

1 INT. CAFE, HARROGATE. DAY 1. 10.00

1 *

Saturday morning.

WILLIAM ELLIOT (17, bookish, glasses) sits reading/
hiding behind the Arden Shakespeare edition of *Antony*
and Cleopatra. He has a shoe shop bag beside him - his
reason for being dragged out shopping. He's with his
mum, CAROLINE, a respectable, professional 46-year-old
Yorkshire woman, and his grandma, CELIA, a respectable,
74-year-old Yorkshire woman. They sip coffee.

*
*
*
*

CELIA

I'd never have been able to
bring him somewhere like this,
you see. Your dad.

CAROLINE has the joyless manner of someone who is
permanently preoccupied.

CAROLINE

No.

*

CELIA

He'd dribble. I tried to keep
him neat. If we went to like the
cafe in Sainsbury's. I'd sit
with my back to the wall and him
facing me. Well I had to. It's
off putting for folk. Isn't it?
If they've come out for a
coffee. Seeing someone like
that. You're feeling sorry for
him, aren't you?

*

CAROLINE

No I -

*

CELIA

Yeah, well don't. I looked after
him. And it's more than he'd
have done for me. Did I tell you
about the pension?

CAROLINE

Yes.

*

CELIA

No provision for me.

CAROLINE

No.

CELIA

He'd be thinking I'd go first.

CAROLINE

Well yes [but] -

*

1

CONTINUED:

1

CELIA

But what?

CAROLINE

It's not like you're without. Is it?

CELIA

That isn't the point. I was an inconvenience. For fifty years.

*

(shakes her head)

Fifty years.

*

CAROLINE

(quiet)

Well. He's dead now. So.

CELIA

You never liked him.

(CAROLINE doesn't respond)

I can make better coffee than this in the microwave.

(she squints at her own lenses)

These glasses are mucky.

(a pause. She taps her fingernails on the table. Then -)

I've got a pen-pal. Did William tell you?

For the first time CAROLINE seems engaged. A glance at WILLIAM.

*

CAROLINE

No.

CELIA

This fella I was at school with.

Well except he was a lad then, obviously.

WILLIAM

I showed Gran how to put her details on Friends Reunited.

CAROLINE

So... well who is he?

CELIA

Alan. He was called. Well, he still is.

CUT TO: *

2

EXT. FAR SLACK FARM, RIPPONDEN. DAY 1. 10.05

2

An elderly Landrover laden with stuff pulls up. GILLIAN (43), RAFF (16) and ALAN (74) step out and unload Morrisons bags from the back; they've done their big Saturday morning shop. GILLIAN's just getting on board with some big information that ALAN and RAFF seem party to. The conversation is energetic. You have to be very determined to get a word in edgeways with GILLIAN and RAFF. We get a sense that the life they live is all a bit rough and ready. There couldn't be a more marked contrast between these people and the last lot we've just seen.

*

*

GILLIAN
Hang on. Stop. Start again.
You've...?

RAFF
When Grandad was at school -

GILLIAN
He can talk for himself.

ALAN
(reluctant but
amused)
When I was at school there was
this lass, this girl -

RAFF
Who he fancied.

ALAN
Whatever.

GILLIAN
Keep going.

ALAN thought there was more to say, but now he's put it into words, that seems to be it. He's smiling. ALAN's always smiling. Our abiding image of him should be of a man smiling.

ALAN
Well that's it really.

RAFF
No it isn't. I put his name on
Friends Reunited, right -

ALAN
Oh yeah, that's it -

RAFF
And there she was. Celia Dawson.

2 CONTINUED:

2

ALAN
Nee Armitage.

RAFF
Her and Doreen Wilkinson.

ALAN
Just two of 'em. Out of the
whole year.

GILLIAN
You're joking.

RAFF
So we wrote to her.

GILLIAN
'We'?

RAFF
Grandad were a bit nervous.

GILLIAN
What for!?

ALAN
Well I were in two minds.

GILLIAN
So you wrote to her, and -

ALAN
And she wrote back. And we've
kept it going, and...
(thoughtful,
smiling)
Yeah.
(beat)
It's all nowt.

CUT TO:

3 INT. CAFE, HARROGATE. DAY 1. 10.06 3

As before.

CELIA
(casually
dismissive)
It's all nowt.

CUT TO:

4 EXT. FAR SLACK FARM. DAY 1. 10.07 4

ALAN
We're just pen pals.

CUT TO:

5 INT. CAFE, HARROGATE. DAY 1. 10.08 5

CELIA
Except it's been a trip down
memory lane. Well, sort of.
Given that -

CAROLINE
Given that...
(smiling, engaged)
you're not exactly sure which
one he is.

CELIA
Well you see he was in my year,
but not in my form.

WILLIAM
Gran was in the A stream.

CELIA
And if he's who I *think* he is,
not everything he says adds up.
You see, I think they lived up
in the wilds, somewhere up
Stainland.

CUT TO:

6 EXT. FAR SLACK FARM. DAY 1. 10.09 6

As before.

ALAN
She lived in t'next street.

CUT TO:

7 INT. CAFE, HARROGATE. DAY 1. 10.10 7

CELIA
Only he talks like he lived in
the next street. And if he
did... well I'm beggared if I
can place him.

CUT TO:

8

EXT/INT. FAR SLACK FARM. DAY 1. 10.11

8

ALAN, GILLIAN and RAFF head inside the farmhouse with the supermarket bags.

ALAN

I were amazed when she wrote back. I didn't think I were t'sort somebody like her'd remember.

GILLIAN

Why, what sort's she?

RAFF

Glamorous.

GILLIAN

(wry)
Oh aye.

ALAN

(fond)
Well, she allus seemed a bit better spoken ner t'rest. And I was always on t'shy side. And gormless, so -

GILLIAN

So where is she now?

ALAN

Harrogate. She has a little flat. At her daughter's house.

RAFF

Last time he saw her was in 1951.

GILLIAN

Really?

ALAN

(nods)
Her dad got a job down in Sheffield, and that was it. Off they went.

RAFF

He was heart-broken.

GILLIAN

Did she know you had a thing about her?

ALAN

She'd not have looked at me twice.

*

8 CONTINUED:

8

GILLIAN's not sure she likes the sound of this woman.

RAFF

I've told him, he wants to
invite himself over.

(ALAN shakes his
head, smiling)

Why not? Say you're passing. Say
you're in Harrogate anyway, and
would she like to meet up for a
cup of tea.

A big black shiny Mitsubishi Warrior pulls up outside.
There's a couple of motocross bikes strapped in the
back. GILLIAN's heart sinks and her face hardens. It's
almost through gritted teeth she says -

GILLIAN

You're Uncle Robbie's here,
Raff.

RAFF

Yess!!

GILLIAN

(mumbles, annoyed)
Half an hour early.

ALAN's face falls a little too as RAFF grabs his crash
helmet and his kit bag with his leathers in.

GILLIAN (CONT'D)

I want you back by five.

RAFF heads outside. GILLIAN goes with him. No pause in
the conversation.

RAFF

No way!

CUT TO:

9

EXT. FAR SLACK FARM. CONTINUOUS. DAY 1. 10.12

9

ROBBIE (mid-40's) steps out of his silly big car. He
wears reflective ski sun glasses and a baseball cap.
He chews gum and walks like he's just spent five hours
on horseback. We should feel that GILLIAN is over
reacting slightly -

GILLIAN

I told you this last time, I
made it clear - !

(CONTINUED)

9 CONTINUED:

9

RAFF
Mum! It doesn't *finish* while
five! How we gonna be *back* here
by five? Hiya Robbie!

ROBBIE
(a casual greeting)
Raff.

*

CUT TO:

10 SCENE OMITTED

10 *

11 SCENE CONTINUOUS FROM SCENE 9, NOW.

11 *

GILLIAN
(to ROBBIE)
I want him back by *five*.

ROBBIE
(cool, indifferent,
opening his door
to get back in)
Right.

GILLIAN
No, not 'right' like you're just
saying it to shut me up. 'Right'
like you've heard what I've said
and it's sunk in.

*

ROBBIE's expression behind his dark glasses never
alters.

ROBBIE
Right.

GILLIAN
He's got homework.

*

*

RAFF
I've done it.

*

*

GILLIAN
When?

*

*

ROBBIE gets into the vehicle and shuts his door. RAFF
gets in and lowers the passenger window.

*

RAFF
I'll ring yer.

*

The Mitsubishi lurches forward and out of the yard.
Loud music blares from the hi-fi. We linger on GILLIAN;

*

11 CONTINUED:

11

on her dislike and mistrust of ROBBIE. She mutters
"bastard" under her breath.

*

CUT TO:

12 EXT. CAROLINE'S HOUSE, HARROGATE. DAY 1. 11.45

12

CELIA, CAROLINE and WILLIAM drive through a leafy
suburb of Harrogate.

CAROLINE

Why don't you ask him for a
photo? If you can't picture him.

WILLIAM

She's got one, he's sent one.

CELIA

On the email. Only I'm none the
wiser. Folk change so much,
don't they? Especially men.

*

CAROLINE's car pulls into the drive. The house is a
desirable, well maintained detached property, with a
bungalow built onto the main house. There are two other
cars in the drive; CELIA's, and a slightly elderly BMW,
the presence of which seems to surprise CAROLINE, CELIA
and WILLIAM. In a bad way.

*

*

CELIA (CONT'D)

John's car.

*

CUT TO:

13 INT. CAROLINE'S HOUSE, SITTING ROOM. DAY 1. 11.50

13

WILLIAM comes in the house first, followed by CAROLINE.
JOHN (46, a good-looking, charismatic academic) appears
in the doorway of the sitting room. LAWRENCE (15, a
blond haired rugby player) Caroline's other son,
appears from behind him.

LAWRENCE

Dad's here.

JOHN's nervous, polite, self-effacing, plausible.
There's a tense atmosphere.

JOHN

Hi.

CAROLINE

Hello.

JOHN

I let myself in.

13 CONTINUED:

13

CAROLINE
(indifferent,
polite)
So I see.

JOHN
(trying for a
smile)
Hi Will.

JOHN's presence embarrasses WILLIAM. He addresses CAROLINE in a mumble.

WILLIAM
I'm off upstairs.

He heads past her and upstairs.

*

CAROLINE
I didn't know you had a key.

JOHN
D'you want it back?

CAROLINE can't decide whether to say yes or no. Yes sounds too bitter. No sounds like she's throwing the doors wide open to him.

CAROLINE
Either way.

JOHN
How's your mother?

CAROLINE
Fine.

JOHN
Good.

*

CAROLINE
(casual, light)
Why're you here?

JOHN
(to LAWRENCE)
D'you want to give us a few
minutes?

LAWRENCE
Sure.

Happy LAWRENCE clears off. JOHN has the bewildered manner of an articulate man suddenly unable to say what he needs to say.

13 CONTINUED: (2)

13

JOHN

Erm. I'm tempted to say it's a long story. But it isn't really. In fact it's pretty straight forward. Turns out... Judith's a bit of an alcoholic.

CUT TO:

14 OMIT SCENE 14.

14 *

CUT TO:

15 INT. SITTING ROOM, CAROLINE'S HOUSE. DAY 1. 12.01

15

CAROLINE remains standing.

JOHN

I knew she had a
(wry)
'significant relationship' with the stuff. I knew she 'liked a drink'. But erm... yeah. Didn't realise the extent of it.

*

CAROLINE fights the urge to say "So what?"

*

CAROLINE

Has she tried to get help?

JOHN

Oh yeah. More than once. I don't think it's something that'll sort itself out over night. Well, if ever. In fact. So. Yup.

CAROLINE thinks her response through carefully. The tone of it. She's careful not to sound at all vindictive or smart.

CAROLINE

And so how does this involve me?

JOHN

I've made a terrible mistake,
Caroline.

Pause.

CAROLINE

Oh. I see.
(she's thoughtful.
Eventually...)
You want to come back.

15 CONTINUED:

15

JOHN
(hardly dare ask)
What d'you think?

*

CAROLINE
(genuine; quiet)
I don't know.

JOHN
I was dazzled. It's pathetic,
isn't it? Even more so when you
see what a ridiculous, empty-
headed mess she...

(dries up)
Sorry. You don't want to hear
this. And so *selfish*. Out of
necessity, I suppose. You can't
imagine it 'til you've...

(dries up)
Sorry. I suppose I never have.
Seen it before. Up close. The
real McCoy. And it's only now. I
realise. How much of a fool I've
made of myself. And to have
thrown away all this. Here. With
you and the boys. And for what?
It's appalling, it's abysmal.
It's unthinkable.

CAROLINE can see he's genuinely on the verge of tears.

*

CUT TO:

16 EXT. FAR SLACK FARM. DAY 1. 16.00

16

GILLIAN's penned a small flock of sheep in, and she's
scraping out their hooves.

CUT TO:

17 INT. FAR SLACK FARM. DAY 1. 16.05

17

ALAN's settled down at the computer with a cup of
coffee and the remainder of the packet of Hobnobs that
RAFF started on. He's nervous. He starts writing.

ALAN
(voice over)
Dear Celia. I am planning a trip
up to Skipton next week.
(pause)
Possibly Monday.
(pause)
If you fancied meeting up for a
coffee, it would be a wonderful
opportunity [to]...
(MORE)

(CONTINUED)

17 CONTINUED:

17

ALAN (CONT'D)

Would you fancy meeting up for a coffee? A cup of coffee. I appreciate that you probably have much more interesting things to [do]... That you may already have your week planned. But if you did happen to be available. Free. I would be delighted if you... it would be very nice to see you. With very best wishes...

(pause)

Best wishes, Alan.

He puts an 'x' after his name, then deletes it again. He moves the cursor up to send. Just as he's worked up enough courage to click the mouse, the phone rings. He answers it.

ALAN (CONT'D)

Hello?

Cutting with:

CUT TO:

18 EXT. FIELD. DAY 1. 16.06

18

Motorbike engines roar. ROBBIE's on his mobile. An ambulance. RAFF's on a stretcher being tended by paramedics. And it looks serious from where ROBBIE's standing. ROBBIE isn't the cool dude he was earlier.

*
*
*

ROBBIE

Alan, it's Robbie. Lad's come off his bike. Is Gillian there?

ALAN

(instant panic)
No, she's -

He looks outside by way of completing the sentence. But ROBBIE's interrupted anyway -

ROBBIE

Ambulance is here. They're taking him to t'Princess Royal. Shall I see you there then, or what?

ALAN

Yeah, but - so what's he done?

ROBBIE

I dunno. He's - he's conscious now anyway, so -

(CONTINUED)

18 CONTINUED:

18

ALAN
(more alarm)
We'll see you there. Tata.

ALAN hangs up. His legs have gone a bit weak with the shock. He turns to the computer, presses the mouse to send the message before he can think about it too much (almost like it's part of his panic) then runs to the outer door.

ALAN (CONT'D)
Gillian!!

CUT TO:

19 EXT. HOSPITAL. DAY 1. 16.35

19

GILLIAN's Landrover flies into the visitors' car park and pulls up messily, not quite properly in a space.

CUT TO:

20 INT. A & E, HOSPITAL. DAY 1. 16.36

20

Angry GILLIAN strides into A & E reception. ALAN struggles to keep up with her. Embarrassed, reluctant ROBBIE stands up to greet them.

GILLIAN
Where is he?

ROBBIE
In wi' t'doctor.

GILLIAN
Well congratulations Robbie!
You've finally got what you wanted.

ROBBIE
What y'talking about?

GILLIAN
Oh, *you know.*

ROBBIE
This is what I 'wanted'? Him flat on his back in an ambulance?

GILLIAN
You love it that every Saturday I go through *hell* worrying about him getting hurt.

(CONTINUED)

ROBBIE

I know you've got a screw loose,
Gillian. So I won't push it. But
you better apologise for that.

GILLIAN

Yeah, that's happening.

*

ALAN

Let's calm down.

ROBBIE

I go biking wi' Raff 'cos he
loves it. I love it. Eddie loved
it. It's in us blood. So don't
accuse me o' that [rubbish] -

GILLIAN

Yeah and if you hadn't raked up
all that bloody trouble when
Eddie died nobody'd have *reason*
to think you took any
satisfaction [from him getting
hurt] -

ALAN

(interrupting)
Gillian. Love. Don't.

GILLIAN

You're lucky I let y'have owt to
do with him.

ROBBIE

Yeah, and you're lucky y'haven't
had him taken off yer.

GILLIAN stares at him wildly, unable to think of
anything bad enough to say in response to this, when
suddenly -

ALAN

Raff lad!

GILLIAN turns and sees RAFF, who's hobbling a bit.
ROBBIE mumbles as GILLIAN dives over to hug RAFF -

ROBBIE

You'll get what's coming to you,
one day, lady.

