it.

PETER WOOD

(Aggressive)

Who do you think you are, ay, you smug bastard!

Peter snatches the money; he screws it up and pockets it.

He walks away, and then quickly comes back; he pulls the knife out of his pocket, and come at Kenneth with it menacingly.

PETER WOOD (CONTD)

Think you're the only one with
fucking problems, do you, eh.

He grabs Kenneth by the throat and pokes the knife in his stomach.

PETER WOOD (CONTD)

I'll give you a fucking problem!

He feigns a stabbing movement.

Kenneth flinches.

PETER WOOD (CONTD)

Nobhead! Think you can throw your
money at me like I'm some sort of
tramp, well you can stick it up
your arse.

Peter lets go of Kenneth.

PETER WOOD (CONTD)

How's about I find your girlfriend
and show her what a real man's
like, not some miserable bastard
who walks around talking to his
imaginary fucking friend all day.

KENNETH

Don't!

PETER WOOD

Or you'll what, eh.

Peter puts his face right up to Kenneth's for an intense moment then releases him.

PETER WOOD (CONTD)

Big man, don't you ever tell me
what to do!

He lets go of Kenneth and starts to pace.

PETER WOOD (CONTD)

You think your life's hard mate eh,
you don't know anything, you get a
fucking headache and your life
falls to bits.

Peter turns his back to Kenneth, he looks down at the hand
his knife is in, it's shaking; he sticks it back in his
pocket.

His persona flips.

PETER WOOD (CONTD)

Oh I'm really sorry. I'm sorry
mate.

Peter disappears down the road on Kenneth's bike, before he
vanishes we see him look back in anguish.

Kenneth flops down onto the curb breathing heavily and
shaking.

He checks his stomach, Peter has drawn blood.

Kenneth is in shock, after a moment he realises.

KENNETH

He took my bike!

The goblin is still sat beside him.

EAR GOBLIN

Well that was fun.

Kenneth glances around and notices a poster for a missing
hamster and some flowers fastened to a lamppost.

KENNETH

(Looking at the Goblin)

Why is everything so sad?

The monster shrugs blankly.

42

EXT. QUIET STREET - DAY

42

Peter Wood walks into shot and plonks down onto the pavement
edge, he is upset, we focus on him for a moment, he opens his
bag and removes his booze then pours it all away.

43 EXT. RIVER BANK - DAY

43

Kenneth sits staring sadly into space.

EAR GOBLIN

Oh come on cry-baby.

KENNETH

I can't take anymore. I give up.

EAR GOBLIN

Ok then. How are you going to do it?

KENNETH

Do what?

EAR GOBLIN

Throw in the towel.

Kenneth blinks at the Monster.

EAR GOBLIN (CONTD)

Kick your bucket?

Kenneth looks down in realisation.

EAR GOBLIN (CONTD)

Damn and blast you're dithering man. Make a list.

It points to his shirt pocket.

Kenneth pulls out the fortune teller Kim made.

He unfolds it, we see the fortunes.

You are special.

You are handsome.

You have a secret admirer (followed by a little heart with a face in).

You are nice.

Your feet smell!

Someone is going to get cuddles.

Let's run away.

You can do anything.

EAR GOBLIN (CONTD)

Rot!

Kenneth takes out a pen and scribbles out all of the old fortunes.

EAR GOBLIN (CONTD)

(Over Kenneth's shoulder)

Hang.

Kenneth writes it on the teller.

EAR GOBLIN (CONTD)

Wrists, Petrol, Drown, a plastic bag for your head!

Kenneth writes 'plaggy bag'.

EAR GOBLIN (CONTD)

Train.

KENNETH

You mean to jump in front of?

EAR GOBLIN

Exactly, pills, fall, electricity.

KENNETH

That's nine, there are only eight spaces.

EAR GOBLIN

There's no electricity out here anyway.

Kenneth folds the teller back into shape and looks the creature in the eyes.

KENNETH

Red, green, green or yellow!

EAR GOBLIN

Red!

R - e - d.

