

Lump

(First Draft)

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TITLE CARD:

Black on a white background

‘BASED ON A TRUE STORY’

FADE TO WHITE:

FADE TO BLACK:

FADE IN:

EXT. STEPHEN’S HOUSE – DAY

We see a mid shot of the front of the house. The camera stays on it for a moment. Then it starts to dolly right, towards a window. As we centre on the window, we zoom in towards it.

INT. STEPHEN’S HOUSE –LIVING ROOM - DAY

From the area of the window, we have a long shot of two men sitting in the living room. One of them , STEPHEN, is sitting on a chair, the other, CHAS, is sitting on a sofa. Neither of them is speaking. They are not even looking at each other. STEPHEN is looking into the fireplace, and CHAS is looking at the ground.

Mid shot of CHAS, who turns to look at STEPHEN, and opens his mouth as if to speak. Then a look crosses his face as if he can’t think of anything to say, he shuts his mouth, and looks at the ground again.

Close-up of STEPHEN, who turns to look at CHAS. We zoom in closer as STEPHEN opens his lips slightly, and licks them.

Cut back to a normal Close-up.

STEPHEN

Cup of Tea?

Close-up of CHAS turning to STEPHEN, with a suspicious look on his face.

CHAS

Aye, OK

STEPHEN stays still for a moment. Then gets up as some explosive funky music kicks in.

CREDIT SEQUENCE:

The credits are cut between the following scenes:

STEPHEN walking out of the room.

CHAS noticing a nearby computer magazine

INT. STEPHEN'S HOUSE – CORRIDOR - DAY

STEPHEN walking towards the Kitchen

INT. STEPHEN'S HOUSE – LIVING ROOM - DAY

CHAS picking up the magazine.

INT. STEPHEN'S HOUSE – KITCHEN - DAY

STEPHEN picking up the empty kettle.

INT. STEPHEN'S HOUSE – LIVING ROOM - DAY

CHAS flicking through the magazine

INT. STEPHEN'S HOUSE – KITCHEN - DAY

STEPHEN filling the kettle at the tap.

The funky music continues through the credits. As it reaches a crescendo, and the credits end, STEPHEN flicks the switch on the kettle and stands back.

INT. STEPHEN'S HOUSE – LIVING ROOM - DAY

CHAS is still sitting on the sofa, reading an article in the magazine. In a shot from his Point Of View (POV.), we can see the open door, and hear sounds of activity coming from the Kitchen.

INT. STEPHEN'S HOUSE – KITCHEN - DAY

STEPHEN is opening a cupboard and placing two cups on the worktop. He drops a Teabag into each with a flourish. There are sounds of the Kettle really heating up

INT. STEPHEN'S HOUSE – LIVING ROOM - DAY

CHAS is still reading, and we can hear the sound of the kettle almost boiling.

CUT TO:

INT. STEPHEN'S HOUSE – KITCHEN - DAY

An extreme close-up of the kettle boiling. The sound is loud, and the water is spilling out of the top. It clicks off loudly.

STEPHEN pours the boiling water into the cups. He walks over to the fridge and we see, from his POV. , him taking out the Milk. STEPHEN turns to face the open Kitchen Door.

STEPHEN
(Shouting)

Milk?

INT. STEPHEN'S HOUSE – LIVING ROOM - DAY

CHAS looks towards the Living Room doorway.

CHAS
(Shouting)

Yeah.

INT. STEPHEN'S HOUSE – KITCHEN - DAY

STEPHEN pours some milk into each cup. Then, absentmindedly, he reaches for a box of sugar lumps which has been sitting on the worktop, hidden behind another box. In the background, evil music starts to play. As he picks up the box, he turns slowly to look at what is in his hand. As he spots the box a look of shock crosses his face. He spins to look at the open doorway, as if expecting CHAS to be there. But the doorway is empty.

We speed zoom into STEPHEN'S eyes as they narrow in hate and revenge.

STEPHEN
(With malice)

You're Two sugars, aren't you?

INT. STEPHEN'S HOUSE – LIVING ROOM - DAY

CHAS looks up from the magazine with an expression of sheer terror, and panic, on his face.

CHAS
Whu!

INT. STEPHEN'S HOUSE – KITCHEN - DAY

Extreme music kicks off. STEPHEN has a sugar lump in his fingers, close up to his face. He is smirking in an evil way.

INT. STEPHEN'S HOUSE – LIVING ROOM - DAY

In slow motion, CHAS drops the magazine and we get a close up of it hitting the floor with a sickening thud.

INT. STEPHEN'S HOUSE – KITCHEN - DAY

STEPHEN is moving the sugar lump towards one of the cups.

INT. STEPHEN'S HOUSE – LIVING ROOM - DAY

In slow motion, CHAS is getting off the sofa and heading as fast as he can towards the doorway.

INT. STEPHEN'S HOUSE – KITCHEN - DAY

STEPHEN is holding the sugar lump over the cup. We see a shot from the POV. Of the cup, looking up at STEPHEN. He is laughing like a maniac.

INT. STEPHEN'S HOUSE – CORRIDOR - DAY

Still in slow motion, CHAS exits the living room and spins round into the doorway of the Kitchen. We get a shot from CHAS' POV. Looking into the Kitchen, and seeing STEPHEN holding the sugar lump over the cup, laughing like a maniac.

INT. STEPHEN'S HOUSE – KITCHEN - DAY

In slow motion, CHAS raises his hand and we zoom into his face.

CHAS

Nooooooooooooooooooooooooooooo!

STEPHEN drops the sugar, and it falls in extreme slow motion. We cut to a shot from behind the cup, with CHAS, still screaming in the background, and the sugar lump passing before us in the foreground.

CUT TO:

Close up of the sugar lump hitting the surface of the Tea.

CUT TO:

CHAS still in the doorway, falling to his knees and hitting the floor with his fists.

CHAS

Dear God! No!

CUT TO:

Low angle shot of STEPHEN laughing like a maniac.

CUT TO:

EXT. STEPHEN'S HOUSE – DAY

The same shot as we started with. We can still hear STEPHEN laughing.

CUT TO:

EXT. THE LANE STEPHEN'S HOUSE IS IN – DAY

We can still hear STEPHEN Laughing

EXT. NEWHAVEN HARBOUR LOOKING TOWARDS THE LANE STEPHEN'S HOUSE IS IN – DAY

We can still hear STEPHEN Laughing.

CUT TO BLACK:

We can still hear STEPHEN laughing. Then it cuts off.

CREDITS:

After the credits end.

TITLE CARD:

'COMING SOON'

TITLE CARD

'LUMP II

Then fading in beneath it

'THE SECOND LUMP'

CUT TO:

INT. STEPHEN'S HOUSE – KITCHEN - DAY

STEPHEN is pouring the rest of the packet of sugar lumps into the cup of Tea and is laughing wildly.

CUT TO BLACK: