



RED | Production Company

Last Tango in Halifax

Series 2

Episode One

By Sally Wainwright

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Approximately an hour after Episode Six ended...

1 EXT. HALIFAX. DAY 1. 15.15 1

Spectacular views of a sunny Halifax.

CUT TO:

2 INT. HOSPITAL, CORRIDOR. DAY 1. 15.16 2

CELIA's surreptitiously on her mobile in a corridor. She's happy, emotional, can't stop smiling, bursting to tell someone -

CELIA
He's come round, he's regained
consciousness.

Cutting as and when with -

CUT TO:

3 INT. CAROLINE'S HOUSE, KITCHEN. DAY 1. 15.17 3

CAROLINE
Oh - ! Mum.
(she turns to WILLIAM)
Alan's come round.

WILLIAM can see how emotional, relieved, happy CAROLINE is.
He hugs her.

CELIA peers in through the little window in the door at
GILLIAN, who's at ALAN's bedside. RAFF's there too.

CELIA
Gillian's just in with him, just
now, she's just chatting to him.

CAROLINE
Are they - ? Is he - ? Are they
confident he's going to [pull
through] - ?

CELIA
Well it's early days but he seems
very perky.

CAROLINE
You mustn't tire him.

CELIA
I'm not going to tire him!

CUT TO:

4 INT. HOSPITAL, ALAN'S ROOM. DAY 1. 15.18 4
GILLIAN and ALAN. Holding hands. RAFF beaming at his Grandad.

GILLIAN
I love you.

ALAN
I love you.

They gaze at each other. He looks at RAFF too; he loves both of them.

GILLIAN
I think I love Celia as well.

RAFF
So do I.

ALAN
Ey - you can keep your hands off her. She's mine.

GILLIAN's so thrilled because he's not just come round, he's come round with a twinkle in his eye. Although he's clearly not going anywhere in a hurry.

CUT TO:

5 EXT. HOSPITAL CAR PARK. DAY 1. 15.38 5
Twenty minutes later. CELIA and GILLIAN head towards their vehicles, both so happy. RAFF trailing along behind them. And they find they have no need to speak, really. Both flushed with relief, and just the practicalities to think about -

GILLIAN
What're you going to do? Are you going to stay with us here, or are you - ?

CELIA
I think I'd like to be on hand. Over the next few days. Just 'til we know what's what. If that's -

GILLIAN
It's wonderful, it's perfect. D'you want me to drive over to Harrogate and fetch any of your things?

CELIA
No, you don't want to be setting off, you need to be here. I'll get Lady Muck to bring me over a few bits and pieces. She won't mind.

GILLIAN
Celia.

CELIA
What?

GILLIAN
I just -
(she stops in her tracks)
Can I just - ?

She's tearful. But they're tears of relief and joy.

CELIA
What love?

GILLIAN puts her arms round CELIA and squeezes her tight.

GILLIAN
Hug you.

CELIA
Aww...!

RAFF smiles appreciatively (perhaps slightly embarrassed, but so happy) at CELIA over GILLIAN's shoulder as the two women hug.

GILLIAN
And say thank you. Thank you. Thank
you for making him so happy, thank
you for bringing him back.

CELIA
Do you know...
(she reflects on the
oddness of it all. The
fact that she 'saw' him
last night at her flat)
I think I did.

GILLIAN
I know you did.
(a moment of really proper
meaningful understanding
between them)
But you mustn't fall out with him
again.

CELIA
It was him that fell out with me.

GILLIAN
Yeah well whatever, but you know
what I'm saying.

This is a totally good-natured exchange, no recriminations.

CELIA
I'm never going to fall out with
him again. Ever. About anything.

CUT TO:

6 OMITTED 6

7 EXT. HOSPITAL CAR PARK. DAY 1. 15.40 7

CELIA, delighted to have ALAN back, gets into the Lexus.

CUT TO:

8 EXT. FAR SLACK FARM. DAY 1. 16.12 8

ROBBIE's putting fence posts up on the fields that overlook the farm. He watches as the Landrover and the Lexus park up outside the farmhouse.

CUT TO:

9 INT. FAR SLACK FARM, KITCHEN. DAY 1. 16.23 9

Ten minutes later. CELIA's scrolling through her address book on her mobile. She's at the kitchen table. GILLIAN is sitting with her. ROBBIE - who's preparing supper - puts mugs of tea down in front of both of them. RAFF's helping himself to something from the fridge.

ROBBIE
There you go, ladies.

GILLIAN
You're a gem, and a star.

CELIA
(she's just squinting at
her mobile: she's found
the number she's looking
for)
Thanks, love.

ROBBIE
I've penned that ewe up on her own
in t'barn and I've made a lasagne.
There's enough for everybody.
(MORE)

ROBBIE (CONT'D)
If Caroline wants something when
she gets here.

GILLIAN takes that in and turns to CELIA to say of ROBBIE -

GILLIAN
Have you any idea how good he's
been?

CELIA's suddenly otherwise engaged (although we might glimpse an appreciative look between GILLIAN and ROBBIE). CELIA talks loud and clear, for fear CAROLINE won't be able to hear her properly with her being on a farm -

CELIA
It's ME. Are you packing me that
SUITCASE?

Cutting as and when with:

CUT TO:

10 INT. CAROLINE'S HOUSE, HALLWAY/KITCHEN. DAY 1. 16.24 10

CAROLINE's lugging a small suitcase she's got ready round from CELIA's flat to the big house.

CAROLINE
I have packed you that suitcase.

JOHN's loitering in the kitchen, looking as happy as everyone else that ALAN seems to have pulled through.

CELIA
Robbie says he'll have a bit of
supper ready for you when you get
here. If you like.

CAROLINE
Aw, that's lovely. Thank you, tell
him.

CELIA gives ROBBIE the thumbs up.

CELIA
And Gillian says you're very
welcome to stop the night. If you
don't fancy turning round and
driving straight back.

GILLIAN gives CELIA the thumbs up, obviously something they've discussed; they'd both love it if CAROLINE stayed over.

CAROLINE
Okay. Great, why not?

CELIA

So I'll see you in a bit.

CAROLINE

Yeah, bye.

CELIA

Drive carefully.

CAROLINE

I will, bye bye.

She hangs up.

JOHN

Why don't I pop over. With her -
(nods at suitcase)
Bits and pieces.

CAROLINE

You?

JOHN

Well it'll save you time, and -

CAROLINE

The best thing you can do if you
want to be useful is stay here with
the boys. 'Cos I might stay over
there -

JOHN

Why?

CAROLINE

- just tonight. Why not.

JOHN

They're old enough to - why don't I
come with you?

CAROLINE

Come [with] - ? What for?

JOHN

Well so I can apologise. To
everyone. For - well it was all my
fault. Wasn't it?

CAROLINE

How?

JOHN

Well. If I hadn't told Celia about
you. Being -
(dries up)
(MORE)

JOHN (CONT'D)

And then if she hadn't reacted so badly to that, Alan wouldn't've seen how small minded and bigotted she i[s]... can be, and then if they hadn't fallen out with each other about *that* he might not've got upset and had had had the -
(he shies away from saying it)
- the heart attack.

CAROLINE takes all that in, then looks at him carefully like he's a specimen of something weird and rare.

CAROLINE

God. It really is all about you.
Isn't it?

That shuts JOHN up (briefly) because his real motive in offering to go over was of course to see GILLIAN again. And he's wary of reinforcing that idea in CAROLINE's head.

JOHN

That's - that's just -

CAROLINE

When I come back. We really do need to work out what's what. And whose is what. And all the rest of it.
(JOHN's about to speak)
Boys!

(she heads off down the corridor to the sitting room, with CELIA's case. We linger briefly on JOHN as CAROLINE speaks OOV to the boys at the sitting room door -)
I'm off over to Halifax. Dad's going to be here -

CUT TO:

11 INT. CAROLINE'S HOUSE, SITTING ROOM. DAY 1. 16.25

11

CAROLINE

- and I'm on my mobile if you need me.

