

# RALPH & KATIE

Episode 4

Written by

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## SHOOTING SCRIPT



9<sup>th</sup> February 2022

Black. An alarm clock rings.

**TITLE CARD:** *"Always expect the unexpected..."*

1

**INT. RALPH AND KATIE'S BEDROOM. DAY 15. 07:30.**

Morning. RALPH hits the alarm to turn it off. In bed, he and KATIE sit up and turn their phones on. Several texts come through.

KATIE's phone beeps.

RALPH  
Who's that?

KATIE  
My mum.

RALPH's phone beeps.

KATIE (CONT'D)  
Who's that?

RALPH  
Your dad.

Both read their texts aloud -

KATIE  
Let's book a pedicure!  
(puzzled)  
That's weird. Mum hates people touching her feet.

RALPH  
Does your boiler need checking?

RALPH looks at KATIE, confused.

RALPH (CONT'D)  
What's going on?

KATIE looks back at him - ie your guess is as good as mine.

1A

**EXT. RALPH AND KATIE'S BACK GARDEN. DAY 15. 10.30.**

Over the visual of a sunny day, the titles appear:

**RALPH & KATIE**

There's a jingle of something riotous and happy.

And then, as the music fades, the sound of whistling... and we see...

(CONTINUED)

BRIAN in Ralph and Katie's garden. Scrutinising their side of the fence, he touches the wood panelling. A man making an assessment.

Satisfied with himself, he crosses back over to his side of the fence. And before we quite know what's going on, we cut to -

2

**EXT. LAKES & CAKES BAKERY. DAY 15. 14:10.**

A wide shot of the bakery window. There's a "LEASE FOR SALE" sign on the wall. It looks like it's been there a while.

EMMA (O.S.)

The problem with cyclists is they have very specific needs.

3

**INT. LAKES & CAKES BAKERY. DAY 15. 14:10 (CONTINUOUS).**

EMMA is cleaning the countertop. KATIE is refilling napkins.

KATIE

Which date is this?

EMMA

Jim.

KATIE

Tim?

EMMA

Tim was the rector, Jim is Cycle Shorts guy.

KATIE

What happened with Tim?

EMMA

Danced with his hips and not in a good way.

KATIE pulls a face.

EMMA (CONT'D)

Anyway, Jim kept saying how his ex would rub his saddle sores with lotion.

KATIE

You're not seeing him again then.

EMMA

No, I am. We've got another date tomorrow.

(CONTINUED)

KATIE  
Sounds exhausting.

EMMA  
Well it's not what I imagined I'd be doing a year ago. I thought I'd be like you and Ralph. Planning for the future.

KATIE  
You don't need a guy for that.

EMMA  
Don't I?

KATIE  
Well I hope Jim wears trousers this time.

The bell rings. In comes CLARE. To KATIE's surprise.

KATIE (CONT'D)  
Mum?

CLARE  
Thought I'd pop in!

KATIE  
Is this because I said no to the pedicure?

CLARE  
No I hate pedicures, you were right. So how about tickets for a matinée?

KATIE  
I'm working.

CLARE  
Tomorrow then.

KATIE's look remains unchanged.

CLARE (CONT'D)  
Yes, alright. Silly me.

Silence.

EMMA  
I like matinées. Something romantic about sitting in the dark in the day. (BEAT) On your own - not so much.

More silence. CLARE looks adrift. On KATIE's concerned look -

(CONTINUED)

CLARE

It's fine, really. Has your dad been in?

KATIE

What? Why would Dad have been in?

CLARE

No, course. (BEAT) It's fine.

Increasingly wary -

KATIE

What do you mean by fine, Mum?

A look of real vulnerability crosses CLARE's face.

CLARE

I mean... it's not fine.

4

**INT. RALPH AND KATIE'S LIVING ROOM/KITCHEN. DAY 15. 14:13.**

The front door slams as RALPH and DANNY come in laden with shopping bags. Somehow DANNY is carrying more than RALPH.

DANNY

That shop could have gone twice as quick if you hadn't insisted on counting out all your coins.

RALPH

I like cash.

DANNY

Yeah, yeah. You like coins in your pocket and a wad in your wallet. But Katie would like us to manage our budget with a bank app not an abacus. So she can see what we're spending.