KENNETH

Number?

EAR GOBLIN

Four!

One, two, three, four.

KENNETH

Two three six or seven?

EAR GOBLIN

Three!

Kenneth unfolds the teller to reveal the choice.

The Creature smiles in anticipation.

KENNETH

Fuck that, I'm not setting myself
on fire.

EAR GOBLIN

(Impatient)

Which number was drowning?

Kenneth unfolds the teller to see.

KENNETH

Four!

EAR GOBLIN

Four then!

The monster points to the river.

KENNETH

Right!

Kenneth gets up.

EAR GOBLIN

Something to stem your buoyancy?

It looks around and spots a pile of breezeblocks in a corner.

EAR GOBLIN (CONTD)

Bingo.

He points them out to Kenneth.

Kenneth picks one up, .

EAR GOBLIN (CONTD)

Oh yes, very good, perfect, just
the ticket, over to the bridge,
lovely, lovely!

44 EXT. RIVER BANK (BRIDGE) - DAY

44

Kenneth climbs onto the bridges side; he ties the breezeblock
to his legs with his belt.

Kenneth looks the goblin in his beady eyes.

KENNETH

(Sadly)

Happy now?

EAR GOBLIN

Ecstatic.

He pauses briefly to think and have a last look around, and
then throws himself into the river.

Kenneth's POV, as he hits the water the bright day turns into
a darkening green murk.

45 INT. RIVER - DAY

45

Kenneth hits the bottom of the river and displaces a cloud of
mud.

The goblin already sits at the bottom cross-legged beside a
discarded shopping trolley, his eyes widen with lurid
anticipation; he likes what he's seeing.

The duo stare at one-another.

The plant which must have dislodged from Kenneth's pocket
floats down between them.

As it passes in front of Kenneth's face we see the message
Kim painted on it 'K hearts K'.

He catches the plant in his hand.

Kenneth suddenly comes to his senses and begins to panic; he
desperately tries to undo his belt.

The goblin expression turns from gleeful to furious.

46

EXT. RIVER BANK - DAY

46

We look down onto the calm river as two thin dark legs step into shot.

Several moments pass.

Through the legs we see Kenneth burst out of the water gasping for air.

He climbs up onto the bank and looks up at his nemesis; there is madness in his eyes.

He's holding the plant.

EAR GOBLIN

Get back in.

KENNETH

Shut up!

EAR GOBLIN

For god's sake man, can't you do anything properly!? All you had to do was drown, it can't be that difficult; people manage to do it accidentally all the time.

Kenneth gets up, he looks furious.

The Creature takes an unsteady step backwards; wide-eyed and terrified.

KENNETH

You!

It's all he can manage; he's still coughing water out of his lungs.

Kenneth lunges at the Creature and wraps his hands viciously around his throat, it looks horrified.

NEW ANGLE of Kenneth's hands wrapped around the trunk of a sapling, the creature stands behind him chortling.

Kenneth spins his face around, sweat and water fire from his hair, we see his face contorted and red, he's angry - demented.

He grabs a traffic cone and lunges again at the goblin, the cone hits the ground. He repeatedly beats it into the ground with all his might and fury; he attempts to tear it in half.

He quickly runs out of energy and flops onto the bank.

Kenneth looks at the goblin, exhausted.

EAR GOBLIN

So drowning isn't for you then,
well, let's take another look at
that list.

KENNETH

I don't want to fucking kill
myself.

EAR GOBLIN

You did a few moments ago.

They both lay on the grass silently for a moment.

The monster lies in the Roman eating position looking at Kenneth.

Another moment passes; we have close-ups of their faces.

Kenneth spots a phone box.

He gets up.

EAR GOBLIN (CONTD)

Where are you going?

KENNETH

I'm gonna call Kim and say sorry
for being a cock.

EAR GOBLIN

How predictable.

The monster pretends he is making a phone call.

EAR GOBLIN (CONTD)

Hi Kim its Kenneth just thought we could discuss our burning, twisted wreck of a relationship.

KENNETH

She'll understand; she has to.