LAWRENCE is lolling in front of the rugby. WILLIAM's reading with his head phones on.

LAWRENCE

Is Alan going to be all right now?

CAROLINE

It's early days, but - yeah. Yeah.
(she feels genuinely
happy. She's just
realising how fond of
ALAN she's become)
Things are looking a bit more
optimistic. I'll see you later.

CUT TO:

12 INT. CAROLINE'S HOUSE, KITCHEN. DAY 1. 16.26 12

JOHN listens for the outer door shutting behind CAROLINE as she leaves. Then he digs his mobile out of his pocket, and starts composing a text message. He taps away at it, then we glimpse what he's written as he pauses to assess it: *Hi Gillian! Hoping you're okay. Great news about Alan!* But then... what to put next? To remind her that they slept together, and that he's still on tenterhooks about it.

CUT TO:

13 INT. FAR SLACK FARM, SITTING ROOM. DAY 1. 16.27 13

RAFF's watching telly, sipping tea, when GILLIAN's mobile pings right next to him.

RAFF

Mum!! You've got a text.

GILLIAN comes through from the kitchen and picks up her phone. She reads JOHN's text: *Hi Gillian! Hoping you're okay. Great news about Alan! WE NEED TO TALK.* GILLIAN glances at RAFF to be sure he doesn't suspect anything, then starts tapping a quick text back.

CUT TO:

14 INT. CAROLINE'S HOUSE, KITCHEN. DAY 1. 16.28 14

JOHN can't sit still now he's gone and sent his text. He's checking his mobile to see if she's answered yet (even though it would've sounded if she had). He sticks it in his pocket and walks up and down a bit, tries to distract himself with something and can't. He really can't think about much else. Then suddenly his mobile bleats. He grabs it from his pocket, his heart beating fast. We see her reply as JOHN reads it: *DON'T TEXT ME.* JOHN's appalled, crestfallen, this is terrible, he can't live with this.

CUT TO:

14A INT. HOSPITAL, ALAN'S ROOM. DAY. 1. 16.29

14A

ALAN alone, lost in thought. About everything that's happened. How happy he is now, how sad he was when he thought he'd lost CELIA. And how weird that was last night when he knows that he did go and see her in Harrogate.

A NURSE comes over. She smiles. It's like the sun shining.

NURSE

Can I just check your blood pressure, Mr. Buttershaw?

ALAN

(miles away)

Mm? Oh yes.

She puts the sphyg cuff on.

NURSE

How're you feeling?

ALAN

I'm very happy.

NURSE

I was watching you. You and your wife. You're just so completely in love with each other. Aren't you?

ALAN

(he nods, and smiles)

She's not my wife. Yet. But I do think we need to get on with it.

CUT TO:

15 INT. FAR SLACK FARM, KITCHEN. DAY. 1. 16.30

15

Just as ALAN's thinking about CELIA, CELIA's sitting at the dining table thinking about ALAN. The clock strikes half past four and brings her out of her contemplation. ROBBIE and GILLIAN are busy in the kitchen.

CELIA

We are popping up to the hospital again, aren't we Gillian? This evening.

GILLIAN

Absolutely.

CELIA
I'd like to.

RAFF heads through for the other room.

RAFF
Do you need me to come?

GILLIAN
Why? Have y'got plans?

RAFF
Ellie.

CELIA
Who?

GILLIAN
(non-plussed)
Girlfriend.

RAFF
She's not my girlfriend.

GILLIAN
She running rings round you again?

GILLIAN's phone rings. She checks the screen: *John's mobile*.
Irritated, she presses *go to voicemail*.

RAFF
She's not like that.

CELIA
What is she like?

ROBBIE
(to RAFF)
She does blow hot and cold.

CELIA
Oh, you don't want that. Life's too short.

RAFF
We're just mates.

GILLIAN
She uses you.

RAFF
She doesn't use me.

GILLIAN
She damn well does.

RAFF
Once.

CELIA
What happened?

RAFF
Nothing.

ROBBIE
They had a date.

RAFF
(ridiculing)
Date.

GILLIAN
Only she stood him up 'cos she got a better offer. Yeah, nice. Bitch.