DANNY looks out of the kitchen window. Surprised by what he sees -

DANNY (CONT'D)

Did you do this?

DANNY goes out the back door, RALPH follows -

5

**EXT. RALPH AND KATIE'S BACK GARDEN. DAY 15. 14:14 (CONT).**

The fence has been half-painted green. Both look at this scene - taking it all in.

(CONTINUED)

DANNY

There's a paintbrush on Brian's washing line. Did you ask him to do it?

RALPH shakes his head.

DANNY (CONT'D)

Did he at least ask before he came in the garden?

RALPH

You know what he's like, he never asks. He just comes in. He waters Katie's plants.

RALPH gives DANNY a look.

RALPH (CONT'D)

She likes to water her plants.

DANNY

It's bad manners Ralph, he can't keep doing this. You'll have to have a word.

RALPH

You're our PA. You could do it.

DANNY

My shift ended five minutes ago.

RALPH

It's my day off.

RALPH turns and walks inside. Leaving DANNY standing there.

6

**INT. RALPH AND KATIE'S LIVING ROOM. DAY 15. 14:15 (CONT).**

DANNY follows to see RALPH plonk himself on the sofa.

RALPH

I'm going to relax.

The doorbell goes. RALPH looks at DANNY - expectantly. DANNY goes to the door...

And re-enters with an uncomfortable-looking STEVE, who carries a roll of bin-bags and a box.

DANNY

Visitor, Ralph.

STEVE

I, err... there was a deal on bin bags.

(MORE)

(CONTINUED)

STEVE (CONT'D)

And the other day I noticed a couple of your lightbulbs were out, so I thought I could give them all a check. Save you the bother.

RALPH gives the smallest of sighs. DANNY can't help smile.

STEVE (CONT'D)

Katie at work is she?

RALPH

Yeah. (BEAT) It's my day off.

RALPH looks at DANNY.

DANNY

I'm just off now actually but Ralph'll sort you out with a brew. Leave you to it, Ralph.

RALPH watches DANNY go.

STEVE

I'll give your smoke alarm the once over as well. Can't be too careful.

On RALPH looking at STEVE - what is up with this guy?

7

**INT. LAKES & CAKES BAKERY. DAY 15. 14:16.**

EMMA brings CLARE a tea. KATIE is sitting with her mum.

CLARE

I mean, you know me, I'm a chatty Cathy. Whereas your dad - well, he shouts at Ken Bruce on the radio but the rest of the time he's quiet. Lately too quiet. He doesn't talk to me anymore. Or shout at Ken Bruce.

A beat. CLARE tries to pull herself together.

CLARE (CONT'D)

I shouldn't be telling you this -

KATIE

You should. You're my mum.

CLARE

You'll think I'm awful but yesterday I actually counted. It got to teatime and he'd said six words to me all day.

(MORE)

(CONTINUED)

CLARE (CONT'D)

I pointed it out to him, "You've said six words to me today - the bin man said more to me when I put the recycling out." He left the table and I found him upstairs sitting on the bed. (BEAT) I think he was crying.

EMMA glances at KATIE, feeling the need to say something.

EMMA

You never know Clare. He might just've trapped his finger in a drawer or something.

CLARE looks at EMMA, not smiling. KATIE shakes her head slightly at EMMA. She gets the message -

EMMA (CONT'D)

D'you know what, I'm gonna stick the closed sign on for five minutes.

EMMA gets up and goes to the door.

CLARE

The thing you need to know is, whatever happens, nothing will change for you.

KATIE looks at her mum - now with real alarm.

KATIE

What do you mean? Are you splitting up?

CLARE

I don't know.

CLARE is now looking a bit emotional. KATIE looks at EMMA. Stands up.

KATIE

I'm taking Mum home.

8

**INT. RALPH AND KATIE'S LIVING ROOM. DAY 15. 14:45.**

STEVE comes into the room holding his box of bulbs. RALPH is sitting on the sofa.

STEVE

I've checked all your LEDs and put a new bulb in on the landing. I'll leave you these as spares. You can't have too many lightbulbs.

(CONTINUED)

RALPH  
Well. You can.

A beat. STEVE's not ready to go just yet. RALPH is genuinely puzzled.

RALPH (CONT'D)  
Are you alright?

STEVE  
I could use another brew.

A beat. RALPH stands up slowly, just as the door goes. When KATIE comes in, RALPH gives her a look.

RALPH  
Your dad's here.

Then in comes CLARE. There's awkward surprise - neither CLARE nor STEVE expecting to see each other.

CLARE  
Oh.

STEVE carefully avoids CLARE's eyes, just looking at KATIE.

STEVE  
Hello love.

KATIE  
I said I'd talk to Mum. Could you give us a minute?

There's just awkward silence.

KATIE (CONT'D)  
Ralph. Take my dad upstairs.

RALPH  
What?

KATIE gives him a look: don't ask questions.

KATIE  
Just give us a minute.

RALPH goes. Gestures at STEVE to follow. Then -

RALPH  
You can leave the bulbs.

9

**INT. LAKES & CAKES BAKERY. DAY 15. 14:47.**

EMMA is polishing the porta-filter when TOM walks in. TOM is wearing a tight knit polo neck jumper.

(CONTINUED)

TOM

Can I have an egg and mayo to go please?

EMMA looks up. Raises an eyebrow at his jumper -

EMMA

Now that's a statement.

TOM

What?

EMMA wipes her hands on her apron and gets her phone out.

EMMA

I need to take a photo of this.

TOM

What - why?

EMMA

For posterity. Your future grandkids.

TOM

Mick bought it for me.

EMMA

Exactly. You must really like him if you're letting him dress you like that.

TOM

Says the girl going out with Cycle Shorts Guy.

EMMA

Exactly. (a half beat) I recognise desperation when I see it.

(plonking sandwich down)

Two pounds for that.

TOM pays as now DANNY has arrived at the counter. DANNY looks at TOM, noticing what he's wearing.

DANNY

Interesting choice.

A pause.

TOM

I'm getting just the merest hint of sarcasm there.

EMMA looks at DANNY with a glint of mischief.

EMMA

Mick bought it for him.

(CONTINUED)

DANNY

I like it. (then covering himself)  
Well - I mean - it's knitwear. I've  
never seen you as a knitwear kind  
of guy...

DANNY trails off. TOM smiles. Danny, feeling foolish -

DANNY (CONT'D)

But - it's a nice gesture.

TOM nods.

TOM

Yeah. Best get back.

TOM leaves. DANNY watches him go. EMMA watches DANNY, amused.

DANNY

See. This is why I'm single. Far  
less complicated.

EMMA

Reckon Katie's mum might agree with  
you.

On DANNY looking at EMMA - what?

10

**INT. RALPH AND KATIE'S LIVING ROOM. DAY 15. 14:48.**

KATIE and CLARE are sat on the sofa. CLARE is increasingly  
troubled, whilst KATIE is trying to stay positive.

CLARE

Maybe your dad and I are more  
different than I thought we were.

KATIE

Being different is good, it keeps  
life interesting.

CLARE

Certainly it was for us before. Our  
differences used to light a spark  
between us. We'd fight over who had  
the last word.

KATIE looks at her mum sceptically.

CLARE (CONT'D)

Maybe not. But he always looked  
like he wanted to.

KATIE

What's changed?

But CLARE is studying a picture on the wall.

(CONTINUED)

CLARE

I like that picture. You and Ralph have got good taste.

KATIE

Louise bought it. What's changed?

CLARE

I don't know. Is it a sea change or a tide change? (BEAT) I thought I knew your dad. But this... I don't know. If there's no talk and there's no fight, how am I supposed to fix it?

KATIE's at a loss.

CLARE (CONT'D)

Maybe this has been coming for years. And now you've - [left]

KATIE

Is this because I left?

CLARE

No.

Then CLARE thinks about it.

CLARE (CONT'D)

Well - maybe a bit.

On KATIE's reaction.

11

**INT. RALPH AND KATIE'S BEDROOM. DAY 15. 14:50.**

RALPH sits on his side of the bed. STEVE sits on the other corner. In uncomfortable silence.

STEVE

Ever thought about having a television up here?

RALPH

Bedrooms are for sleeping in.

STEVE looks around the room.

STEVE

Well you've got it nice anyway.

Silence. Feeling restless, STEVE goes to the window.

STEVE (CONT'D)

That neighbour of yours is in your garden.

(CONTINUED)

RALPH  
Yeah. He does that.

STEVE  
Have you had a word?

RALPH gives STEVE a look - not you too. Silence resumes.

12

**INT. RALPH AND KATIE'S LIVING ROOM. DAY 15. 14:51.**

CLARE explains, philosophically.

CLARE  
I mean - it is a thing - Empty  
Nest...

CLARE sees KATIE's face. The hurt. The confusion.

CLARE (CONT'D)  
(hastily)  
It's just a saying. And I don't  
think that's all of it. Not for  
your dad.

KATIE  
Then what is it? I don't  
understand.

CLARE  
I'm not sure I do either.

KATIE  
You still have me.

CLARE  
We'll always have you.

And in comes STEVE. Followed by RALPH. After a look at KATIE,  
RALPH quickly heads to the kitchen and out.

CLARE (CONT'D)  
I'm sorry Steve, I'm not doing well  
here. I can't explain how you feel.

KATIE  
Is this because of me?

STEVE  
No.

KATIE  
I left. And now you're breaking up.

STEVE  
No, love. That's not it.

(CONTINUED)

CLARE

Well what then? Because you won't talk to me.

Struggling to get a word in, STEVE opens his mouth to speak further - then we hear raised voices coming from the garden.

BRIAN (O.S.)

Well if it's the colour you don't like...

RALPH (O.S.)

It's got nothing to do with the colour.

As the background conversation continues -

KATIE

Did you only stay together because of me?

STEVE is put on the spot.

STEVE

No.

KATIE

So what is it? Just explain.

STEVE

It's not as simple as -

An increasingly under pressure STEVE is distracted by the conversation outside.

STEVE (CONT'D)

Look, I'm just gonna go and see [what's going on] -

STEVE heads out to the garden.

13

**EXT. RALPH AND KATIE'S BACK GARDEN. DAY 15. 14:53 (CONT).**

RALPH is facing BRIAN who is in RALPH and KATIE's garden.

RALPH

You should ask before you come into our garden.

BRIAN is bent over, busy opening a paint can.

BRIAN

On the other hand, Ralph, I think a bit of thanks might be in order, don't you?

STEVE comes outside.

(CONTINUED)

STEVE  
Everything alright?

BRIAN  
Ah, Steve. I was just explaining to Ralph how I was doing them a favour and he seems to have got hold of the wrong end of the stick.

BRIAN gestures expansively at the half-painted fence.

RALPH  
You didn't ask.

BRIAN  
I saw the fence needed painting so I did something about it.

RALPH  
We don't need -

STEVE cuts RALPH off.

STEVE  
You came into their garden without asking?

BRIAN  
I was just being a good neighbour.

STEVE  
More like a stalker.

STEVE looks at RALPH for affirmation. He gets none.

BRIAN  
All I mean is that you know and I know that it's best if I "keep an eye."

STEVE  
If anyone is "keeping an eye" on my daughter and her husband it's me. Ain't that right Ralph?

RALPH still says nothing. BRIAN glances at them both. With a knowing look -

BRIAN  
Am I sensing a bit of a communication problem here?

STEVE snaps.

STEVE  
What I'm sensing is a you problem - sticking your oar in where it's not wanted. So take this...

(CONTINUED)

STEVE takes the paintbrush off BRIAN and throws it back into BRIAN's garden. Then tosses the sheet. And the paint tray.

STEVE (CONT'D)  
- and this... and piss off back to  
your own garden.

Meanwhile KATIE and CLARE have arrived outside.

BRIAN  
I think someone needs to go inside  
and take a few deep breaths...

STEVE  
And if the fucking fence needs  
painting on their side, I'll do it!

KATIE  
Dad!

STEVE spins around. Caught. He tries to smile at her. He fails. He's struggling.

STEVE  
Katie.

BRIAN heads back to his own side.

BRIAN  
Bad language rather loses the man  
the argument, I feel.

KATIE  
(to STEVE)  
What's wrong with you? Why are you  
doing this?

Unthinkingly, STEVE points at RALPH.

STEVE  
Because he can't.

There's a long silence. KATIE looks at her dad, stricken. RALPH looks hurt.

