

ACT ONE (TEASER)

INT. KERR'S BEDROOM - MORNING

OVER BLACK:

Hard POUNDING on a door.

FADE IN:

CLOSE ON KERR (late 20s) in bed, clearly hungover. He stirs. More POUNDING. He grabs his head, realises that isn't the source, rolls out of bed. Bottles CLATTER.

INT. HALLWAY - CONTINUOUS

More POUNDING as Kerr staggers towards the door in only his boxer shorts.

KERR  
Alright, I'm coming.

The POUNDING continues, becoming harder and more persistent. Kerr opens the door.

KERR (CONT'D)  
(not looking; angry)  
What?

The source of the pounding is revealed: LILLY (late teens), who stands smiling in the doorway surrounded by luggage.

LILLY  
Is that any way to greet your favourite sister?

KERR  
Step-sister. And where do you get 'favourite' from?

LILLY  
It just sounds better than only.

She walks in, dragging luggage behind her. He makes no attempt to help.

KERR  
And less true. What's with the luggage?

LILLY  
I'm in town for a while. Mum said I should crash here.

KERR  
Great. Thanks mum. How long's a while?

LILLY

Oh, you know, three or four years.  
You do wear clothes occasionally  
these days, right?

He looks down, realises he's in his underwear and grabs the first item of clothing he sees, a shirt that he has difficulty putting on. Because it's a blouse.

KERR

Wait, what?

LILLY

I forget, you stopped talking to the parental units. I'm going to university here. Mum said living with you would save me money on rent.

KERR

Always nice to be consulted.

(beat)

Look, Lilly, it's not that I'm not happy to see you, I just--

LILLY

You're worried I'll cramp your style? I promise I'll stay out of the way, I'll pass no judgements, you'll hardly know I'm here.

A half-naked girl, wrapped only in bedsheets, walks from the bedroom to the bathroom. This is ROSE (early 20s).

LILLY (CONT'D)

Your girlfriend?

KERR

Nope.

LILLY

Potential girlfriend?

KERR

Nope.

LILLY

Does that happen every morning?

KERR

It used to.

END OF TEASER

ACT TWO

INT. HALLWAY - DAY

Rose - now fully-dressed - is leaving. She kisses him.

ROSE

Call me.

She leaves. Lilly emerges from her bedroom, goes into:

INT. LIVING ROOM - DAY

She starts putting her shoes on.

LILLY

So, what are you doing today?

KERR

Sleeping.

He picks up a bottle of paracetamol.

LILLY

Sounds productive.

KERR

It wasn't my first choice.

LILLY

I've got this college induction thing. You can tag along if you want?

He finds a bottle of water among the mess on the floor.

KERR

Induction? Wait, what day is it?

LILLY

Monday.

KERR

Shit. I gotta go to work.

LILLY

Work? You? Whatever. I'll see you later.

She leaves. He pops a paracetamol and swallows it down with the water.

INT. LECTURE HALL - DAY

Lilly files into a lecture hall alongside a bunch of other freshers. On the blackboard, the words 'English Literature' are written and underlined. She unpacks a notepad and pen from her bag and prepares to write.

Kerr walks into the room looking dishevelled and clutching a coffee cup as though his life depends on it.

KERR

Good morning, class, and welcome to the first day of the rest of your life. I'm Kerr. Not Mr. Kerr, not Professor Kerr, just Kerr.

Lilly looks up at this.

LILLY

Oh God.

Kerr meets her eyes.

KERR

And things have already gotten off to an awkward start - it seems my little sister will be joining us this year. Don't worry sis, I won't embarrass you by pointing you out. There's no favouritism here.

(beat)

Now, before I tell you all about myself, I want you to get acquainted with each other. I want you to turn to the person next to you, introduce yourself and find out a little bit about their family.

Lilly rolls her eyes and turns around... and finds herself face-to-face with Rose.

LILLY

(to Rose)

Well, I'm not quite sure 'awkward' covers this.

INT. LIVING ROOM - LATER

Kerr is laying on the sofa typing away on a laptop. The door SLAMS shut in the hallway and Lilly storms in.

KERR

Hey kiddo, good day?

LILLY

I don't think I've ever been so humiliated.

KERR

So your brother is also your professor. So what?

LILLY  
Do you routinely sleep with your students?

KERR  
Not the ones that are related to me.

LILLY  
That's not funny. I don't want to be waking up and being forced to have breakfast with one of my classmates every day.

KERR  
I didn't know.  
(off her look)  
I swear. I was at a bar last night, I saw a hot girl reading Dostoyevsky, I started a conversation.

LILLY  
I believe you. I just wish I hadn't been forced to make small talk with her. I bet I now know more about her than you do.