GILLIAN looks to ROBBIE for support. ROBBIE's tacitly agreeing with her. CELIA's mobile's ringing now.

RAFF
That isn't what happened.

GILLIAN
(to CELIA)
Is.

ROBBIE
How would you describe it then?

RAFF
I'd be minding me own business.

CELIA
(checks the screen)
John.
(GILLIAN freezes)
What's he want?
(she answers it)
HELLO?

Cutting as and when with:

CUT TO:

16 INT. CAROLINE'S HOUSE, KITCHEN. DAY 1. 16.31

16

JOHN
Celia! Hi.

CELIA
What's up?

JOHN
Just ringing just to let you know
that Caroline's just set off, just
now.

On CELIA: And?

CELIA
Right.

JOHN
Probably be with you in an hour,
hour and a half.

CELIA
Right.

JOHN
How is he? Alan.

CELIA
Well it's early days, but he's
conscious now anyway. Did she not
tell you?

JOHN
Good. Yes! She did. Is...? Could
I...? Is Gillian there?

CELIA
Gillian? Yes, she's here. And Raff
and Robbie.

Silence.

JOHN
Could I...? Could I speak to her?

CELIA
Gillian?

JOHN
Yes.

CELIA
What for?

JOHN
Well, just - just - just to -

CELIA can't be bothered to wait for an answer.

CELIA
John. He's asking to speak to you.

She holds her phone out for GILLIAN. CELIA thinks very little of it.

GILLIAN
What about?

CELIA indicates that she doesn't know (and not that interested either, she's not interested in anything much to do with JOHN). GILLIAN takes the phone. Gingerly. Although trying just to look a bit baffled and indifferent like why the hell would JOHN want to speak to her? Of course she's nervous, and tempting as it might be to want to go into the other room, she doesn't want to look like she's trying to have any kind of private conversation with JOHN.

GILLIAN (CONT'D)
Hello?

JOHN's nervous.

JOHN
Gillian.

GILLIAN
Yes.

JOHN
It's John.

GILLIAN
Yes.

JOHN
Hi.

GILLIAN
Yes?

JOHN
Look. Sorry. I realise you're cross with me.

GILLIAN

Am I?

JOHN

Yeah. Aren't you?

(silence)

For getting drunk and making a fuss
and spilling the beans about
Caroline in front of Celia and -

GILLIAN

(realising)

Oh!

JOHN

- so forth.

GILLIAN

Well it's all water under t'bridge
now, so -

JOHN

Good. Good. Is it?

GILLIAN

Gone and forgotten.

JOHN

Good. Good. Well that's good.

Silence.

GILLIAN

Bye then.

JOHN

No. Wait.

(delicately)

Then there's the other thing.

GILLIAN

The other thing?

JOHN

Could we...?

(bravely)

I'd like to see you again.

GILLIAN

Right. Well. That's - that's not -

JOHN

You see... the thing is.

(he falters)

Oh God.

Should he say it, should he not? He can't spit it out.

GILLIAN

Hello?

Bravely -

JOHN

I think I'm a little bit in love
with you.

Blimey.

GILLIAN

Right. Right. Okay.
(she's uber-conscious of
CELIA and ROBBIE)
Well. That's... not exactly my
problem. As such. Is it?

JOHN

You can't talk. Obviously.

GILLIAN

And there is that.

JOHN

Maybe - could we? Meet up?
Somewhere. Sometime.

GILLIAN

No.

JOHN

I don't mind popping over.

GILLIAN

Did you get my text message?

JOHN

Please don't say no. I don't think
I could [live without the hope
that] -

GILLIAN

Okay, so shall I put Celia back on?

JOHN

No. No. No, I don't need to speak
to Celia again.

GILLIAN

No, okay. Tata then.

JOHN

Gillian. Gillian. This is -

GILLIAN

My dad's in hospital, John. We've got a lot on. Just now. At this end.

JOHN

Of course. Course you do. Sorry. Sure. I just -

GILLIAN

Boys all right?

JOHN

Boys are fine!

GILLIAN

Okay. Bye!