KATIE  
All of you inside. (BEAT) Not you  
Brian.

14

**INT. RALPH AND KATIE'S LIVING ROOM. DAY 15. 14:56.**

STEVE stands in the middle of the room. He looks at RALPH who is stood next to KATIE. CLARE comes and stands next to KATIE.

KATIE  
I want you to leave.

(CONTINUED)

STEVE

But Ralph -

CLARE

Katie's right, you should go.

KATIE turns and looks at her mum.

KATIE

This is our house and I'd like you  
both to leave.

After a final look at KATIE, STEVE leaves. CLARE follows.  
Saying to KATIE as she passes -

CLARE

I'm sorry.

We stay on KATIE struggling to hold herself together.

15 **EXT. LAKE DISTRICT. NIGHT 15. 20:15.**

The light fades over the landscape.

16 **EXT. RALPH AND KATIE'S HOUSE. NIGHT 15. 20:25.**

Now dark, the house is lit up on the inside.

17 **INT. RALPH AND KATIE'S KITCHEN. NIGHT 15. 20:26.**

RALPH, KATIE, EMMA and DANNY sit at the table. They are all making homemade pizzas, except KATIE, who is quiet. DANNY notices.

DANNY

Pepperoni?

KATIE

No, thank you.

RALPH

Cheese?

EMMA

Can't have a pizza without cheese!

KATIE

(IN) I'm not really hungry.

She turns to RALPH.

KATIE (CONT'D)

Sorry about what Dad said.

(CONTINUED)

RALPH

You always say sorry when it's not your fault.

KATIE

He's my dad.

RALPH

Imagine if I said sorry for my mum all the time.

A raised eyebrow from DANNY - that would be hard work. KATIE doesn't take this in, pressing on with her own concerns.

KATIE

Dad never gets angry.

EMMA

He's probably overdue letting off some steam then.

KATIE

It is my fault. (pause) It's because I left.

Everyone feels helpless.

EMMA

Your leaving probably gave them a chance to clear out the cupboards and see what was there. That's not always a bad thing.

KATIE

But what if they break up?

RALPH

My mum was better on her own.

DANNY

(gentle)

I'm not sure that's gonna make Katie feel better.

EMMA

You can't be the glue in your parents' marriage. It's got to work on their terms like you and Ralph work on yours.

KATIE doesn't reply. Out on RALPH, watching KATIE. Full of worry.

18 **EXT. RALPH AND KATIE'S BACK GARDEN. NIGHT 15. 23:15.**

KATIE stands in her pyjamas in the open back door. She can't sleep. She looks out at the half-painted fence. After a while she goes back inside.

19 **INT. RALPH AND KATIE'S BEDROOM. NIGHT 15. 23:26.**

KATIE is quiet coming back into the bedroom but finds RALPH awake too. He puts his arm around her. Holding her gently.

And now KATIE cries. Giving in to the helplessness she feels.

Both lie there. RALPH looking thoughtful.

**TITLE CARD:** *"Mending fences..."*

20 **INT. LOUISE'S HOUSE. LIVING ROOM. DAY 16. 14:25.**

On the sofa, LOUISE is taking in the news from RALPH, who is in his work clothes.

LOUISE

Well... if I had to live with Clare I'd struggle. Poor Steve... and poor Clare. How has Katie taken it?

RALPH

She's not sleeping.

LOUISE

Worrying does that to you. It never stops.

RALPH

She thinks it's her fault.

LOUISE

Of course she does. Typical Katie. Well, you can tell her it's not -

RALPH

(IN) Was it my fault?

LOUISE

Yours? Not unless you've done something I don't know about.

RALPH

You and Doug. Dad.

LOUISE is surprised by this.

RALPH (CONT'D)

Was it too hard? Was I too hard?

(CONTINUED)

A pause. LOUISE pulled up slightly by the question.

LOUISE

Of course it was bloody hard. You were a nightmare at times. So was your father.

LOUISE considers this further.

LOUISE (CONT'D)

Doug and I were never the right fit. And that was about us, not you. Maybe we could've tried harder. Though that would have involved a brain transplant on his part. (BEAT) Look, my only advice for anyone in a marriage is just do your best. That's all you can do. And don't keep an axe under your bed or one day you might use it.