GILLIAN

God, you've had me worried!

20 CONTINUED: (2)

20

RAFF

They fussed, mother. I said "I
don't need an ambulance, I don't
need an X-ray, I'm made like
rubber", but nobody were
listening.

CUT TO:

21 INT. CELIA'S FLAT. DAY 1. 16.45

21

CELIA's reading ALAN's email when there's a gentle
knock at the door.

CELIA

Hello?

CAROLINE appears at the door.

*

CAROLINE

John's gone. He's gone to fetch
some of his things. He's moving
back in.

CELIA's non-plussed. She takes it in, nods.

*

CELIA

Right.

CAROLINE

I've told him he'll have to sleep
in another room.

*

CELIA

It seems very easy for him.
After what he's done.

CAROLINE

Turns out she's an alcoholic.

CELIA

And he's just discovered this?
After goodness knows how many
months.

CAROLINE

He knew she had a problem. He
didn't know the extent of it.

CELIA weighs things up.

*

CELIA

He wants to meet me. In Skipton.
For a cup of coffee.

CAROLINE

Oh! Your -

*

21 CONTINUED:

21

CELIA
Alan.

CAROLINE
Are you going?

She considers. Briefly. Then answers quietly, flatly.

CELIA
No.

CAROLINE accepts this without much further thought.

CAROLINE
D'you think I'm making a
mistake?

CELIA
It doesn't matter what I think,
love.

*

CAROLINE absorbs this. She tacitly accepts it as her mother saying she does think she's making a mistake. A moment, then she withdraws. CELIA weighs things up, then goes back to her message from ALAN. She reads it again. Then she presses 'reply'.

CELIA (CONT'D)
(voice over)
Dear Alan.

She pauses. We look deep into her eyes. There's something sad, thoughtful, deep there. Is she really going to turn him down?

CELIA (CONT'D)
(voice over)
Sadly -
(a pause, starts
again)
Unfortunately -
(another, longer
pause. Starts
again)
I would be delighted to meet you
in Skipton on Monday.

CUT TO:

22 EXT. FAR SLACK FARM. DUSK 1. 17.30

22 *

The Landrover pulls up. GILLIAN rasps the handbrake on.

*

GILLIAN
I'll get kettle on.

(CONTINUED)

22 CONTINUED:

22

She gets out of the Landrover one side, RAFF and ALAN
the other. ALAN grabs RAFF for a quiet word - *

ALAN
If you jack this in. Properly.
Once and for all. I'll buy you a
car when you pass your test.

RAFF looks concerned, amazed, rather than delighted.

RAFF
Why?

ALAN
Because that's how much your mum
(a whisper, deadly
serious)
can't stand it. She lost your dad,
she doesn't want to lose you. *

RAFF hadn't realised that's how GILLIAN felt, and it
comes as a bit of a slap.

Bit of a montage now:

CUT TO:

23 EXT. CAROLINE & JOHN'S HOUSE. HARROGATE. DUSK 1. 18.00 23 *

JOHN's car pulls into the drive. LAWRENCE heads out of
the house to help his dad with his stuff.

CUT TO:

24 INT. CAROLINE & JOHN'S HOUSE. HARROGATE. NIGHT 1. 18.05 24 *

JOHN and LAWRENCE lug JOHN's bags in, sharing a
joke/laugh about something. WILLIAM, sat quietly
reading *Antony and Cleopatra* alone in the sitting room,
doesn't budge to help. WILLIAM looks distastefully at
his dad moving back in. *

CUT TO:

25 EXT. FAR SLACK FARM. NIGHT 1. 19.00 25 *

GILLIAN continues to scrape out the hooves of a small
flock of sheep that she's penned in. RAFF comes limping
along. They smile at one another, a tacit understanding
that he's come to help. Without saying anything - and
slightly to her surprise - he goes and kisses her, and
then simply gets on with it. *

CUT TO:

26

INT. FAR SLACK FARM. NIGHT 1. 19.01

26 *

ALAN's looking out of the window at GILLIAN and RAFF. He's also sitting in front of the computer. He logs on, and sees there's a message from CELIA. He opens it. We don't need to see the message, we just need to see his face; he smiles. He's delighted, can't believe his luck. He starts tapping out a message back.

CUT TO:

27

INT. CAROLINE & JOHN'S HOUSE, CAROLINE'S STUDY.
HARROGATE. NIGHT 1. 19.05

27 *

Preoccupied CAROLINE's busy at her computer when there's a tap at the door. JOHN appears. All plausible and tentative.

JOHN

Do you...? Really. Want me to sleep in the spare bedroom? Just so I know where to put my stuff.

CAROLINE's tired. She takes her reading glasses off.

*

CAROLINE

I've got the Independent Schools Inspectorate coming in this week, and...

(gently but firmly)
Just don't push it. All right?

*

JOHN takes it in. Nods, accepts it. He withdraws. We look at CAROLINE for a moment. She seems to have a heavy heart. Has she made the wrong decision allowing JOHN to come back? Is it what she really wants?

CUT TO:

28

INT. CELIA'S FLAT. NIGHT 1. 19.06

28 *

CELIA's reading ALAN's reply, explaining where there's a cafe he knows where they could meet. CELIA goes back to her inbox, and clicks on a previous message of ALAN's, which has an attachment. She opens the attachment. It's the photo of himself that he sent her. It may have RAFF and GILLIAN on it too, but it's ALAN she's looking at. She smiles. Happily. Like her heart's melting. Does she realise who he is after all, more than she's been prepared to let on? Even to herself, almost.

CUT TO:

29 INT. FAR SLACK FARM. NIGHT 1. 20.00

29 *

Evening. ALAN's relaxed in front of the telly. We can
hear the distant thud of music from upstairs, so that's
where RAFF is. GILLIAN, exhausted and dishevelled from
seeing to the sheep, comes through from the kitchen
with two cups of tea. One for herself, one for ALAN.
She sits with him.

*
*
*
*

GILLIAN
What did you say to Raffy? About
buying him a car.

ALAN
Oh.

GILLIAN
He does his own thing, dad. If
he wants to be friends with
Robbie, fine. I hate him, the
dozy pillock, *but*. He's Eddie's
brother and Raff has to make up
his own mind about folk.

ALAN
I asked him not to tell you.

GILLIAN
I appreciate that, and I
appreciate you interfering. I *love*
it when you interfere. But I'm not
stopping him doing stuff he likes
doing. He has to outgrow things.
Naturally. Then he won't resent
people. Me.

*

ALAN
I'm meeting her. In Skipton. On
Monday.

GILLIAN
Are you.
(realising,
delighted)
Are you?

*

ALAN
If she turns up.

GILLIAN
Why wouldn't she?

ALAN
I don't know. I don't know that
I'll have enough to say to her.
Enough to keep a conversation
going. Perhaps I should find an
excuse.

GILLIAN
What for?

ALAN
(blurting it out)
I did ask her out once.

A little pause. GILLIAN can see he's nervous. Scared he's bitten off more than he can chew.

GILLIAN
Did you?

ALAN
Yeah.

A pause.

GILLIAN
So -

ALAN
Only she never turned up. I sat there nearly two hours, and then. After. I found out that's when she'd gone. To Sheffield. That same day.

GILLIAN
You're kidding.

ALAN
She's probably forgotten.

GILLIAN
Well that were a rotten trick.

ALAN
Well it might not've been. She might've just forgot. If they were flitting, she'd have a lot on her mind. And - you know... we were only kids. Teenagers. So...

GILLIAN
Aw, dad. Well you don't have to go.

*

ALAN
Oh, I can't pull out now. And it was sixty years ago.

GILLIAN
So what?

29 CONTINUED: (2)

29

ALAN
(wistful)
I thought sun shone out of her.
I can still feel that feeling I
felt when I looked at her.

GILLIAN
You've been married to me mother
for fifty years since then!

ALAN
Oh, I know. And I loved your
mum.

(deeply sincere,
deeply fond, it
brings a tear to
his eye saying it)
We were pals. But Celia... it were
more like... I don't know.
(daft love sick
grin)

"Now heaven walks on earth". Is
that a line from something?

*

*

GILLIAN considers.

GILLIAN
Probably. It will be.

ALAN
Shakespeare.

GILLIAN
(nodding carefully)
One o' that crowd, yeah.

*

Then a bit more montage -

CUT TO:

30 INT. CELIA'S FLAT. MORNING. DAY 2. 08.00 30

Monday morning. CELIA surreptitiously watches CAROLINE
leaving for the day in her car with WILLIAM and
LAWRENCE, both in school uniform. There's a secret
delight in CELIA's surreptitiousness; she's up to
something.