The goblin is suddenly in front of the phone-box doorway.

EAR GOBLIN

Five minutes on that phone and you'll be back in the water.

KENNETH

I can't hear you.

EAR GOBLIN

Yes you can!

KENNETH

Keep your gob shut, alright, this is gonna be hard enough.

47

INT. PHONE BOX - DAY

47

Kenneth Opens the door of the phone box and climbs inside, he rests his forehead on the phone for a moment then searches for some change, and dials the number; it rings. As the phone rings Kenneth looks through the glass at the Monster.

LADIES VOICE

Hello, hello.

KENNETH

Hi, is Kim there please.

LADIES VOICE

Is that Kenneth?

KENNETH

Yeah.

LADIES VOICE

You're breaking my daughter's heart you know.

KENNETH

Sorry.

LADIES VOICE

Its not me you should be
apologising to, I'll see if she
feels like speaking to you, hold on
a minute.

As Kenneth waits he notices the goblin is sitting outside the
box looking glum.

He takes a deep breath.

KIM

I don't really think I have much to
say to you.

KENNETH

Just listen then.

KIM

(Cutting Kenneth off)

I had to go to the police station
last night because you stole
someone's car, and because of that
I might not have a job to go back
to today.

KENNETH

I'm sorry.

KIM

I think you made it very clear last
night that you don't care about
anyone but yourself.

KENNETH

Of course I do Kim, I was.

KIM

I think you need some help Kenneth
and I just haven't got the time or
energy anymore.

KENNETH

(Blurting out)

I love you.

Kim lets out a massive sigh.

KIM

I'm hanging up.

KENNETH

Wait, I have something in my brain,
a cyst or tumour or something. I
missed my follow up scan, I'm
scared Kim, I keep seeing this
little green guy and I know he
doesn't exist.

KIM

God you're so weird, I don't know
how to take you when you say these
things anymore, go to the doctors
or something if you're worried,
it's getting late and I have to go
sort everything out with Jeff,
who's very pissed off with me.

The phone starts to beep.

KENNETH

Look, I'm about to run out of
money.

KIM

Go to the hospital and get yourself
checked out.

KENNETH

Ok, ok I will, I'll let you know
what they say.

KIM

Sure ok, Kenneth, look I.

The dial tone sounds.

KENNETH

Bollocks!

He smashes the receiver down.

He stares at the goblin.

KENNETH (CONTD)

You Dickhead!

Kenneth opens the door.

48

EXT. RIVERSIDE - DAY

48

We hear a car screech to a halt.

Kenneth turns his head to look revealing an ear covered in black shoe polish.

We swing around to see Gaz and his friends getting out of the car and coming over to Kenneth.

GAZ

Oy!

Kenneth back into the phone-box and closes the door again.

GAZ (CONTD)

Get out now you bell-end, you're
fucking dead!

Gaz slaps the window; then tries to get into the box, his movements are quick and violent like only a scallies can be; he kicks the door out of anger.

KENNETH

Why?

Kenneth holds the door shut from the inside.

SHEPPO

What you looking at, have I got a
telly on me head or summet?

Tinhead sets light to a piece of litter and pushes it in through the gap at the bottom of the phone box.

Sheppo is giddy with excitement.

SHEPPO (CONTD)

(Brandishing a
screwdriver)

We're gonna fucking leather you!

The box fills with noxious fumes, Kenneth tries to kick it out as Sheppo tries to kick it back in, Tinhead lights another piece around the other side.

The goblin sits on the curb watching like he's not quite following the plot.

KENNETH

What do you want, stop it!

Gaz has his face up against the glass on the door.

Kenneth loses his grip.

His assailants grab him by the shirt and yank him out.

GAZ

(Disgusted)

You're all wet and you fucking stink.

SHEPPO

Ha-ha, he's pissed himself, what a fanny.

KENNETH

I haven't, get off me.

GAZ

You dirty bastard

SHEPPO

Get his shoes.

Tinhead takes off his shoes.

They are all amused by this.