21

**INT. LAKES & CAKES BAKERY. DAY 16. 14:55.**

KATIE is working when RALPH comes in and plonks a bottle of wine on the counter.

RALPH

My mum sent you this. She wasn't much help.

KATIE

You talked to her?

RALPH nods. Then hesitantly -

RALPH

Is that okay?

KATIE

Of course. Tell her thank you.

RALPH gives KATIE a kiss.

RALPH

See you later.

He starts to head for the door. Then stops and turns back.

RALPH (CONT'D)

What does your dad keep under his bed?

KATIE

(puzzled)  
His fishing rod. Why?

(CONTINUED)

RALPH

Nothing.

We stay on KATIE as she watches him go, thoughtful... as an idea forms in her head.

22 **EXT. LAKE. DAY 16. 15:30.**

A wide shot of a beautiful lake. Quiet. Empty. No people.

23 **INT. LAKES & CAKES BAKERY. DAY 16. 16:25.**

KATIE has her coat on. EMMA is still in her apron.

KATIE

Are you sure you'll be okay?

EMMA

Course. Get going. Geraldine's only the boss for two more weeks so we can do what we like.

KATIE

Where are you meeting Jim?

EMMA

Here! So he can see me at my best! And I'm keeping my phone on so you ring if you want to talk. Right?

KATIE

I won't spoil your date. (BEAT) But text me if he's wearing trousers.

EMMA watches her friend leave, unable to hide her concern.

24 **EXT. LAKE. DAY 16. 17:05.**

The same wide shot of the lake. But now we see two people sitting together. It's KATIE and STEVE. They are fishing.

After a while -

STEVE

This is nice isn't it? Just like the old days.

At first KATIE nods politely, then she shakes her head.

KATIE

I hate fishing.

STEVE looks at her in surprise.

(CONTINUED)

STEVE

What? Catching? Killing? Cleaning?

KATIE

All of it.

STEVE

Even when we made home-made flies out of balloons and feathers? Or when we toasted trout on the spit?

KATIE

I liked spending time with you.

STEVE

(smiling faintly)

I like spending time with you too.

A beat.

KATIE

Ralph looks after me now.

STEVE

I know. (BEAT) He told me that, the day you got married. In the urinals at the village hall. Said he wouldn't shake my hand but he'd always take care of you.

STEVE laughs. KATIE smiles slightly.

KATIE

He has his own way of doing things.

STEVE

He does. Though a helping hand every now and then -

Interrupting -

KATIE

We solve problems together.

STEVE

I get it. You don't need my help.

KATIE looks at her dad.

KATIE

What's wrong?

STEVE

Nobody told me. You were this baby - this bomb in my hands and by the time I got used to holding you, you were gone. Married.

(MORE)

(CONTINUED)

STEVE (CONT'D)

I didn't know I'd have to deal with that. (BEAT) I thought I'd have more time.

KATIE

More time for what?

STEVE

I don't know - to figure out what you needed of me. To enjoy you.

KATIE speaks carefully.

KATIE

The important thing is you don't have to worry anymore.

STEVE

It's the worrying I miss! It's what I've done for thirty odd years and I miss it. I don't know what to do with myself when I'm not.

KATIE

But what's that got to do with Mum?

STEVE

She knows how to fit in with you and Ralph -

KATIE shakes her head firmly.

STEVE (CONT'D)

That's not fair, I know. (BEAT) Hardly going to take it out on you, am I?

KATIE

Maybe you should. Might be better.

STEVE

Might have been better if you'd told me you didn't like fishing.

STEVE smiles. KATIE thinks for a beat. Then -

KATIE

(quietly)

I didn't want us to change either.

STEVE looks out on the lake.

STEVE

We should find something else to do. Something we both enjoy.

KATIE

Roller skating?

(CONTINUED)

STEVE

Not that.

There's still something powerfully sad. About this irrevocable change. KATIE slips her hand into his hand.

KATIE

You'll always be my dad. Ralph is definitely not that.

STEVE smiles at KATIE, his daughter. She smiles back at him. They both look out on the lake, enjoying each other.

25

**EXT. LAKES & CAKES BAKERY. DAY 16. 18:50.**

EMMA is on her knees, searching for her keys in her handbag to lock up the bakery. Heels on, she's all glammed up.