30A INT. CO-OP, RIPPONDEN. DAY 2. 08.40 30A *

GILLIAN's just straightening her Co-op overalls, with her
name badge on. It just reads 'Gillian'. She checks
herself out in the mirror (she's in the staff loo), then
heads into the shop. We go with her... *

*

*

*

*

CUT TO:

31 EXT. CAROLINE'S SCHOOL, HARROGATE. DAY 2. 08.45 31

CAROLINE's school is very posh and very traditional. Like Christ's Hospital or something. Except in Harrogate. CAROLINE's car pulls into the school gates. There's a sign outside which reads 'Sulgrave Heath School'. Somewhere on there it reads Headteacher: Caroline Elliot, Ph.D, M.Ed.

CUT TO:

32 SCENE OMITTED 32 *

33 INT. SCHOOL CHAPEL. DAY 2. 09.00 33

CAROLINE - wearing a formal black gown - heads through the filled chapel towards the front for posh morning assembly. It should feel like the parting of the Red Sea (well, almost) as she walks down the aisle through pews full of posh fee-paying kids. We glimpse (separately) WILLIAM and LAWRENCE, with their respective classmates. LAWRENCE, the joker, who we might expect to be the type to fart about in assembly, watches his mum with huge respect. He loves this moment of the day. He's really proud of her. The assembled school is singing the last stanza of 'Grant us oh our heavenly father, now in these our early days'.

CUT TO:

34 INT. CO-OP, RIPPONDEN. DAY 2. 09.01 34

GILLIAN heads down the aisle towards the check-out area (at exactly the same speed as CAROLINE) saying to a couple of colleagues/shoppers -

GILLIAN
Morning, love. Morning.

GILLIAN reaches the tills at the front, and prods in her code number. She glances up at the queue, inviting the first customer to come forward.

GILLIAN (CONT'D)
Good morning.

CUT TO:

35 INT. SCHOOL CHAPEL. 09.02 35

CAROLINE reaches the lectern at the front just as the last rousing lines of the hymn are sung. She looks down at all 700 of their shiny upturned faces.

35 CONTINUED:

35

CAROLINE
Good morning.

CUT TO:

36 EXT. SKIPTON. DAY 2. 09.58

36

A glimpse of CELIA as her little car pulls to a halt in the car park. Cut to a glimpse of ALAN as he pulls into a similar car park. Cut back to CELIA putting money in the ticket machine, pressing the green button and getting her ticket. Cut to ALAN at another ticket machine, realising he's not got the right change for the machine. He checks his watch; it's two minutes to ten. He's in a dilemma; if he goes and gets change he's going to be late. If he doesn't get change he'll get a parking ticket. He says, "Sod it", and heads boldly on his way. He's got to go and meet CELIA first, and then sort this out. If he gets a ticket in the meantime, he'll just have to deal with it.

*

*

CUT TO:

37 EXT. CAFE. SKIPTON. DAY 2. 09.59

37

Establisher.

CUT TO:

38 INT. CAFE. SKIPTON. DAY 2. 10.00

38

A WAITRESS puts a cup of coffee down in front of nervous ALAN. (There's a pile of change on the counter ready for him to go and buy his ticket, once CELIA's arrived). He's looking at the cafe clock. Five past ten. He checks his watch, which also says five past ten. He happens to look out of the window, and across the street his attention is caught by a young lad, sitting oblivious on a bench. He's reminded of himself, very vividly, sixty years ago. We see what he sees -

*

CUT TO:

39 EXT. ELLAND. 1951. DAY 2. 10.01

39

Sixteen-year-old ALAN sitting on a bench outside the town hall, waiting. He's already been here far too long, and feels like crying. He's unable to face the prospect of walking away, but unable to think there's any point staying here any longer. There's definitely a tear in his eye. An angry tear. Quietly devastated 16-year-old ALAN is just about to walk away, when -

*

*

39 CONTINUED:

39

CELIA
(vo)
Alan?

CUT TO:

40 INT. CAFE. SKIPTON. DAY 2. 10.02

40

ALAN's shocked out of his little day dream/memory, and sees CELIA standing in front of him. She smiles. She looks lovely; well dressed, nicely made up, and all cheery. She still has a big but subtle presence to ALAN, even if she is sixty years older than the last time she saw him. She's just as compelling to look at as he remembers. ALAN stands up quickly, nearly falling over himself. His mouth's dry, he can barely speak = *

ALAN
Celia.

CELIA
How are you?

ALAN
I'm...
(he remembers to
smile)
not so bad. How're you?

CELIA
Oh, I'm all right.

ALAN
Good. Good! Well that's -

CELIA
I know who you are now.

ALAN
Sorry?

CELIA
Penny dropped. As soon as I saw
you.

A pause. ALAN didn't realise she *didn't* know who he was through their various e-mailed correspondence.

ALAN
You didn't...? [Know who I was?]

CELIA
I didn't for long enough.

ALAN
But I [sent a photograph] -

CELIA

Even with the photograph. I was
thinking you were that other
Alan from up Stainland.

ALAN

Alan *Robertshaw*?

CELIA

Robertshaw!

ALAN

Wi' t'spindly legs?

CELIA

Had he?

ALAN

Spaghetti legs, me dad called
him.

CELIA

I don't remember his legs. Now *you*
lived in t'next street.

*
*

ALAN

I didn't realise there was a
confusion. Are you disappointed?

*

CELIA

No.

(she smiles)

How was your journey?

*

ALAN feels thrown; he was so thrilled that she turned up, and now so gutted that she's confused him with someone else. He smiles bravely.

ALAN

Fine. Thank you. Only -

(changes tack)

What can I get you?

CELIA

She'll come over. Only what?

ALAN's mouth remains dry. Her presence sends his head into a whirl, a whirl which he knows will send the wrong signal to his mouth and make him perpetually say clumsy things.

ALAN

I didn't get a ticket. For the
car park. I didn't have the
right change, so -

CELIA

Oh. Well d'you want to go back
and [get one]?

ALAN

Well let me get you something
first, and then -

CELIA

(staring at him,
smiling)

Isn't it odd? The things you
remember. And the things you
don't.

ALAN

Yes. Always.

She looks at him closely. And something comes to her... *

CELIA

Didn't you ask me out once?

ALAN stares at her. She does remember him.

ALAN

Did I?

CELIA

You probably don't remember.

ALAN

Erm...

CELIA

You did.

ALAN

Oh...

CELIA

That's right, and then I
couldn't come. Because... it was
when we were moving to
Sheffield. Yeah, we went a day
early. I can't remember why now,
it'd be my mother not being
organised. You go and get your
ticket. I'll -

(waves at the
WAITRESS)

Could I have a latte please?

ALAN

It's ringing a bell now you've
said it.

*

*

*

40 CONTINUED: (3)

40

CELIA
Good. But you got the note.

*

ALAN
Did I?

CELIA
Yeah.

ALAN
What note?

CELIA
I sent you a note. To say I
couldn't come. I gave it to
Eileen Pickford to give you.

ALAN
Eileen?

CELIA
Yeah, to say sorry I was letting
you down, but here was my new
address. In Sheffield. So you
could write to me.

ALAN
(he's amazed)
Did you?

Beat.

CELIA
Don't tell me you didn't get it.

ALAN
Well... [no].

CELIA
You didn't?

Bemused ALAN's shaking his head. CELIA smiles it off -

*

CELIA (CONT'D)
Well it's a good job you'd
forgotten or else you'd have
spent the last sixty years
thinking I'd stood you up!

ALAN tries to smile. Laugh, even. As if!

CELIA (CONT'D)
You go and get your ticket.

Polite, reluctant ALAN ducks out of the shop. We linger
on CELIA for a moment.

*

CUT TO:

41

EXT. CAFE. SKIPTON. DAY 2. 10.10

41

ALAN emerges from the shop and heads towards the car park; he can't believe what he's just heard. He looks worried rather than delighted. His whole life could have been different.

CUT TO:

42

INT. CAROLINE'S SCHOOL, HARROGATE. DAY 2. 10.15

42

CAROLINE heads along a corridor in her huge posh shiny school. She's nervous. Two teachers, a man and a woman, emerge from a class room together, chatting familiarly. He's young, mid to late twenties, good looking, she has an intellectual, jolly manner, and is in her mid-forties. They don't see CAROLINE, because as they emerge from the classroom, they turn and head the other way. Is CAROLINE seems livelier than she does at home.