She's hanging up.

JOHN

Bye. Bye! Bye bye.

She's hung up. He's now a tragic romantic figure, with all the pain and embarrassment and misery which that entails. He feels irritable and restless and foolish and heartbroken and misunderstood. How can he live with this?

LAWRENCE

(off)

Dad! What's for tea?

JOHN

Nothing. I don't know.

Abject misery. Is what's for tea. A few moments pass, then he finds comfort in reverting to what's familiar. He examines his conscience and then stabs about another number. Ring ring. Hello?

JOHN (CONT'D)

Hi. Judith. It's me. Are you doing anything this evening?

CUT TO:

17 INT. KATE'S HOUSE, SITTING ROOM. DAY 1. 16.32

17

KATE's on the phone.

KATE

Halifax?

Cutting as and when with:

CUT TO:

18 INT/EXT. CAROLINE'S JEEP/ROAD. DAY 1. 16.33

18

CAROLINE
Yeah! He's come round, he's
regained consciousness.

KATE
Oh - !

CAROLINE
He's gonna be fine. Well, we hope.

KATE
That's - !

CAROLINE
I know.

KATE
Fantastic.

CAROLINE
So I'll be back tomorrow.

KATE
Oh, so... we're not doing anything
tonight. Then.

CAROLINE
Well we left it up in the air,
didn't we?
(no answer)
So is that all right?

On KATE: it'll have to be. Back to square one. Or so it
feels. She rises above it. Selflessly. Like she does. Tries
to smile.

KATE
Yeah. Yeah. Yeah, course.

CAROLINE
We'll do something tomorrow.

And that sounds genuine. So that gives KATE a warm glow. She
so wants to believe it.

CUT TO:

19 INT. HOSPITAL, ALAN'S ROOM. EVENING 1. 18.30

19

Early evening, a couple of hours later. CELIA, GILLIAN and
CAROLINE are with ALAN. ALAN's sitting up in bed now, dressed
in his pyjamas. He looks remarkably well. Considering.

ALAN

He's said I can come home, on
Monday, t'doctor. All things being
equal.

GILLIAN

That's -
(she's thrilled. But is it
too good to be true?)
Amazing. What else has he said?

ALAN

Oh...
(can't be bothered)
A few do's and don'ts.

GILLIAN

Like?

ALAN

Usual.

GILLIAN

No, come on.

ALAN

No enjoying yourself. No singing,
no dancing. No fighting, no
farting.

GILLIAN

Different pills?

ALAN

No. Just same.

GILLIAN

He told me. There'd been...
(she doesn't want to say
"a lot of damage". But
she wants to imply it.
Strongly. She nods at his
chest)
damage. To the muscle.

ALAN

Yeah. Well. It's -
(a vague gesture)
Sorted itself out now.

She waits for him to expand. He doesn't.

GILLIAN

I will be talking to the consultant
myself again, dad. In case you were
thinking about trying to pull the
wool over anyone's eyes. With your -
(MORE)

GILLIAN (CONT'D)
(makes the same vague
gesture)
Medical rhetoric.

ALAN smiles. Would he?

ALAN
Why don't you take Caroline and see
if you can't find a cup of tea
somewhere?

GILLIAN's just about to say, "No, we're fine here with you",
when she realises he's trying to get rid of her. She looks at
CAROLINE. CAROLINE flicks her head toward the door, like,
"Come on, let's leave them on their own for a bit".

GILLIAN
Good plan. We'll see y'in a bit
then.

She kisses ALAN. CAROLINE smiles at ALAN. Again, it's like
she's aware of just how fond of him she's become, even though
she's only known him five minutes.

CAROLINE
It is nice to see you.

"Alive" is the barely hidden subtext. ALAN smiles.

ALAN
It's nice to see you as well, love.

GILLIAN herds CAROLINE out.

GILLIAN
They do cake.

They go, leaving CELIA and ALAN alone. Just to gaze at each
other. CELIA lowers her voice to say -

CELIA
I've been thinking.

ALAN
So have I.

CELIA
Happen we should -

ALAN
- just get on with it. The wedding.

