

Carry
by
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(Based on, an idea by Olivia Fitzsimons and Karl Dunne)

Dialogue Revisions by
(kcs film group)

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1 EXT. DOLE OFFICE TALLAGHT - DAY 1

The dole office looks stark on a cold afternoon with grey ominous clouds above head.

Suddenly a young lad zips in on a bicycle, screeches up to the doorway. He is strong and handsome, with a cheeky smile that fades as he realises that the office is shut. He checks his watch.

CARRY

Shit!

With the urgency gone he pushes the bike away.

2 EXT. LUAS - DAY 2

Carries clothes are covered in paint residue and he looks like a decorator. He dumps his bike on the ground, locks it and walks up to the ticket machine.

3 EXT. LUAS TALLAGHT -DAY 3

There are three lads sitting on a bench as Carry walks past grinning.

ANTO

The little prick!

TONY

Thinks he's the dogs or what?

ANTO

He needs a f**king smack!

4 EXT. LUAS TALLAGHT - DAY 4

Carry slaps his friend on the back. MURPHY turns around, he is of a similar age to Carry, well built, decent looking character. He smiles back. CARRY is a well known and liked guy - a chancer with a heart of gold, pure and simple.

CARRY

C'mere murph you fool, story man?
Haven't seen you in ages?

MURPHY

Ah Carry man how's it going?

CARRY

Cool,cool. What you been up to?
With the missus all the time does
she have you under the thumb or
what?

MURPHY

Get away, I'm me own man. Heading
into town?

Carry buys a ticket. He doesn't have enough money. He grins
at Murphy, who shakes his head and sticks his hand in his
pocket.

MURPHY (CONT'D)

How much?

Murphy hands Carry some money and he grabs his ticket and
they jump on the luas.

- 5 EXT. LUAS TALLAGHT - MOMENTS LATER 5
- Anto leaves the queue and his mate follows him. Anto takes
Carries bike and throws it into the middle of the road. He is
laughing now, sneering. No one stops him, people look away
from him. He is menacing. He watches Carry and Murphy
chatting. He waits.
- 6 INT. LUAS TALLAGHT - MORNING 6
- Carry and Murphy chat. The Luas doors close. Anto walks up
the window and bangs it. He has Carry's bike. He gestures.
The Luas pulls away Carry bangs and the window and he
threatens Anto but we can't hear what he says as the Luas
goes into town. Anto stands laughing with his mates.
- 7 EXT. OFF LICENCE - AFTERNOON MONTAGE 7
- Carry exits with blue bags full of cans.
- 8 EXT. KILLINARDEN PARK - AFTERNOON - KILLINARDEN HOUSE 8
- He walks to the park to meet his mates. They meet up and
start drinking. He is having banter. They all get very drunk.
One of the guys has some coke. They all start snorting and
getting more and more high.

9 EXT. KILLINARDEN PARK - EVENING 9

They are all locked. Carry is lying on a plastic bench. Suddenly Anto and his mates appear. They are looking for Carry. Carry can hardly stand up, but he tries and falls over.

Anto laughs and kicks Carry in the stomach. Carry tries to get up, he shields his face from the kicks and punches. His friends come over and start to fight. Suddenly the sounds of police sirens can be heard. The majority of kids scarpers running from the GARDA'S and their torches.

Carry tries to escape. He struggles to get up and slumps on the ground but manages to drag himself away.

10 EXT. TALLAGHT STREETS - NIGHT 10

Carry lies slumped against the ground. He opens his eyes and watches the colours as the cars cruise by lights and traffic and people. It is mesmerizing. In the distance Carry notices a pretty girl standing freezing in a mini skirt at the bus stop. He studies her.

11 EXT. BUS STOP TALLAGHT - NIGHT 11

A group of boys approach the girl. They are trying to chat her up. She tells them to go. Things turn nasty. One of the guys pushes her, another joins in. Then the ring leader pulls a knife. The girl recoils in horror.

12 INT. GARDA CAR - NIGHT 12

Carry's face is contorted as he watches, powerless to do anything. At first he enjoys watching the events, he smirks as the lads approach her and toy with her. Then his face changes as he sees the knife. He realises too late that Anto is holding the knife. Carry tries to stand up, he tries to shout.

Carry watches events helplessly. The girl sees him in the window she connects with him briefly, then...Carry blacks out.

13 EXT. BUS STOP TALLAGHT - NIGHT MOMENTS LATER 13

The girl is struggling...but...the knife glints and goes in and the girl falls to the ground.

GIRL
 (screams)
 Aaaaaaaghhhhhhh

She is in agony, she clutches her stomach. Anto and his friends are gone. She is alone on the cold wet ground.

14 INT. GARDA CAR - NIGHT MOMENTS LATER 14

Carry is kneeling over the girl, she opens her eyes and sees Carry. She connects with him briefly, then nothing. The sounds of sirens in the background, Carry running off in the distance.

15 EXT. GARDA STATION - EVENING 15

Carry is escorted into the station by the two guards.

16 INT. GARDA STATION - CELL 16

Carry lies down and goes to sleep on the hard bench.

FLASHBACK:

17 EXT. BUS STOP TALLAGHT - NIGHT MOMENTS LATER 17

The knife glints. The girls face. She falls. The knife glints. The girls face. She falls. Repeat

PRESENT DAY:

18 INT. GARDA STATION - CELL 18

Carry wakes up he is drenched in sweat. He looks afraid and huddles in the corner of the cell.