*
*
*

CAROLINE
Kate! Have you got five minutes?

CAROLINE has a natural authority and dignity of manner (yet somehow casual with it too) that leaves us and them in no doubt that she's the boss. She walks off. KATE excuses herself politely from MICHAEL and heads off after CAROLINE.

CUT TO:

43

INT. CAROLINE'S OFFICE, SCHOOL. DAY 2. 10.16

43

CAROLINE comes into her office, followed by KATE. CAROLINE shuts the door behind her.

CAROLINE
Take a - sit down.

KATE
(smiles, worried)
Very formal.

CAROLINE goes and sits behind her big desk. She's nervous. She considers skirting round things, then goes straight for it -

CAROLINE
John turned up. On Saturday. He wants to move back in. So. So I said yes. For the boys' sake.

KATE absorbs this. Inside she's gutted. Outwardly she remains calm, thoughtful, respectful, tentative -

*
*

KATE

When you say "move back in".
Does that mean - ?

CAROLINE

I don't know. What it means.
Exactly. Yet.

*

*

KATE

I'm amazed. After everything
he's done. After everything
you've said.

CAROLINE

It's mainly for the boys. God
knows we see enough of it here.
Parents who put their children
anywhere except first. They
think they do, until it comes to
their own convenience and happ -

She shuts up.

KATE

Happiness.

CAROLINE

I don't want to be like that.

KATE

He doesn't put them first.

CAROLINE

Yes well perhaps all the more
reason why I should.

KATE's gutted. But tries not to show it. CAROLINE
becomes slightly tongue-tied, embarrassed.

CAROLINE (CONT'D)

Look. I'm very...

(she waits for the
right word)

fond. Of you. You know that. I
just... don't think I can do
this any more. Obviously, we can
be friends, but the other
thing...

(KATE looks
embarrassed too,
tries not to)

It's not me. I mean it's not not
me, I'm just not...

(she struggles,
dries up)

Ready. To go there.

43 CONTINUED: (2)

43

KATE takes it on the chin, but she's gutted. The bell sounds for the end of break. Moments pass. Eventually -

KATE
I've got 9v.

CAROLINE
Bad luck. Sorry. I am sorry.

KATE leaves. We linger on CAROLINE. And her confused feelings.

*
*
*

CUT TO:

44 EXT. CAR PARK, SKIPTON. DAY 2. 10.17

44

ALAN gets his ticket from the machine, then heads over to his car. But when he gets there, it's gone. An empty space. And on the ground, smashed glass near where the driver's side door would have been. ALAN looks around him in disbelief. Is this the wrong spot? Had he parked it somewhere else? He stands there looking a bit hopeless, with his parking ticket and no car to stick it in. Then the penny drops. It's been nicked! He's devastated; today of all days!

*
*
*
*

ALAN
No, no, no, no - keep calm.

He puts his hand to his chest. We realise he has a heart problem.

*
*

CUT TO:

45 INT. CO-OP, RIPPONDEN. DAY 2. 10.20

45

GILLIAN fills the cigarette shelves behind the counter. Someone comes up to the till. GILLIAN turns around to serve, and sees 22-year-old PAUL JATRI smiling at her. PAUL is louche, cool, cute. In a rough, slightly dirty kind of way. GILLIAN seems a mixture of embarrassed and irritated to see him. But tries to appear indifferent.

*
*
*
*

PAUL
Can I have twenty Bensons?

She turns around to get the cigarettes. PAUL leans across the counter and looks at her arse/legs. She turns around and puts the cigarettes on the counter. PAUL unashamedly stays where he is, leaning on the counter, now looking up at her cleavage.

*

PAUL (CONT'D)
Y'going up to t'White Horse
again, Friday night?

45 CONTINUED:

45

GILLIAN
This Friday, no, probably not.

PAUL
Why not?

GILLIAN
I've stuff to do.

PAUL
Have y'eck. Well that's a shame.
(lowers his voice,
all seductive)
I thought I might buy you a few
beers. Again.

GILLIAN
That's five pound sixty.

He hands her a tenner.

PAUL
I'll be there anyway. If you're
feeling... lonely.

Somehow he manages to make it sound like a euphemism for
'randy'.

GILLIAN
Right.
(hands him his
change)
Mind how you go.

PAUL takes his change, smiles at her, pulls a face
indicating pleasure and pain, implying how hot she is,
and leaves. GILLIAN heaves a sigh of relief when he's
gone: embarrassed, humiliated, annoyed with herself.

CUT TO:

46 INT. CAFE. SKIPTON. DAY 2. 10.21

46

CELIA's sipping coffee when ALAN returns. He's anxious,
desperate not to appear so.

CELIA
Is that what you thought?

ALAN
Sorry?

CELIA
That I'd stood you up?

ALAN
Oh. Erm -

CELIA
You must've done.

ALAN
Well. Yes. I suppose. I
[might've] -

CELIA
You did?

ALAN
(nods, shrugs)
Well -

CELIA
How embarrassing. How sad.

ALAN
No. Look. It's water under the
bridge. I think my car's [been
stolen] -

CELIA
'Cos I fair hoped you'd write.

ALAN stares at her. His voice doesn't seem to work -

ALAN
Did you?

CELIA
Yeah. I fair waited for a
letter. It didn't occur to me
that she wouldn't give it to
you.

(CELIA thinks
things through)
Happen she were jealous.

ALAN
(worried)
Happen she forgot.

CELIA
I probably assumed you didn't
have time to bother writing.

ALAN
No. No. No. Celia. I'd have
written if I'd got it.

CELIA
That's last time I'll ask Eileen
Pickford to do anything for me.

ALAN
She's dead.

46 CONTINUED: (2)

46

Pause.

CELIA
Is she. Well. That'll teach her.
D'you know, that's all come back
to me just now. Just seeing your
face.

ALAN
I married her. Eileen. She were
Gillian's mother.

CELIA stares at him.

CELIA
Good Lord.

ALAN
Aye.

CELIA
Well. She was a nice lass.

They stare at each other, realising how different
things might've been, but for the want of Eileen
delivering the letter.

ALAN
I think my car's been stolen.

CUT TO:

47 INT. POLICE STATION, SKIPTON. DAY 2. 11.00 47

ALAN and CELIA sit in a police interview room. They
talk in hushed voices.

CELIA
I can't say mine was a happy
marriage. Because it wasn't. I
don't say that to everyone.
He wasn't the most faithful of
husbands. Shall we say. And not
just once, either. There was a
whole string of 'em. A whole
stream of 'em. What's the
collective noun for women who
aren't very fussy? Sorry, is
that too much information?

ALAN's slightly uncomfortable, but he's intrigued too.

ALAN
No.

47 CONTINUED:

47

CELIA

Caroline says it takes two people to make a marriage go wrong. I don't believe that, but... she probably gets sick of me going on about it. Well she does. She says, "He's dead, get over it". Not in so many words, but that's what it amounts to.

*

ALAN

I'm sorry.

*

CELIA

Tell me about Eileen.

ALAN

Oh well, we were very happy. Happy enough. Very steady. Then she developed Alzheimers.

(he smiles sadly)
She didn't know me at finish.

Pause.

CELIA

Fancy her not giving you my letter.

(this information
troubles ALAN)

She must've liked you.

*

A uniform PC comes in. He talks to ALAN carefully and kindly, as if ALAN's borderline senile.

PC

So I've processed all your information, Mr. Buttershaw, concerning your vehicle. How're you fixed for getting home?

On ALAN; he hadn't even thought about it. Because he doesn't want to go home.

ALAN

Oh.

CUT TO:

48

INT. CO-OP, RIPPONDEN. DAY 2. 11.20

48

GILLIAN's on a surreptitious phone call on her mobile.

*

GILLIAN

In broad daylight? In Skipton?
You're joking!

(CONTINUED)

48

CONTINUED:

48

Cutting as and when necessary with:

CUT TO:

49

INT. ANOTHER CAFE, SKIPTON. DAY 2. 11.21

49

ALAN's on his mobile. CELIA sits opposite. A WAITRESS puts two cups of coffee down on the table.

*

ALAN

So I was wondering if you could come and pick me up. Not straight away necessarily -

CELIA

I don't know why you won't let me drive you.

GILLIAN

Well yeah. Course I can. But I don't knock off while three. Have you been to t'police?

*

ALAN covers the mouthpiece and addresses CELIA.

ALAN (CONT'D)

It's a long way, and then you'd only have to drive back to Harrogate.