KERR  
I hope not.

LILLY  
Really? What's her name?

He looks at her blankly. And shrugs.

LILLY (CONT'D)  
You're such a pig.

KERR  
I was drunk.

LILLY  
Drunk? You remember her reading Dostoyevsky, but not her name?

KERR  
Some things are important.

LILLY  
Pig.

She storms back out the front door, slamming it behind her. Kerr stands, goes to

## THE KITCHEN

Where he grabs a bottle of vodka from the freezer and one of Coke from the fridge. He grabs a glass from a cupboard, considers the lack of hands and just takes the vodka. Leaves momentarily. Returns. And switches for the Coke instead. Back to

## LIVING ROOM

Where he parks himself on the couch and flicks on the TV. Pours himself a Coke. Flips endlessly through endless reams of crap. Settles on something. Relaxes.

## INTERCUT WITH:

## INT. NIGHTCLUB - NIGHT

For the montage - Lilly is clubbing with some of the girls from her class, including Rose. She's clearly stressed, but smiles (and drinks) through it. She sips a cocktail and dances some.

## INT. LIVING ROOM - NIGHT

Kerr has given up on the tube and laying on the couch trying to read a book. Something pretentious and weighty. Like Faust.

## INT. NIGHTCLUB

More drinking and clubbing. Each of the girls has disappeared off with a guy except Lilly, who is looking a little worse for wear, and Rose, who whips out her phone and dials.

## INT. LIVING ROOM

Kerr's phone rings. He's now reading Playboy. It falls to the floor when he goes to answer the phone. He's reading the articles. He checks the number. No clue.

KERR

Speak.

He's met by a cavalcade of noise.

KERR (CONT'D)

Go somewhere quieter.

(shouting)

Go outside, I can't hear you.

He hangs up on her.

## INT. NIGHTCLUB

Rose stares at the phone. Turns towards Lilly.

ROSE  
Your brother is a fucking--

Lilly has left. With a good-looking obvious ARSEHOLE, the bottom-feeding type.

ROSE (CONT'D)  
Oh shit.

Lilly and the guy are dancing. Well, he's dancing. She's not doing so well. Rose goes over...

ROSE (CONT'D)  
Lilly, we're going. Now.

LILLY  
Who's going?

ROSE  
We are. Now. Come on.

ARSEHOLE  
Back off, she's fine.

ROSE  
Lilly?

LILLY  
I'm fine.

She turns away.

ROSE  
Fuck.

As she leaves, the arsehole slips something in Lilly's drink. He's not even a classy bottom-feeder.

INT. LIVING ROOM - LATER

A hard KNOCKING at the door startles a sleeping Kerr. He's moved on to Razzle, and his jeans are round his ankles so he falls when he tries to stand.

KERR  
(shouts)  
Coming.

The KNOCKING continues. He pulls his jeans back up and stumbles sleepily into the

HALLWAY

Where he opens the door to find Rose standing there.

KERR  
I'm not usually against the  
surprise booty call, but now is  
really not a good time.

He goes to shut the door on her. He jams her foot in it.

KERR (CONT'D)  
Extra points for persistence.

She forces her way in, heads for the

LIVING ROOM

And explains in a panicky way.

ROSE  
It's Lilly, she's in trouble. She's  
drunk and there's a guy and he's  
the creepy type.

KERR  
So you left her alone with him?

ROSE  
She wouldn't leave with me.

Kerr starts to put on some shoes and a jacket.

KERR  
I'll go and look for her. Can you  
stay here and call me if she comes  
home?

ROSE  
Of course.

Shoes and jacket on, he's out the door, leaving a worried-  
looking Rose behind.

EXT. NIGHTCLUB - NIGHT

Kerr arrives at the nightclub; not seeing her, he goes:

INT. NIGHTCLUB

And looks around for her. No sign of her inside, either. He  
rushes:

EXT. NIGHTCLUB

He pulls out his phone and dials. Hears her cutesy ringtone  
and follows the sound down:



EXT. SIDE ALLEY

It doesn't take him too long to find Lilly - The asshole is propping her up and getting grabby. Kerr grabs her from him, looks him up and down. Disapproves.

KERR  
You can fuck off now.

The asshole squares his jaw.

KERR (CONT'D)  
You don't want to make me any angrier, kid. Especially if there's more than just alcohol in her system.

He tucks his tail between his legs and goes, defeated.

INT. HALLWAY - DAY

Kerr returns, carrying Lilly over his shoulder. A concerned Rose awaits.

ROSE  
Is she okay?

KERR  
Hopefully. That rapey little shit was lucky I didn't kill him.

ROSE  
You think he drugged her?

KERR  
You think a greasy-looking kid like that gets laid on the strength of his charming personality?

