

School Shooter  
A Breakdown of Masculinity  
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1 INT. BATHROOM

1

Chris is getting ready in the morning. He checks the time. He sighs. He tightens his tie, Meanwhile, the Voice-Over is:

DOCTOR STEPHEN AALAM

Why is it expected of a "man" to be a non-emotional, stoic, invulnerable creation? Why is it that when people think of a man, they think he needs to be physically strong, a shield, a provider, almost static?

2 EXT. A BUILDING COMPLEX

2

Chris, with a briefcase, is trying to make his way up to a door at the end of the hall.

Meanwhile, Voice-Over is:

DOCTOR STEPHEN AALAM

Every moment that as a man some of us exist - we are expected, trained, taught, and instructed to hold back. Restraint. A refrain is all we are expected to know and are told. If we go above the line or fall below it. We are not 'Men.'

3 INT. INTERNATIONAL CONFERENCE HALL

3

The camera catches flags from many countries as it follows Chris to his seat.

DOCTOR STEPHEN AALAM

Aggression is needed HERE - NOT there. Your honesty is appreciated HERE - NOT there. You are an adjustable object of desire, provision, and compassion as deemed fit by those who have entitled you as a man! We need to redefine manliness. We need to allow for emotion, for failure, for assistance.

The camera follows Chris' face. He seems stoic, unmoved. He claps with the audience, but without enthusiasm.

4 INT. KITCHEN, MORNING

4

Chris, 50 years old, is sitting at the kitchen table cleaning his gun. His wife, Margaret, is making coffee.

CHRIS

Why do you insist on being difficult?  
Do you know how hard I work? Do you  
have any IDEA-

MARGARET

I am so sick of you acting like a  
victim in this marriage. I work  
equally as hard.

CHRIS

You have NO IDEA the kind of pressure  
that I'm under-

MARGARET

That YOU'RE UNDER? I am here, taking  
care of the kids, which by the way,  
they're your kids too so if you could  
pitch in once in a while-

CHRIS

Pitch in? That's rich. I am pitching  
in. I am the one providing all the  
food on your goddam table. You like  
eating?

5 INT. BEDROOM

5

Eric, fifteen years old, is sitting on the staircase to music with his headphones on and sketching. We hear the music as the audience. He is texting as well.

We hear muffled screaming in the background.

MARGARET

Shut up! You do not get to talk to me  
like that.

CHRIS

Shut Up? SCREW YOU. You don't  
appreciate anything I do for you!

MARGARET

What AMAZING thing do I do for you?

Eric turns up the volume of his music. It drowns out the

(CONTINUED)

CONTINUED: (2)

sounds of the fighting.

6 INT. STAIRCASE 6

Eric is sitting on the staircase His parents are still screaming. He sighs. He shoves his sketchbook into his backpack and runs down the stairs.

7 INT. LIVING ROOM 7

He passes his parents, who have moved the fight to the living room. His parents are still fighting. We see a case behind them with multiple guns.

CHRIS

You are so ungrateful.

MARGARET

UNGRATEFUL? Are you kidding me?

CHRIS

I'm clearly not kidding. Eric? Eric.  
Where are you going? You have school.  
Go get your backpack. I'll drive you.

8 EXT. CAR. 8

Eric and his father are walking to the car.

CHRIS

I mean, can you believe that? On and on, just like a woman. Do they ever shut up? It's like she doesn't recognize anything that I do for her, anything at all-

Close Up: Eric's face as he reacts to his father.

9 EXT. OUTSIDE OF SCHOOL 9

Eric is sitting on the curb of the sidewalk. He sees a girl across the street. He is drawing her picture. She waves at another boy, larger, more muscular than Eric. She runs to catch up to him. Eric sighs.

10 INT. CLASSROOM 10

The bell rings, and students file out. A nervous Eric approaches the long haired girl.

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CONTINUED: (2)

ERIC

Hi.

GIRL

Hi.

ERIC

I was wondering if you wanted to maybe hangout sometime.

GIRL

Oh. Um.. like a date?

ERIC

Yeah. If you want, I mean.

GIRL

I'm sorry, but I'm not into you like that.

The girl goes to leave, but Eric runs in front of her.

ERIC

Wait. Just think about it. Here.

He hands her the drawing he made of her. He grins. She looks at it, then back at him.

GIRL

No, thank you.

She tries to go by him, but he stops her again.

ERIC

Just take the picture, I drew it for you.

GIRL

I appreciate it, but I don't want it.

ERIC

Why?

GIRL

I'm sorry, I just don't want you to get the wrong idea if I take the drawing.

ERIC

What are you talking about? It's just a picture. I'm a nice guy, I'm just

(MORE)

(CONTINUED)

CONTINUED: (3)

ERIC (CONT'D)  
trying to be a nice guy.

GIRL  
Okay. I'm just not interested.

ERIC  
Why not? What have I ever done to you?

GIRL  
Nothing! I just-

ERIC  
Why wouldn't you give me a chance?

GIRL  
I'm sorry.

The boy from before now stands outside the door.

ERIC  
Sure you are. Girls like you-

He shakes his head.

ERIC (CONT'D)  
You're just playing hard to get. You  
don't have to do that.

The boy looks at the girl, she motions to him 'one second.'

GIRL  
I'm not. I just don't want to date  
you. I barely know you.

Eric is getting visibly angry. The more 'manly' boy outside  
is just feeding into his rage.

ERIC  
So GET to know me.

GIRL  
I'm sorry. I'm. not. interested.

ERIC  
You're a BITCH, you know that?

GIRL  
Excuse me?

(CONTINUED)

CONTINUED: (4)

ERIC

Fuck you. FUCK YOU. Do you have any  
idea how hard I.. Fuck!

The girl leaves the room, leaving Eric alone.

11 INT. NIGHTTIME 11

Eric storming into the house. He throws his backpack onto the floor.

12 INT. BEDROOM 12

Eric's alarm goes off in the dark. We see his bloodshot eyes. He clearly hasn't slept.

13 INT. BATHROOM 13

Eric stares at himself in the bathroom. He turns on the sink, and leans down and splashes water on his face.

We hear the voice over again, just one word: RESTRAINT.

14 INT. CLASSROOM 14

Eric walks into his math classroom, late. He stops in front of the room and starts to unzip his bag.

TEACHER

Eric, please take a seat. You're  
already late, I don't want to waste  
any more class time.

Eric pulls out a semi - automatic gun. For a moment we're almost in slow motion.

CLOSE UP ON TEACHER.

CLOSE UP ON GIRL WHO TURNED HIM DOWN AS HER EYES GO WIDE.

15 INT. HOUSE 15

We see Chris and Margaret in their kitchen. Chris gets a phone call.

CHRIS

Hello?

We see Chris' face as he receives the news of what his son has done. He falls back into his chair. Margaret rushes to his side.

16 INT. BATHROOM 16

Chris is at home in his bathroom. He stares at himself in the mirror. His eyes are bloodshot. He begins to shave.

17 INT. CONFERENCE ROOM 17

There is a large crowd. It is similar to a Ted Talk. Chris is standing at the podium. He is wearing different clothes, he just looks like an all around different man. He clears his throat. He looks over at Margaret who is sitting in the front row. She nods at him reassuringly.

CHRIS

What is manhood? What does it mean to  
be a man in this modern society?

Fin.