There's the sound of a wolf whistle. She turns to the sound. She sees a pair of trousers. EMMA smiles.

GARY

I always liked the view from here.

EMMA's face changes.

EMMA

Gary?

She stands up sharply. It is GARY. In the flesh. Wearing chinos and a pressed Oxford shirt. He looks at her impressed.

GARY

Break ups usually do one of two things to women. Turn them to the cake or to the treadmill. Figured since you were still working here...

EMMA

I forgot you were a prick.

GARY

I'm saying you look good.

GARY is sincere. EMMA is thrown.

EMMA

Oh. Thanks.

They contemplate each other.

GARY

How's the love life?

(CONTINUED)

EMMA

It's okay. Going on a few dates.  
Having fun seeing what's out there -  
mostly.

GARY

I've seen you. Every time I go on a  
dating app, there you are. I kept  
waiting for a swipe and then found  
myself wondering - what if all this  
is to make me jealous? Ridiculous I  
know - but it worked.

A beat.

EMMA

What worked?

GARY

You. All of this. I miss you.

EMMA is shocked.

GARY (CONT'D)

I'll be honest, I didn't expect to  
want you back. But then I thought  
about it and well - we weren't bad,  
were we?

There's a beat. GARY speaks softly.

GARY (CONT'D)

I want us to get back together, Em.  
I want what we had. And I reckon  
you do too. So will you think about  
it? (BEAT) But don't take too long.

GARY exits. We stay on EMMA who is looking a little stunned,  
holding keys in her hand.

Slowly, she opens the bakery door and goes back in.

26

**INT. LAKES & CAKES BAKERY. DAY 16. 18:52 (CONTINUOUS).**

Still taking it all in, EMMA puts her bag on the counter.  
Then she makes a quick call.

EMMA (ON PHONE)

Hi Jim. (BEAT) You're about to ride  
over here? (BEAT) I'm really sorry  
but something's come up. (BEAT)  
Yeah... I'll text you.

She sits down. Takes off her shoes. And her earrings.

\*PING\* A text from Katie: IS HE WEARING TROUSERS?

(CONTINUED)

On EMMA as an idea forms - she puts on her apron.

27 **INT. RALPH AND KATIE'S LIVING ROOM. DAY 16. 19:35.**

CLARE, RALPH and DANNY sit and wait anxiously.

DANNY

What time did he say to meet him here?

CLARE

Half an hour ago.

DANNY

Has to be a good sign though? Like when the jury's out for a long time on a murder trial.

CLARE looks doubtful. DANNY is saved by the sound of the door - STEVE and KATIE come in. CLARE's quickly to her feet.

CLARE

You both okay? How was the fishing?

STEVE

Katie still casts like she's whipping huskies.

KATIE

And Dad talked a lot.

KATIE smiles - she is saying that they need to talk to each other too and they get it.

STEVE catches CLARE's eye. She offers a nervous smile.

28 **EXT/INT. RALPH AND KATIE'S HOUSE/STEVE'S CAR. DAY 16. 19:50.**

STEVE and CLARE sit in the car outside RALPH and KATIE's.

CLARE

So.

STEVE

So.

They look at each other with serious faces. STEVE is about to say something, when there is a knock at the window.

EMMA

Mr and Mrs T! Just in time.

It's EMMA. She's still in her date clothes but she's swapped heels for trainers. She is holding two cake tins. She hands one to CLARE.

(CONTINUED)

EMMA (CONT'D)

I made you this. Lemon drizzle.

CLARE

You didn't have to -

EMMA

I wanted to do something - helpful  
this time.

CLARE opens it. The cake is beautiful. Really beautiful.

EMMA (CONT'D)

Katie's my mate and well -  
everything is better with cake!

EMMA heads into the house. CLARE and STEVE are left alone  
again, both staring at the cake.

CLARE

Are we going to be okay?

STEVE

I don't know. But I want to try.

CLARE squeezes his hand. Then she hesitates about removing  
it, before deciding to leave it there.

**TITLE CARD:** *"Sometimes when one door closes, you can just  
open it again..."*

29

**EXT. RALPH AND KATIE'S BACK GARDEN. DAY 16. 20:02.**

BRIAN is in his garden. RALPH (in his red United shirt) and  
DANNY come out and RALPH heads to the fence - DANNY as his  
wingman.