KENNETH

Stop it.

They throw his shoes up into the high branches of a tree.

KENNETH (CONTD)

Why are you doing this?

GAZ

Cos you're a dingdong and you got my fucking sister pregnant!

Kenneth is dumbfounded, he stops struggling.

GAZ (CONTD)

Hold his legs.

Tinhead and Sheppo hold Kenneth down while Gaz writes the word 'TWAT' on his forehead with a thick indelible marker pen.

GAZ (CONTD)

You're a dirty little bastard
aren't you?

KENNETH

She's pregnant?

GAZ

You come anywhere near my sister
again and I swear down I'll fucking
gut you!

Gaz bangs Kenneth's head onto the floor.

GAZ (CONTD)

Understand? She's better than you,
you don't deserve her.

SHEPPO

Someone's coming!

GAZ

Shut up you knob-head!

(To Kenneth)

I don't want to see you around
these streets again, you get it?

SHEPPO

Gaz someone's coming, leg off.

Tinhead and Sheppo run back to the motor.

Gaz stands for a moment looking at Kenneth, then he spits on him and points at him to illustrate a point. He exits.

The tyres screech again, and they are gone.

Somewhere along the way one of his socks has gone missing.

A dog sniffs him. The dog's owner, an old lady, walks over to where Kenneth lies.

OLD LADY
Are you alright dear?

KENNETH
She's pregnant.

OLD LADY
Who is?

KENNETH
Kim.

OLD LADY
Would you like me to call for help?

KENNETH
Fucking hell!

OLD LADY
Oh dear, come on Toby.

She pulls her dog away from the strange man.

Kenneth sits up and looks at the goblin.

KENNETH
She's pregnant.

EAR GOBLIN
Well done, another unwanted mouth
to feed.

Kenneth looks up at his shoes in the tree.

He wipes his nose.

KENNETH
Oh god, she must be going out of
her mind

His plant's pot is smashed, he puts the plant on the ground,
and then slowly climbs up the tree to get his shoes.

49 EXT. TREE - DAY

49

Kenneth stretches to reach his shoes, but they are just too
high, he sighs.

EAR GOBLIN

I wouldn't get your hopes up, it
could be anyone's!

KENNETH

Forget it, I'll just walk
carefully!

Close up of his the goblin little eyes blinking.

50 EXT. STREET - DAY 50

Peter Wood stands up and throws his cigarette down in a
determined fashion, he walks out of frame.

51 EXT. RIVERSIDE DAY 51

Kenneth climbs out of the tree and brushes himself off; he
puts the plant in his shirt pocket.

EAR GOBLIN

Why don't you put that thing in the
bin?

KENNETH

Why don't you stop flapping you're
lips?

Kenneth begins his journey; the goblin follows after him.

Peter arrives at the phone-box and watches as Kenneth
disappears around the corner.

When all is clear he climbs inside.

52 INT. PHONE BOX - DAY 52

Peter picks up the receiver, he check the return coins for
change then puts in his own money. He takes his woolly hat
off for the first time and looks old. He dials and after a
few rings a young girl's voice answers.

YOUNG GIRL

Hello.

Peter wood is obviously taken back.

PETER WOOD

Oh hello, is your mam there?

53

EXT. STREET OUTSIDE RESTAURANT - DAY

53

We have several shots of Kenneth hobbling, he is talking to himself.

A police officer watches Kenneth run past on the other side of the street and radio's in.

Kenneth jogs over to the restaurant door, it's locked; he knocks on the glass.

JEFF

We're not open Kenneth; I think you should just go home.

Talking through the glass.

KENNETH

Is she here?

JEFF

She doesn't want to speak to you.

KENNETH

Let me in Jeff!

Kenneth kicks the door in frustration.

Jeff backs away scared.

We see Kim emerge in reaction to Kenneth's violence.

KENNETH (CONTD)

Kim!

Kim comes to the door.

JEFF

I've told him to leave.

KIM

Please Kenneth, just go.

As she moves closer she notices that Kenneth is a mess.