(then to GILLIAN)

Course we've been to t'police!

*

CELIA

It's nobbut forty miles. Or so. Isn't it?

*

GILLIAN

Have you got your pills with you?

*

ALAN

(light, casual, he doesn't want CELIA to know he takes heart pills)

Yes. Yes! Yes.

*

GILLIAN

And have you some cash on you?

*

ALAN

Yes, I'm okay there.

GILLIAN

So you're basically all right?

ALAN

Well it were a bit of a shock. And they're not optimistic about getting it back. Not all in one piece, anyway.

*

*

(CONTINUED)

49 CONTINUED:

49

GILLIAN

Right, well I'll set off as soon
as I can after three. Okay?

*
*

ALAN

Okay.

*

GILLIAN's manager is prowling. She whispers urgently -

*

GILLIAN

I'm going to have to go, dad.

ALAN

Okay, tata love.

GILLIAN

Keep in touch.

ALAN

Tata.

*

(he hangs up)
She doesn't get off work 'til
three. Otherwise she'd be
straight over.

CELIA

I'm not a bad driver if that's
what you're thinking. We could pop
down Elland! We could look up a
few of our old haunts.

*
*

That sounds good to ALAN.

CUT TO:

50 EXT. RAFF'S SCHOOL. DAY 2. 12.00

50

ROBBIE sits outside the school in a patrol car
(ROBBIE's a uniform P.C.). RAFFY heads over from the
school, opens the passenger side door and leans in.

*
*
*

RAFF

I got your text.

*

ROBBIE

Yeah, and I got yours. You're
not jacking it in. It's like I
told you - get in - you've to
get straight back on.

*

(RAFF gets in the
car)

It's what your dad woulda said.
It's what your dad woulda done.

RAFF

It upsets me mum too much.

(CONTINUED)

50 CONTINUED:

50

ROBBIE
You can't live your life not
doing stuff just 'cos -

RAFF
(interrupts)
It's shook me as well, so -

ROBBIE
You're just saying that! This is
about Gillian not wanting you to
have owt to do wi' me.

RAFF
(genuinely
surprised)
No it isn't.

ROBBIE
I'm gonna tell you summat now,
Raff. About your mother. About why
she doesn't like you and me
bothering with each other.

(RAFF's worried;
what can he mean?)
When our Eddie - when your dad
died. You know what happened?

RAFF
Yeah. Ish.

ROBBIE
It wasn't an accident. This is my
personal theory. You know what
happened, right?

RAFF only knows what he's been told. He's always
assumed he probably wasn't told everything.

RAFF
Yeah.

ROBBIE
Death by misadventure.

RAFF
Yeah.

ROBBIE
Bollocks. She killed him.

RAFF doesn't get it, it's too big to take in.

*

*

*

*

*

*

CUT TO:

51

EXT. CELIA'S CAR, SKIPTON. DAY 2. 12.10

51

CELIA and ALAN drive out of Skipton.

*

ALAN

She were heart broken when he died. All over t'place. Farm to run, never enough money. That's why she works at co-op. That's why I moved in. She was struggling. I've still got my little house.

CELIA

Oh have you?

ALAN

Up Barkisland. Lovely view. I rent it out. Which suits me. I didn't like on my own.

*

CELIA

I'm used to it. I've felt like I've been on my own for the last forty years.

ALAN

(heartfelt)
I'm sorry you've been so unhappy.

CELIA

Nay it isn't your fault.

ALAN

It isn't what you deserve. My memory of you is smiling. A lovely big smile. You were radiant.

CELIA laughs. Embarrassed, flattered. Her face has lit up.

*

CELIA

It's been a long time since anybody's called me that.

ALAN

You still are.

They smile at one another. Then suddenly ALAN spots something -

ALAN (CONT'D)

That's - *it is! It's my car!*

His car's just driven past them, going the other way.
ALAN peers after it.

(CONTINUED)

51 CONTINUED:

51

CELIA
You're joking.

ALAN
I'm not! I'm *not!* That's my
registration plate!

CELIA
(decisive)
Right.

ALAN
What you doing? Celia!

She's doing a three point turn. Cut to an external shot
as other vehicles are forced to stop as CELIA's vehicle
lurches across the opposite carriageway. *

CELIA
You get on your phone to the
police, I'll put my foot down.

ALAN
(clutching his
chest)
What do I ring? 999?

CELIA
If you like.

ALAN
But that's emergencies.

CELIA
This is an emergency!
(a vehicle toots at
her)
Oh, shut up!
(then to ALAN)
Not you.
(struggling with
the gear lever)
Where's first gear when you
bloody well need it?

Cut to an external shot as CELIA puts her foot down and
heads off in the same direction that ALAN's car went
in. Back inside the car, CELIA has spotted ALAN
clutching his chest.

CELIA (CONT'D)
Are you all right?

ALAN
I'm fine.
(then to the phone)
Yes, hello, police please.
(to CELIA)
(MORE)

(CONTINUED)

51 CONTINUED: (2)

51

ALAN (CONT'D)
I just have a heart condition.
(to the phone)
Buttershaw, Alan.

CELIA
Have you?

ALAN
(to the phone)
Far Slack Farm, Rippenden, West
Yorkshire. HX5 7LD.
(then to CELIA)
I'm supposed to avoid
excitement.
(then to the phone)
Yes, my car's been stolen, I've
just reported it, and now we've
just spotted it, and now we're
just following it. At speed.

Cut to an external shot as ALAN's car sails past, and
then CELIA's car speeds after it. Cut to back inside
CELIA's car -

ALAN (CONT'D)
We're...
(to CELIA)
Where are we?

CELIA
We're on the B437 heading back
towards Skipton.

ALAN
We're on the B437 heading back
towards Skipton. It's a light blue
Vauxhall Astra.

ALAN's car turns off the road. CELIA is right behind it
now. She turns off too.

ALAN's car goes through a red light. CELIA goes through
the red light too. The thief now knows that the car
pursuing him is onto him. He starts ducking and diving
down small streets, making as many turns as he can to
throw them off. But CELIA's determined and remains
right behind him. We cut to back inside CELIA's car.
ALAN's still on his mobile. He's nervous; he's not
convinced they're doing the right thing, but he daren't
say anything.

ALAN (CONT'D)
Well I'm not sure where we are
now...
(he glances at a
street sign)
Albert Street.
(MORE)

51 CONTINUED: (3)

51

ALAN (CONT'D)
Well in fact we've just left
Albert Street and now we're in
summat else.

Suddenly ALAN's car is forced to stop; there's no way through. It's an emergency stop, and CELIA's far too close, and despite her best efforts to slam the brakes on, her car goes smashing into the back of it. The two front doors of ALAN's car are thrown open, and two little KIDS run out, racing off in opposite directions. ALAN and CELIA are left sitting there, stunned and shaken, everything suddenly having stopped. ALAN and CELIA look at one another. ALAN's still on the phone to the emergency services.

ALAN (CONT'D)
(to the phone)
They've... we've...
(he turns to CELIA)
Are we all right?

Cut to outside the car a few seconds later as CELIA and ALAN emerge to assess the damage. It isn't great but it's enough to ensure that neither car can be driven without being fixed.

CELIA
Sorry.

ALAN
Nay, I'm sorry you've -

He nods at her car. A distant police siren approaches. ALAN feels his chest.

CUT TO:

52 INT. POLICE STATION, SKIPTON. DAY 2. 12.40

52

ALAN and CELIA talk hush hush again, and drink tea from styrofoam cups.

ALAN
Twenty years ago. First time it happened. I had to take early retirement. Then I had another funny do ten years after that. On holiday. I should be dead really.

CELIA
Good heavens.

ALAN
Still. We've had an adventure.

CELIA

I wonder what would've happened
if Eileen had given you that
letter?

ALAN

We'll never know.

CELIA

We could speculate.

ALAN

I'd certainly have written.
There's very little doubt about
that.

CELIA

What would you have put?

ALAN

"Dear Celia". I'd have put.
"Thank you for sending me your
address".

CELIA

Then what.

ALAN

I've no idea.

CELIA

Oh well we wouldn't have got
very far then, would we?

ALAN

"I am sorry you were unable to
turn up.

(he considers)

"At least - however - I was not
left sitting there for two
hours. On the bench. Outside the
Town Hall. In the snow. As I
might have been had you not
written".

CELIA

You weren't!

*

ALAN

Well not the snow bit obviously,
it was July, but -

CELIA

I thought you said you couldn't
remember it.