They take an arm each and carry her to bed.

INT. KITCHEN - MORNING

Kerr and Rose are sitting at the table doing the breakfast and small talk thing. He looks like he hasn't slept and she's looking decidedly worse for wear - a mess of make-up, hair and hangover. Lilly walks in, definite hangover of the worst kind.

LILLY  
Well, isn't this cosy?

KERR  
Morning, sunshine. How you feeling?

LILLY  
I'm not sure if I'm nauseous or  
nauseated, my head is pounding and  
I can't remember anything.

She grabs a cup and desperately builds coffee.

LILLY (CONT'D)  
(to Rose)  
Bearing in mind that I don't want  
to know why you're here in any  
detail, don't we have class? All of  
us, in fact.

KERR  
Class is cancelled today.

LILLY  
What? Why?

KERR  
Because some slimy gutterfuck  
decided to try and date rape my  
sister and I didn't feel much like  
teaching today.

ROSE  
And, for the record, I slept on the  
couch. I was worried about you.

Lilly is still processing the first part.

LILLY  
I'm going back to bed.

KERR  
We need to talk.

LILLY  
Later. Sleep now.

She disappears back to bed. Rose looks at Kerr.

ROSE  
Well, I seem to have a day off  
school.

KERR  
So do I, apparently.

She goes to his bedroom. He shrugs, stuffs a slice of toast  
into his mouth, and follows.

END OF ACT TWO

ACT THREE

INT. LIVING ROOM - NIGHT

Kerr is laying on the couch playing some Xbox. Hears Lilly passing on her way out.

KERR  
Lilly?

She enters.

LILLY  
What?

KERR  
Where are you going?

LILLY  
Out. Why?

KERR  
I told you we needed to talk,  
remember?

She makes a big show of checking her watch.

LILLY  
So, talk.

KERR  
Look, I don't want to have to act  
all parental or anything--

LILLY  
-- so don't.

KERR  
I'm not. But you scared the shit  
out of me last night. You think I  
like seeing my little sister coming  
home drunk, drugged and being  
groped by some asshole?

LILLY  
What?

KERR  
Yeah. Some of those things you  
can't remember are things I'm not  
going to be able to forget.

She takes a seat on the arm of the couch. Takes a long beat to process it.

LILLY  
So where's Rose?

KERR  
She's gone home.

LILLY  
What was she doing here?

KERR  
She came back to get me to come and help you. She was just being a good friend, Lil. She really did sleep on the couch.

LILLY  
Why? I mean, you guys already, you know. Eww.

KERR  
We were worried about you. It wasn't exactly the first thing on our minds.

Lilly processes this, too.

LILLY  
You really like her, don't you?

KERR  
It's not that simple. Even if it wasn't for the age gap, she's my student. And your friend. And you aren't exactly comfortable with the whole thing as it is, so...

LILLY  
You've really thought about this.  
(beat)  
I'm not saying this isn't weird for me, but if this is what you want I'm not going to get in the way.

KERR  
Okay. So you're going out?

She nods.

KERR (CONT'D)  
Then do me a favour? Be careful.

LILLY  
I will.

She hugs him and leaves.

INT. THE LIBRARY - NIGHT

Rose is sitting in the Library, reading Wuthering Heights and taking notes. She's the only person there until Lilly arrives.

LILLY  
I thought I'd find you here.

ROSE  
You're psychic now?

LILLY  
Nope. Foursquare.

Lilly sits opposite her. They both sit in silence for a while.

LILLY (CONT'D)  
I owe you an apology. I've been a huge bitch. I'm sorry.

ROSE  
It's okay, I get it.

LILLY  
You do?

ROSE  
Yep. You think finding out that I'd slept with my professor and finding myself sitting next to his sister in class wasn't weird?

They both think about that one.

LILLY  
He likes you, you know?

ROSE  
Please. I Googled him already. They talk about him like he's a modern-day Byron. He's had more lovers than Ron Jeremy.

LILLY  
Yeah. Why is that? I mean, I never saw the appeal.

ROSE  
You're his sister.

LILLY  
Step-sister. And I mean, objectively, what's the attraction?

ROSE  
He's intelligent, he's funny, he's charming. He treats you like a lady and he's a romantic at heart. That goes a long way.

LILLY  
So you don't like him?

ROSE  
I like him, but it isn't going to happen. He's not that guy.

That hangs in the air, too.

LILLY  
You wanna grab a drink?

ROSE  
I've really got to study--

LILLY  
One drink. Come on.

Rose laughs, agrees, and grabs her things.

INT. POOL HALL - NIGHT

Kerr and his buddy, MIKE (early 30s) are shooting some pool and drinking some beer.