KIM (CONTD)

Kenneth, what the hell has happened to you?

KENNETH

Is it true?

She stares at him.

He points to her stomach.

Kim nods.

KENNETH (CONTD)

Let me in.

Kim shakes her head.

They both stand there staring at each other; neither can find the words they want to say. Cut between both faces several times.

KENNETH (CONTD)

I'm sorry.

54

INT. RESTAURANT - DAY

54

After a moment Kim leans forward and unlocks the door with a quick action. She steps back into her original position.

Kenneth bursts through the door, then stops for a moment, then grabs her in an embrace.

Kim and Kenneth hug for a while. We have a quick shot of Jeff's crestfallen expression. The monster is sitting on the counter next to him.

KIM

I think we're crushing Trevor.

They both laugh.

There is a knock at the door, everyone looks around, the camera swooshes to see a police man standing at the door.

POLICEMAN

Open this door please; we need to ask you some questions in regards to the theft of a silver BMW.

Kenneth and Kim stare at each other.

KENNETH

I think I'm going to run away.

POLICEMAN

Just open the door sir.

KENNETH

(To Jeff)

Don't, please.

(To Kim)

Let's leggit?

KIM

No.

KENNETH

I promise I'll turn myself in as soon I can but not now, I want to be with you.

The policeman bangs on the door with his fist.

POLICEMAN

Open the door!

Kim gives Kenneth a soft and bewildered look.

JEFF

Out the back door!

Kenneth and Kim both turn to look at Jeff in amazement.

Kim goes over to Jeff and kisses him on the cheek.

JEFF (CONTD)

Taking care of her Kenneth.

KIM

Thanks Jeff.

JEFF

(Shouting)

Oh and congratulations!

They exit.

Jeff has now taken on the brazen air of a buff rooster and walks over to the Policeman with a cocky sorry can't help you expression.

Kim leads Kenneth out through the kitchen into the alley.

55

EXT. BACK ALLEY - DAY

55

Kim stops at the back door whilst Kenneth runs a bit then stops.

KENNETH

What are you doing? Come on.

KIM

No, you can't just come back and whisk me away; you've been a real bastard to me lately, ill or not.

KENNETH

But the police, we have to get out of here, please Kim.

Kim stands by the door for a while.

KIM

Give me a reason.

KENNETH

What.

KIM

A reason, I need a good reason to come with you!

A short pause.

KENNETH

I don't want to be left alone with this little green bastard.

KIM

I don't understand that, give me a better one.

A longer pause.

KENNETH

Because I was going to kill myself this afternoon, and the only thing that stopped me was the thought of being near you again.

They look intently at each other.

KENNETH (CONTD)

And we're gonna have a baby.

An even longer pause.

KIM

Alright!

She comes towards him.

KIM (CONTD)

Why aren't you wearing any shoes?

VOICE (O.S.)

Oy you!

A policeman runs towards them.

POLICEMAN#1

(Into radio)

Pursuing suspects on foot!

The lovebirds scamper.

A chase ensues through back streets.

56

EXT. CAR PARK - DAY

56

Finally the couple are cornered, Kenneth tries to make a break for it; he's tackled to the ground.

A policeman holds Kenneth down with his face on the floor.

POLICEMAN#2

I'm arresting you on suspicion of twocking and criminal damage, you're not obliged to say anything but anything you do say will be taken down as evidence and used against you in a court of law; do you understand what I've said?

KENNETH

You can't, I'm gonna be a father!

POLICEMAN#2

Best wishes mate.

Two other policemen hold Kim back, the last policeman radios in.

POLICEMAN#1

(On radio)

Lima Charlie, this is delta foxtrot whisky, suspects are apprehended and are being held at the back of Sutherland street; please advise for pick up, over.

The goblin loiters.

KIM

Get off me!

KENNETH

(Muffled by pavement)

Hey, get off her, she hasn't done anything wrong.

A discordant trumpet blast stops everything!

Everyone turns to see Peter Wood standing on the roof of a parked car.