ALAN

Yeah. Well.

(bravely)

I lied. I remember it like it
was yesterday, I was gutted.

CELIA

Oh, Alan! And there was me in
Sheffield thinking you didn't
want to write to me.

ALAN

But... you didn't feel t'same
way about me as I felt about
you.

CELIA

How do you know I didn't? I'd
been waiting for you to ask me
out for months. Years.

*

ALAN can't believe his ears. Then he remembers -

ALAN

Two hours ago you thought I was
someone with spindly legs from
up Stainland.

*

CELIA

I knew damned well who you were,
first time you wrote. I was
pretending. Pretending to
myself.

He's bemused. A pause.

ALAN

Why?

CELIA

Because I did like you. A lot.
And I was never sure how you
really felt about me. Not when
you didn't write. So...

(a moment)

And there, I can say it now.
Because it was two hundred years
ago, and because I'm shameless,
and if I didn't say it now I
never would. I was -

(dare she say it?)
in love with you.

*

*

ALAN stares at her. The same PC as before comes back in
again. He's just as polite as before, and now talks to
them both like they're senile.

52 CONTINUED: (3)

52

PC
Right. Statements. Who wants to
go first? Mrs. Buttershaw?

Silence. Eventually, a small voice -

ALAN
We're not married.

CUT TO:

53 SCENE OMITED.

53 *

CUT TO:

54 EXT. FAR SLACK FARM. DAY 2. 16.00

54 *

RAFF sits on a wall looking at the farm. He's a good
few hundred yards away. He's angry, confused, upset,
feeling a bit freaked. He sees the Landrover sweep down
the lane and into the yard. GILLIAN - still in her Co-
op uniform - steps out and heads into the house. RAFF
jumps off the wall and heads up to the house.

CUT TO:

55 INT. FAR SLACK FARM. DAY 2. 16.45

55

GILLIAN's just got changed, and is just grabbing the
Landrover keys again as RAFF comes in.

GILLIAN
Make yourself some tea love,
there's plenty stuff in t'fridge.
I've got to go to Skipton.
Grandad's car's been stolen.

*
*

RAFF absorbs the surprise, then decides he can't think
about that now.

RAFF
Tell me about when me dad died.

She stares at him.

GILLIAN
What, now?
(RAFF doesn't
answer, but he's
clearly bothered
about something)
Well... you know. I've told you.

*

55 CONTINUED:

55

RAFF

Not everything. Robbie turned up outside the school gates this morning.

GILLIAN

Robbie?

RAFF

He said summat. Weird.

On GILLIAN as the penny drops and she realises where this is coming from.

GILLIAN

Robbie's a mad bastard.

RAFF

Do you know what he thinks?

GILLIAN

Yeah. Course I know. He tried to have me arrested! Like I hadn't enough to cope with at the time. Look. If You wanna talk about this now, fine. But you're going to have to come with me.

CUT TO:

56 EXT. ANOTHER CAFE, SKIPTON. DAY 2. 17.12

56

CELIA and ALAN are sitting opposite one another at a table. CELIA's just prodding her mobile off.

CELIA

It's hopeless. You can never get hold of her at school, she always has it switched off. I've left a message anyway.

ALAN

Right.

CELIA

And if I get desperate I can always ring John. Well! Who'd have thought it? Us. Here today. Like this.

*

ALAN's staring at her.

ALAN

Were you really -
(whisper)
in love. With me.

(CONTINUED)

56 CONTINUED:

56

Unseen by ALAN, the WAITRESS has come over.

WAITRESS
What I can get you?

CELIA
Oh...

CELIA peers through her increasingly inadequate lenses at the menu board behind the counter.

CELIA (CONT'D)
What d'you suppose a
crappuccino is? Alan?

ALAN
(peering)
Isn't that an 'f'?

CELIA
(looking out of the
window)
Where?

ALAN
On the board.

CELIA
Is it?

WAITRESS
Frappuccino. It's coffee with
ice.

CELIA
They've always to muck
everything about these days,
haven't they? Still, if you're
not taking risks, you're not
living. That's what our William
says, and he lives in his
bedroom. So what does he know?
Oh go on, I'll have one.

ALAN
Well, following that impeccable
logic...
(he turns to the
WAITRESS)
I'll have one as well. Thank
you.

CELIA's smiling at ALAN's impeccable logic. The WAITRESS sets off about her business. CELIA and ALAN look at one another.

CELIA

I'd forgotten you were a
comedian.

ALAN

I'd forgotten you were one.

(smiles, leans
across the table
and whispers)

You knew damned well it didn't
say crappuccino.

CELIA

Well. People bother with you
more if they think you're
senile. Look at that policeman.
Either that or they run a mile.

(adjusting her
glasses politely)

Which can be equally
entertaining.

Pause.

ALAN

Were you really. In love with
me.

CELIA

I used to think about you. When
I was so miserable with Kenneth.
I used to wonder what you were
up to. And who you were with.
And how different things
might've been if I'd married a
lad like you. Did you ever think
about me? When you were with
Eileen?

*

ALAN

Now and again. I don't think I've
ever stopped thinking about you.

*

They're gazing at each other.

CELIA

We missed a trick, didn't we?

ALAN

I can't believe Eileen didn't
give me that letter.

CELIA

Well, we can't change it.

ALAN

It's... such a big thing. Not to
have done. She must've known.

CELIA

Well. You've got Gillian and
Raffy, and I've got my lot, and
I don't regret that, do you?
Whatever else's happened.

ALAN

(a very slight
hesitation)

No. No. Course not.

CUT TO:

GILLIAN and RAFF speed along in the Landrover.
GILLIAN's hassled as RAFF goes on at her, like she
hasn't got enough to worry about with her dad stranded
in Skipton with his heart condition.

*

RAFF

He says it wasn't an accident.
He says me dad wouldn't have
been that stupid.

GILLIAN

Look -

RAFF

He took risks with his biking,
right enough, but calculated
risks, Robbie said. He were big
on safety on t'farm.

GILLIAN

Yeah. Yeah! He was. When he
wasn't off his head drunk!

(she's not told him
that before and
she regrets it
instantly)

Look -

RAFF

He said you argued. All t'time.

GILLIAN

Yeah! Like thousands of others!

RAFF

He said how days before he died
you'd argued and told him you'd
like to see him dead. And then -

GILLIAN

Did he.

57 CONTINUED:

57

RAFF
I said you loved him. And he
ought to shut his mouth.

GILLIAN
Right, well, good for you.

RAFF
But then he said most of what he
deals with is stuff like this.
Domestics.

GILLIAN
What you don't realise -

RAFF
He said every copper knows
people don't kill people they
couldn't give a toss about.

GILLIAN
What you don't realise. Raff.
About Robbie. Is. When Eddie -
(corrects herself)
when - your dad died. Jesus -

She pulls in a the side of the road.

*

CUT TO:

58 EXT. ROAD. CONTINUOUS. DAY 2. 17.31

58

GILLIAN pulls in at side of road.

CUT TO:

59 INT. LANDROVER. CONTINUOUS. DAY 2. 17.32

59

GILLIAN struggles to get herself into the right mode to
explain herself. Dealing with this is just as important
as picking her dad up in Skipton.

GILLIAN
It warped him. Robbie. He
couldn't accept it, he couldn't
come to terms with it. He
couldn't accept it just
happened. He had to blame
someone. So. Obvious choice. Me.

RAFF struggles not to cry. He almost doesn't know how
to cry. He's not a boy that usually gives in to tears.

*

RAFF
He said one day he'd prove it.
He won't. Will he?

(CONTINUED)

59 CONTINUED:

59

GILLIAN realises RAFF's concern is for her; not for ROBBIE or EDDIE.

GILLIAN
No, love. No.

She hugs him. And he wants to be hugged. But privately we see in GILLIAN's face that there's more to it than she's letting on. What she's not telling him is that EDDIE took his own life. And it frightens her that now ROBBIE's opened the can of worms, RAFF will find out.

*
*
*
*

CUT TO:

60 INT. ENTRANCE HALL, CAROLINE & JOHN'S HOUSE. HARROGATE. 60
DAY 2. 17.45

CAROLINE arrives home from work. She has mounds of work; folders, bags etc. She looks exhausted and preoccupied as usual. She's just stuffing her car keys in her handbag when she finds an unexpected envelope. She doubtless recognises the hand writing. It's Kate's. She opens it. It's a hurriedly written letter. It reads - "I've been indiscreet. Don't hate me. Kate". CAROLINE's devastated. Suddenly -

*

JOHN
(OOV, languid)
Is that you, Ma?