Exactly what CELIA was thinking.

CELIA
Great minds. Bugger the
practicalities -

ALAN

- like where we might live, let's
just -

CELIA

- book the registrar and get on
with it and worry about everything
else afterwards. What d'you think?
(ALAN couldn't be happier)
What about a venue?

ALAN

I don't know, I don't care.

CELIA

Neither do I. We can get married in
t'car park at t'Dog and Duck for
all I care.

ALAN

And...
(this is the bit he really
likes)
not tell anyone 'til it's all over
and done with.

CELIA smiles. She hadn't thought of that but she likes it.

CELIA

Anyone?

ALAN

Anyone.

CELIA

Well. That'll get round the best
man issue very nicely. But won't we
need witnesses?

ALAN

There'll be folk passing.

CELIA

It's appealing to me.

ALAN

I can see.

They gaze at one another, smiling. Then CELIA remembers -

CELIA

What *did* the consultant say?

ALAN

Just what I've said.

And if there is any more to it, ALAN's keeping it to himself.

CELIA

Why is it that trying to get
information out of a man is like
trying to get blood out of a stone?

ALAN

I'm A-one.

CELIA

You're not A-one, you've had a
heart attack.

He's still smiling, still gazing at her. And he means it -

ALAN

I'm A-one.

CUT TO:

20

INT. HOSPITAL CAFE. EVENING 1. 18.35

20

GILLIAN and CAROLINE are in a little cafe inside the
hospital, having a cup of tea. CAROLINE's looking a bit
thoughtful (but basically happy).

GILLIAN

Y'all right?

CAROLINE nods, assesses things.

CAROLINE

It's just odd.
(she gets upset saying it.
Because it's such a sad
thing to admit to)
I think I was more upset. When I
heard about Alan. Than I was when
my dad died. God, that's an awful
thing to say. Except he had
dementia, my dad. So in some ways -

GILLIAN

Yeah.

CAROLINE

- it was -

GILLIAN

Yeah.

CAROLINE

A relief. Not that I -

Dries up.

GILLIAN

What?

Not something she'd tell just anyone -

CAROLINE

I didn't do a lot. To help her.
With him. When he was ill.

GILLIAN

Didn't you?

CAROLINE

Well, they were in Sheffield. For
one thing, and I'd just got my
first headship, and -

(a moment)

I'm making excuses. I could've got
more involved if I'd wanted to. On
the other hand, she never asked me
to. She just used to ring up and
complain about him. "He's told me
the same thing six times in the
last twenty minutes. And he's sat
in front of Teletubbies again". And
worse.

(she looks embarrassed)

Much worse. And I couldn't stand
it. So I think I pretended it
wasn't happening. I felt like it
was nothing to do with me. I felt
like their whole marriage was
nothing to do with me. After a
certain point. I think probably
after the boys were born.

(GILLIAN doesn't quite
know what to say. Her
parents' marriage was so
uncomplicated in
comparison)

I don't mean I didn't love him. Me
dad. I did. And I know he loved me.
I just... don't think either of us
ever worked out a way to show it.
More than once or twice.

GILLIAN takes it in. Then ventures something that's on her
mind -

GILLIAN

Do you think people can die from a
broken heart?

(CAROLINE's intrigued,
sympathetic)

I thought that was what was
happening. Course I couldn't say
that to t'consultant. He'd have
laughed. Or given you that look
they do where they feel sorry for
you, for being so thick. You've
probably never had that.

(MORE)

GILLIAN (CONT'D)
(they smile)
How's Kate?

CAROLINE
She's -
(fine, she was going to
say)
It's all -

She barely knows where to start.

GILLIAN
What?

CAROLINE pauses to think through how to express it clearly.
She's embarrassed as well.

CAROLINE
Like everybody suddenly knows. And
I didn't want it to be like that. I
mean... I don't think we know what
we are. Yet. Exactly.

GILLIAN
And everybody's gawping at you like
they're expecting you to make an
announcement.

CAROLINE
Exactly that.

GILLIAN
Sod 'em. Let 'em deal with it.