He has taken off his puffer jacket and woolly jumper, his rangy muscular physique glistens in the sun.

Peter stretches.

Close-ups of the corner of his mouth as he cracks a smile.

He wraps his belt around his fist.

PETER WOOD

Now then lads if you knock me sparko.

He jumps down off the car.

PETER WOOD (CONTD)

I need you all to know that I'm allergic to Penicillin.

POLICEMAN

It's the other one, Nab him!

Then with a cigarette still in his mouth Peters into it like a maniac.

Kenneth lays on the floor where two constables have knees jammed in his back and a cuff on one of his wrists.

One of Kim's captors moves forward to apprehend Peter, as he approaches Peter he extends his night stick

We have a shot of Peter with his arms up like a boxer, he is doing some fancy footwork.

The officers swings his weapon at Peter who catches it in his hand, he retaliates with a vicious slow motion punch to the coppers face.

PETER WOOD

TWAAAAAT!

A second officer that has been moving forward gets a fist in the head, his bobby helmet flies off like a missile.

The third peeler charges and sprays mace into Peter's face.

His phizog becomes inflamed, his eyes teary and his cigarette soggy, he seems to be taking some perverted pleasure out of it.

He looks insane, he is insane!

The rozzer stands like a rabbit in the headlights as Peter delivers a vicious kick to his gentleman's area; the plod pulls a hideous catatonic face and crumples.

The final policeman gets up off Kenneth and runs at Peter in Slo-mo.

Peter grabs a bin that is by his side, he swings it at the copper; a million pieces of litter explode and shower across the street.

The policeman cartwheels out of shot.

The first flatfoot is back on his feet and approaches Peter from behind as Peter smiles at his handy work.

The bobby strikes him with his baton, another of the coppers rugby tackles him.

We see a shot of Peter giving Kenneth a quick smile; and the reverse of Kenneth and Kim gob smacked on the pavement.

The rozzers wrestle with Peter.

PETER WOOD (CONTD)
 (To Kenneth)
 I rang my missus Ken!

Peter looks genuinely chuffed.

PETER WOOD (CONTD)
 (Smiling)
 My la'al lass has proper grown up,
 leg it mate!

COPPER
 No stay there!

Kenneth stands like a rabbit in headlights.

More officers pile on Peter.

Sirens wail in the distance.

PETER WOOD
 (Shouting)
 Now, fuck off!

Kim grabs Kenneth's arm and pulls him away; he turns around to look at his friend.

He's been set upon by the police, they seem to be coming off worst, one of their trousers has fallen down and Peter Wood has hold of another by the face.

Kenneth and Kim exit the scene.

57 EXT. VARIOUS BACKSTREETS - DAY

57

The young lovers run down the street, they duck into an alley to hide from a police car zooming past.

KIM
 Was that the tramp from the
 restaurant?

KENNETH
 Yeah Peter, my friend!

KIM
 What are we doing?

KENNETH

I don't know.

KIM

Kenneth, are the police after you because you stole that man's car?

KENNETH

We stole a trumpet too.

The goblin trails behind.

We see VARIOUS ANGLES of them escaping the police.

58 EXT. MAIN ROAD - DAY

58

They run out of a back street and stop to get their bearings.

A bus pulls up at a stop, Bob is inside, he spots them and furiously gesticulates at them; he squashes his cardboard latte container against the window, hot liquid spurts all over him.

A policeman is in the distance.

KENNETH

Not this way.

They keep on running.

59 EXT. URBAN SCRUBLAND - DAY

59

Kim and Kenneth crawl through a hole in a fence and sit down panting.

Kenneth rubs his feet.

KIM

No more lies.

KENNETH

I lost my job!

KIM

Me too I think! Why did you lose your job?

KENNETH

I just stopped going in.

KIM

Oh.

KENNETH

Sorry. I really hated it.

KIM

What are you going to do?

KENNETH

I don't know.

Kenneth flops onto his back.

KIM

Kenneth, get up.

KENNETH

You come down here.

Kim studies Kenneth for a short while then lies down facing him.