CAROLINE stuffs the repugnant note in her pocket. She goes through to the sitting room...

CUT TO:

61 INT. SITTING ROOM, CAROLINE & JOHN'S HOUSE. DAY 2. 61
17.46

...where JOHN, WILLIAM and LAWRENCE are all lounging about. WILLIAM in his uniform reading *Antony & Cleopatra*, and LAWRENCE in his dishevelled rugby kit, lolling upside down on the settee, gazing at indoor tennis on TV. JOHN's sipping a glass of scotch. They look like an advert for farting about languidly and wasting time.

*
*

CAROLINE
Hard at it. Are we?

JOHN
I was going to cook supper,
but...
(he stands up and
starts pulling his
jacket on)
you might have to.

(CONTINUED)

61 CONTINUED:

61

CAROLINE reflects upon the fact that it doesn't seem to have taken him long to get back into his old ways. She refuses to get cross about it; she can always kick him out.

CAROLINE

Right.

LAWRENCE

(casual, half
asleep)

I got a 'B' in my science test today Ma, and then I scored a try.

*
*

WILLIAM

He thinks if he lies like that he'll be able to see up the girlies' skirts on the telly.

CAROLINE

Good. Good. Well done.

WILLIAM

Because he's not very bright.

JOHN's heading for the door, pulling his car keys from his jacket pocket.

JOHN

We've been discussing your mother.

CAROLINE

Have you.

JOHN

Age cannot wither her. Nor custom stale her infinite variety. Apparently.

CAROLINE

Really?

WILLIAM

Ignore him. He's drunk.

JOHN

Mature love. Antony and Cleopatra. All that clap-trap. You didn't tell me she had a fella.

CAROLINE

She hasn't. It's just some old... someone she writes to. On her email.

61 CONTINUED: (2)

61

JOHN

Right, well I'm off to Skipton.
To pick her up.

CAROLINE

What?

JOHN

She's been trying to get hold of
you.

CAROLINE

Oh...!

She digs her mobile out of one of her bags.

JOHN

She went to meet this Alan. In
Skipton. And then she pranged
her car.

*

CAROLINE

(panic)
Is she all right?

JOHN

Yeah yeah. But the car's
damaged, so she needs picking
up, so -

CAROLINE

I'll go.

JOHN

I'll go.

CAROLINE

(pushing past him)
I'll go.

*

CUT TO:

62 INT. CAFE. SKIPTON. DAY 2. 17.47

62

As before.

ALAN

So. If I had written, and if we
had kept in touch... going back
to speculating.

CELIA

Oh. Well. Happen you'd have
popped down to visit me.

ALAN

More than likely.

(CONTINUED)

CELIA

Then we might have gone dancing.

ALAN

I imagine so.

CELIA

And then...

ALAN

And then. Well. We might have started...

He daren't say it.

CELIA

Courting.

ALAN

Yeah.

CELIA

Except by then I'd have met Kenneth.

ALAN feels wrong-footed.

ALAN

Would you?

CELIA

Him with his university education and his prospects.

ALAN

Would that've been it then?

CELIA

I don't know.

(she looks at him.

He feels genuinely worried)

You see, I think that's what I was dazzled by. His prospects. I wouldn't be now. Now I know there are much more important qualities a man can have. But then...
I wanted a nice house with a bit of garden. And a car. Things my mum and dad had never had. So no. I'd probably have made the same mistakes.

*

*

*

ALAN

I had prospects.

*

CELIA

Oh I know, I wasn't -

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62 CONTINUED: (2)

62

ALAN
Not same as Kenneth perhaps -

CELIA
I wasn't comparing. I'm just
saying. And anyway. You weren't
there.

ALAN
No.

CELIA
So.

ALAN
But I'm here now.

CELIA
You certainly are.

CUT TO:

63 EXT. CAROLINE'S CAR. SKIPTON. EVENING 2. 18.15

63 *

CAROLINE's talking to KATE on her bluetooth.

*

CAROLINE
You told Michael Dobson? Of all
people? That insidious little
prick! No, Kate, I'm delighted,
I'm thrilled. I'm over the fucking
moon.

*

*

*

(she just notices
she's driving past
the cafe where
she's picking
CELIA up from, and
there's a parking
space right
outside)

I'm going to have to go, I'm
going, I'm driving.

She halts, prods her phone connection off, puts the car
into reverse, then we cut to an external shot as -

*

CUT TO:

64 EXT. CAFE. SKIPTON. EVENING 2. 18.16

64 *

CAROLINE's just reversing into the space as GILLIAN's
Landrover drives straight into it, with the same
speedy, messy aplomb GILLIAN demonstrated when she
parked at the hospital earlier. GILLIAN and RAFF jump
out of the Landrover and head towards the cafe. GILLIAN
takes the trouble to shout out/mouth at CAROLINE's car -

(CONTINUED)

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64 CONTINUED:

64

GILLIAN
Sorry!
(pointing
elaborately at the
cafe)
Emergency!

CUT TO:

65 INT. CAROLINE'S CAR. SKIPTON. EVENING 2. 18.17

65 *

CAROLINE
Oy! OY!!!

But GILLIAN's disappeared inside the cafe. CAROLINE's livid. Road rage; she transfers her anger at KATE onto GILLIAN. She pulls her handbrake on, irrespective of the fact that she's not parked, slaps her hazard warning light on, and heads out of her car; she's not putting up with that even if she's now inconveniencing other road users.

CUT TO:

66 INT. CAFE. SKIPTON. EVENING 2. 18.18

66 *

GILLIAN and RAFF come piling into the cafe. The cafe's quiet, subdued, empty. Apart from ALAN and CELIA, sitting gazing at one another across the table.

GILLIAN
Dad!

ALAN
Gillian -

CAROLINE comes in, right behind GILLIAN. She's icily calm, impressive, terrifying. She's very slightly taller than GILLIAN as well. GILLIAN hasn't seen her. RAFF has -

RAFF
Mum -

CAROLINE
That was the most selfish,
mindless piece of driving I've
ever witnessed.

GILLIAN
I won't be a minute, love. Then
you can have it.

(CONTINUED)

CAROLINE

You could see I had my reversing lights on. You could see I'd already started manoeuvring.

GILLIAN

Yeah, well if you keep your hair on, I'll be less than sixty seconds.

CAROLINE

(quietly, but right in GILLIAN's face)

Idiot.

CAROLINE heads over to her mother.

GILLIAN

(a mumble, but loud enough)

Snotty bitch.

RAFF

(a mumble)

Are y'gonna let her talk to you like that?

CELIA and ALAN have nervously witnessed all this.

CAROLINE

Mum. Are you all right?

CELIA

I'm fine -

CAROLINE

(all charming)

And this must be Alan?

CELIA

Yes.

Charismatic CAROLINE offers her hand to shake. ALAN, as ever, smiles politely, despite the fact that angry GILLIAN's right behind unaware CAROLINE (perhaps hanging back a little bit as she and RAFF realise that CELIA's CELIA, so this bitch must be CELIA's daughter).

CAROLINE

How d'you do? I'm Caroline.

ALAN

(nervously glancing at GILLIAN)

How d'you do?

66 CONTINUED: (2)

66

CAROLINE

Thank you for staying with her
'til I got here. We're going to
have go, some brain dead low
life trailer trash stole my
parking space, so -

ALAN

(jumping in quickly
before it gets any
worse)

And...

(embarrassed)
you've met my daughter.

CAROLINE

Sorry?

ALAN

Gillian. This is Celia. And
Caroline.

GILLIAN keeps a lid on her anger and smiles at CELIA.
She knows how important it is to her dad. She speaks
politely.

GILLIAN

Hello. Celia.

(she offers her
hand and CELIA
shakes. CAROLINE
stiffens. Angry
and embarrassed)

I've heard a lot about you.

(then, drily,
without looking at
CAROLINE)

I've met Caroline.

Silence.

CELIA

Right.

(pause)

Well.

(pause)

Now then. We've... got some news
for you. Both of you.

GILLIAN and CAROLINE can't look at each other. It comes
out spontaneously - ALAN says it to GILLIAN, and CELIA
says it to CAROLINE...

CELIA (CONT'D)

We're getting married.

ALAN

We're getting married.

*

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59 .

66 CONTINUED: (3)

66

CAROLINE and GILLIAN, now accidentally standing next to one another, gawp in horror and disbelief at their respective parent.

END OF EPISODE ONE