BRIAN comes to his side of the fence.

RALPH

I'm sorry about Steve. He was  
wrong.

BRIAN

Well. Thank you. Apology accepted.

RALPH

He's got issues.

BRIAN

Haven't we all.

RALPH

Yeah you have.

(CONTINUED)

BRIAN  
I'm sorry I upset him. And I'm  
sorry I painted your fence without  
asking.

RALPH points to BRIAN's garden and then his own.

RALPH  
(POINTS) Your side. (POINTS) Our  
side. Neighbours.

RALPH puts out his hand. BRIAN shakes it.

BRIAN  
Neighbours.

BRIAN feels a bit odd - this is a new one on him. But it  
feels okay too. Good even.

BRIAN (CONT'D)  
Wait there.

BRIAN heads away for a moment - DANNY and RALPH exchange a  
puzzled look. BRIAN comes back with the paint tin and brush.

BRIAN (CONT'D)  
There you go. If you want to finish  
it.

He hands them over. DANNY takes them.

DANNY  
Thank you.

BRIAN  
And I picked this up at the Museum  
the other day. I want you to have  
it.

BRIAN hands RALPH a small piece of slate. RALPH looks at it,  
puzzled.

RALPH  
(still puzzled)  
Right. Thanks.

BRIAN  
It's a clean slate. Do you see?

RALPH smiles.

DANNY  
Nice one, Brian.

BRIAN  
I enjoy a pun in the right place.

EMMA appears at the back door.

(CONTINUED)

EMMA

Guys, you need to come in. There's someone here who needs cheering up.

BRIAN watches the lads head inside. He smiles to himself, happy with the negotiated settlement.

30

**INT. RALPH AND KATIE'S KITCHEN. DAY 16. 20:04.**

KATIE and EMMA sit with TOM. TOM is back to his usual fabulous attire. DANNY and RALPH sit down.

TOM

(casual)

So... Mick and I broke up.

ALL

What?

DANNY

Why?

EMMA

Was it the jumper?

TOM

He was always late, always reorganising my cutlery drawer. And I'm mature enough by now to recognise when a relationship isn't going to get any better.

DANNY

So it was the jumper.

Everybody laughs. Including TOM. Who now gives DANNY a smile.

TOM

Emma knows what I'm talking about. When a relationship has run its course.

EMMA looks at her mates and decides to drop her bombshell.

EMMA

Actually... Gary wants me back.

Everyone is stunned by this news.

TOM

Cheek of it. I hope you told him where to get off.

EMMA doesn't reply.

DANNY

You did tell him no, didn't you?

EMMA

Not exactly, no.

(CONTINUED)

KATIE  
You've not said yes?

EMMA  
No. Not yet anyway.

Everybody stares at EMMA.

EMMA (CONT'D)  
I don't have to decide now, do I?

The gang exchange looks - what the fuck is she thinking?

30A **EXT. RALPH AND KATIE'S BACK GARDEN. DAY 16. 20.28.**

The sky now darkening, EMMA and KATIE are sat on garden chairs, feet up, sunglasses on (for a joke!), drinking wine and eating cake whilst RALPH, DANNY and TOM are finishing off the painting.

EMMA  
Put your backs into it lads.

TOM  
What did your last servant die of?

KATIE quickly fires back -

KATIE  
Disobedience.

EMMA and KATIE high-five. RALPH stands up. As he passes TOM -

RALPH  
You'll never win that one.

RALPH continues inside to wash his brush. We stay with DANNY and TOM a while - who are still finishing their bits of the fence. Both quiet, both aware of one another.

DANNY  
You alright?

TOM  
Yeah, I'll bounce back.

Both of them stand and appraise their work. RALPH rejoins them.

TOM (CONT'D)  
Maybe we should set up a painters and decorators. (nodding at EMMA and KATIE) They could be our bosses.

(CONTINUED)

DANNY

What do you think Ralph? Looks pretty good.

A beat. Then RALPH shakes his head.

RALPH

We should have painted it red.

He gestures to his United shirt. Everybody laughs. And it's this we close on - this image of our gang enjoying each other's company.

**END OF EPISODE**