We have a shot of the two faces from above then as they speak we have close-up POV shots back and forth.

KENNETH (CONTD)

You look very pretty.

KIM

What's going to happen? Are you going to go to prison?

KENNETH

I don't know. Do you think it's a boy or a girl?

KIM

I don't know. How ill are you?

KENNETH

I don't know.

KIM

What do you want?

KENNETH

I don't know, I sort of wish we could just erase all the bad stuff.
(MORE)

KENNETH (CONTD)

Like we were two little fish, we would keep forgetting every few seconds because we;d have tiny brains. But it wouldn't matter because we'd be happy just swimming around, nibbling each other fins every now and again.

KIM

I meant a boy or a girl.

KENNETH

Oh.

KIM

You'll have to get a new job.

KENNETH

Ok.

KIM

We'd better go.

KENNETH

Right!

Kim grabs Kenneth's hand and leads him away.

60

EXT. RIVERBANK - MAGIC HOUR

60

Kenneth and Kim carefully cross a path; they run over to the river bank and flop down behind Kim's dad's boat.

Kenneth gently pokes Kim in the tummy.

Kim notices his plant.

KIM

Poor Trevor.

Kenneth carefully takes the plant out of his pocket.

KENNETH

I don't think he could survive in my pocket much longer.

Kenneth begins to dig at the earth with his hands.

The goblin sits nearby.

Kim starts to help Kenneth but with a stick.

They plant the sad looking little thing.

KIM

It is a nice spot.

Kenneth shakes a leaf gently as if he were shaking its hand.

EAR GOBLIN

So you're happy now, is that it?
What am I supposed to do?

KENNETH

Well you can't come with us.

EAR GOBLIN

(Operatically)

You can't stop me you ridiculous
fool. I'll still be there Kenneth,
in your brain. Logging every one of
your pathetic failures!

The monster shakes with fury.

EAR GOBLIN (CONTD)

You won't get rid of me that
easily! I'll pop your head like a
fucking balloon!

A tiny amount of blood comes out of Kenneth's nostril. He
wipes it on his sleeve.

The monster becomes sad and quiet.

KENNETH

Just give it up!

EAR GOBLIN

Ok!

KIM

That is going to stop isn't it?

KENNETH

I think so, yeah.

Kim looks sad and worried, but kisses Kenneth's head.

Another siren can be heard in the far distance.

KIM

What now?

KENNETH

I hadn't thought this far ahead.

KIM

I know, come on!

Kim gets up and starts to pull at the boat.

KIM (CONTD)

Give me a hand then.

EAR GOBLIN

Yes you oaf, she's pregnant.

They pull it over, and push it onto the water.

KIM

I'm sure my dad wouldn't mind, I
hope it's still seaworthy, get in.

Kenneth climbs aboard and flops down into the boat.

61 EXT. ROWBOAT - SUNSET

61

Kim gets in and unties the mooring; she pushes off with an oar.

As the boat pulls away we see the monster standing next to the plant.

Kenneth lies with his battered and bloodied head on Kim's skirted knees; she gently brushes his hair across his forehead revealing her brothers rude graffiti.

KIM

I miss you.

We pause on this moment.

PETER WOOD (O.S.)

Oy oy!

Kim and Kenneth both turn to see who it is.

Beneath the trees on the riverbank Peter Wood rides Kenneth's bike alongside them.

He is wearing a bobby-helmet, one of his hands is cuffed, he's still shirtless, one eye is swollen up and closed and purple, the other bloodshot. We notice his two upper front teeth are missing when he gives Kim and Kenneth a great big bloody smile.

We have a close up on his daft mug, he gives them a thumbs up.

KIM

Oh my god!

Kenneth waves with mild triumph at Peter.

He looks towards his feet; the goblin sits in a little ball, tired and downhearted.

KIM (CONTD)

I'm going to take you to the hospital!

Kenneth lies back tired and relieved, he gives a small smile to camera.

NEW ANGLE a fiery sunset silhouettes the little boat.

FADE OUT.