Kerr takes a shot. Misses.

MIKE  
What's wrong with you tonight? You never miss this much.

KERR  
Sorry mate, got a lot on my mind.

MIKE  
Women trouble?

Mike lines up his shot.

KERR  
You could say that.

MIKE  
(looking up)  
Another pregnancy scare? How many times have I told you to strap it up before you slap it up?

KERR  
One time. That happened one time.  
(beat)  
No, it's not that. Worse. I think I like this one.

Mike stops and rights himself. Takes a beat to think about it.

MIKE  
I'm sorry, I must be hearing things.  
(MORE)

MIKE (CONT'D)

Did you just admit to having feelings? Who are you and what have you done with my boy?

KERR

I know, I know. I'm a little freaked out myself.

MIKE

Well, shit... I never thought I'd see the day, but you've finally grown up. I'm so proud of you.

KERR

Okay Mr. Married Guy, I get it. You've always been the mature one, this is funny to you.

MIKE

Funny? No, no. Shocking, yes. But not funny. Who's the girl?

KERR

One of my students.

MIKE

Well aren't you the cliché. Can't they fire you for that?

KERR

Yep.

MIKE

And you're sure it's not just sex??

KERR

I don't know, maybe. That's up to her, right?

MIKE

If you like her, you should go and get her.

KERR

It's not like I'm stalking her. I can't just show up at her place.

His phone beeps - text message. He reads it.

KERR (CONT'D)

On second thoughts...

(beat)

You don't mind, do you?

MIKE

Go get her, champ.

INT. A BAR - NIGHT

The bar is fairly quiet as the girls arrive. They go to the bar, order a drink apiece and find a table.

LILLY

I forgot to thank you, by the way.  
For saving me from the wannabe date-  
rapist.

ROSE

Actually, I felt a little guilty. I  
should never have left you with  
him. I mean, if he hadn't tried to  
bring you home--

LILLY

--but he did. And getting Kerr was  
definitely the right thing to do.

Talk of the devil, Kerr appears. He has a drink in hand.

KERR

Did I just hear my name?

LILLY

I was just thanking Rose for the  
other night.

KERR

What about me?

LILLY

You're my brother, I shouldn't need  
to--

(off his look)

Thank you. I'm just going to hit  
the little girl's room.

ROSE

Want me to come with?

LILLY

No. Stay.

She gets up and leaves the table. We

FOLLOW ON

Lilly as she leaves the bar, checking over her shoulder to  
see the two of them are already deep in conversation. Rose  
laughs, Lilly's work is done.

INT. LIVING ROOM - LATER

Lilly is watching an old movie. Something black and white and  
romantic. She hears the door and flicks over to something  
less soppy. Kerr enters.



LILLY  
Good night?

KERR  
Actually, yes. Thanks to my  
inappropriately meddlesome little  
sister. Setting up the impromptu  
date. Pretty smooth.

LILLY  
So where is she?

KERR  
Home. She had some studying to do,  
apparently. Her professor sounds  
like a real bastard.

LILLY  
Weird, because I heard he's an old  
romantic at heart. With a pretty  
cool sister.

KERR  
Step-sister. And she's okay.

LILLY  
So does this get me extra credit?

KERR  
In class? No. With me? Definitely.

LILLY  
How about on the Wuthering Heights  
assignment?

KERR  
Nope.

LILLY  
Guess I'd better go do some reading  
then.

She flicks the TV off and leaves the room. He sits on the  
same spot on the couch she just vacated, turns the TV back  
on, and switches back to the same romantic classic she just  
turned off.

LILLY (O.S.) (CONT'D)  
Oh Kerr?

KERR  
What?

LILLY  
I forgot to tell you - mum called.

KERR  
Yours or mine?

LILLY  
Mine.

KERR  
(uncaring)  
Oh.

LILLY  
She says she's coming to visit this  
weekend.

Kerr grabs a bottle of vodka from under the couch, opens it  
and starts chugging.

LILLY (CONT'D)  
Did you hear me?

KERR  
Mmm-Hmm.  
(finishes bottle)  
The Step-Monster. Great news.

END OF ACT THREE

ACT FOUR (TAG)

INT. LIVING ROOM - NIGHT

Kerr wakes up groggily on the sofa. His head is pounding from the bottle of vodka and there's an infomercial on the TV.

He turns the TV to sports, gets up and heads into:

INT. KITCHEN

To grab a coke. Returns, sits on sofa and reaches under the sofa. Finds his copies of Playboy and Razzle. On the Playboy, he finds a post-it note: "This I'm okay with"

On the Razzle he finds another: "You won't be needing this anymore."

He laughs, tosses it in the bin, turns off the TV and goes to bed.

FADE OUT.