19 EXT. GARDA STATION - NEXT DAY 19

A well dressed man in his twenties leaves the garda station with Carry loping along beside him. He has folders tucked under his arm, he is MICHAEL ANGH, Carry's parole officer. Carry looks at him sheepishly and stays silent.

MICHAEL ANGH
 You're lucky you're brother called me.

Carry shrugs him off arrogantly.

CARRY

So.

MICHAEL ANGH

He tells me you could get into college.

Carry stays silent and walks around the corner. Michael remains cheerful.

20

INT. CARPARK - MICHAEL ANGH'S CAR MOMENTS LATER

20

Michael and Carry walk over to Michael's car. Carry is silent. Michael goes to open the car but looks at Carry and sighs.

MICHAEL ANGH

Wouldn't it be better to go to college rather than end up banged up here every other night?

Carry says nothing still.

MICHAEL ANGH (CONT'D)

The next time you might actually do some proper time. You're 18 soon and it's no more second chances. If I had your talent...

Carry turns around furious, raging.

CARRY

My talent, what the f**k would you know about it! Why you a f**king art critic now!

Michael looks exasperated. He throws his papers into the car. Carry gets in and stares out the window. He is still angry. Michael puts his seat belt on but before he starts the car he looks angrily at Carry.

MICHAEL ANGH

You're wasting your bloody life messing around in all this shit. No one cares about kids like you but you've got this gift. You're amazing.

(MORE)

MICHAEL ANGH (CONT'D)

You could change everything, your whole life and instead you just walk around feeling sorry for yourself. Poor you eh? Makes me sick.

Carry gets out of the car. Michael unbuckles himself and gets out. Carry heads towards the square. Micheal heads after him but Carry runs across the road and into the square. Michael tries to follow him but it's no good, Michael just can't keep up.

MICHAEL ANGH (CONT'D)

Shite.

21 EXT.SCHOOL BUILDING - EARLY EVENING 21

Carry is breaking into the local school. He throws himself over the high wall and stumbles onto the ground. Someone appears with a torch, but Carry doesn't flinch. He smiles at the man dressed in a security uniform who smiles back as he shakes his head. They know each other. They head back into the school together.

22 INT. SCHOOL ART ROOM - LATER THAT NIGHT 22

Pictures line the wall, pots of paint and canvas abound. Carry is painting. He uses a huge canvas and works tirelessly. The images come fast and large. He is re-creating the girl who was stabbed at the bus stop. He smokes and drinks beer but he works all night.

23 INT. SCHOOL CLASSROOM -MORNING. 23

Carry is lying with his coat round him, balanced between two chairs. The man from earlier stands looking at the paintings. In his hand is a college prospectus. He puts the brochure in his Carry's jacket. He continues to look at the painting, it is stunning, beautiful and large with life and death. Mesmerizing, it captures the night.

The man is Carry's Brother, he wakes Carry up with a mug of tea. Carry wakes up, stretches and yawns.

BROTHER

This one is really good.

Carry shrugs and puts his coat on. His brother continues to look at the painting. Carry stares at him, and the then looks at the painting. Carry's face changes and he walks away.

Carry grabs some black paint and starts to open it and marches back to the painting. His brother turns just as Carry goes to throw the paint over the canvas, his brother flings his arm out to stop Carry.

BROTHER (CONT'D)
Cop on will ye!

The paint falls to the floor.

BROTHER (CONT'D)
Jesus, what are you trying to do!

CARRY
It's a piece of shit.

BROTHER
It's brilliant.

CARRY
How would you know? You're a cleaner. So just clean up that shit loser.

BROTHER
Carry!

CARRY
You like it so much, you keep it.
It's yours loser.

His Brother watches Carry walk away and then gets down to clean the floor.

24 EXT. PARK - DAY

24

Carry sits alone drinking. In front of him is a paper. The girl who was stabbed is pictured below a headline that reads - 'Girl stabbed only 16 - No one apprehended'. Carry slugs back another beer. He looks upset. He toys with the college prospectus.

25 EXT. PARK - DAY

25

Carry fidgets with a knife, it glints in the sunshine. He toys with it.

26 EXT. PARK - DAY 26

A group of boys approach him in the distance, Carry doesn't see them. Anto is among them, he is laughing and drinking.

27 EXT. PARK - DAY 27

Anto and his friends march up to Carry.

ANTO

Well pan! Want another beating??

Anto laughs and makes chicken noises to his mates. They all join in and suddenly Carry is on his feet, he lunges towards Anto.

Carry pulls back just as quickly. Anto's laughter turns to cries and he falls to the ground on his knees. Anto is clutching his stomach.

Blood spreads across his stomach, through his fingers and onto the ground.

Carry stands over him, watching as Anto cries for help. Slowly Carry drops the knife. The rest of the group scatter. The college prospectus lies covered in blood on the ground beside Anto's body.

28 EXT. PARK - DAY MOMENTS LATER 28

Carry starts to run, as fast as he can from the scene.

Carry keeps running, he can hear the sirens behind him. His breathing is shallow, but his face is changing and he knows life will never be the same again.

FADE TO BLACK.