CAROLINE
Yeah.
(CAROLINE appreciates
GILLIAN. It's great that
they can talk like this)
Yeah.

GILLIAN's got a niggle though. One she needs to express.

GILLIAN
I need to tell you this thing.

Ominous.

CAROLINE
Okay.

GILLIAN
You'll probably think I'm a
complete dip-stick when I've told
you. But I'd rather be up front
about it, and then you know. And
then we can either move forward. Or
not.

(MORE)

GILLIAN (CONT'D)
(CAROLINE's intrigued)
Okay. So. First of all...
(she was going to say "I
regret it")
I don't regret it, I never regret
anything, I make a point of not
regretting things. However.

CAROLINE
You've slept with John.

GILLIAN's amazed: how did she know?

GILLIAN
I was pissed. It was my birthday. I
felt sorry for him. For being such
a...
(she tries to think of a
really appropriate word.
And finds it. Sadly)
twat, he looked so pathetic.

CAROLINE's staring at her.

CAROLINE
Oh you really *have* slept with John?
(GILLIAN didn't realise
that CAROLINE was joking.
She finds herself not
knowing what comes next.
And CAROLINE's not
entirely certain either)
Was it...? What was it like?

GILLIAN
To be honest...
(she tries to remember.
But it's no good)
I don't actually remember very much
about it. Except that it happened.

Pause.

CAROLINE
Right.

Pause.

GILLIAN
Are you...? Hating me?

CAROLINE examines her feelings and offers a cautious...

CAROLINE
No.

GILLIAN

I didn't want you to find out later. From someone else. And think there was any more to it than there was. Because there wasn't. There really wasn't. It was one of those things you do and afterwards you go, "Why did I do that?" And the truth is...

(simply)

I was pissed.

(GILLIAN looks a bit lost)

I don't even fancy him. I mean you know, I don't *mind* him, but -

(through the bewilderment,
CAROLINE's starting to
smile)

I'm daring to hope that this isn't going down too badly judging by the expression on your face.

CAROLINE

I'm pleased you told me.

GILLIAN

It won't happen again.

CAROLINE

I...

(further thought)

You can have him.

GILLIAN

I don't want him.

CAROLINE

He's got a good income.

GILLIAN

I don't care.

(a moment, then CAROLINE
bursts out laughing.

GILLIAN's relieved - if
slightly bemused - that
CAROLINE's taken it so
well)

Do you hate me?

CAROLINE

No.

GILLIAN

Are you laughing at me or with me?

CAROLINE

I don't know, I'm just laughing.

GILLIAN

You're thinking "Brain-dead, low-life trailer-trash". Aren't you?

CAROLINE

Yeah. But that's 'cos I'm a snotty bitch.

She cracks up laughing again. So GILLIAN's daring to smile a bit now.

GILLIAN

It's good that you're taking it so well. Maybe you're in shock. Maybe the implications haven't sunk in yet.

CAROLINE

Are there any? You're not pregnant, are you?

GILLIAN

That - that really would thicken the plot.

CAROLINE

So... when was this?

GILLIAN

Night me dad and your mum drove back over to Harrogate. After he'd - John'd - spilled the beans. To her. About you. *Our birthday.*

CAROLINE

God. Right. When I was propping Judith up in Casualty.

GILLIAN

Were you?

CAROLINE's starting to look a bit thoughtful about it now. Like it really is sinking in. She was having a really shit birthday - which was just about to get a hell of a lot worse - and GILLIAN and JOHN were having a shag. She doesn't say anything, but suddenly the prospect of spending the evening at the farm seems less appealing to CAROLINE, and she's thinking she probably will go home this evening after all.

CAROLINE

Blimey.

GILLIAN

(worried)

Are we cool? Vincent.

CAROLINE

Is that from something?

GILLIAN
Pulp Fiction. I'm Samuel L. Jackson
and you're John Travolta.

CAROLINE's still getting her head round it.

CAROLINE
Right.
(nods)
Right...

GILLIAN
Then we go out and shoot some
students. I think. Unless I've
misremembered.

CAROLINE
(miles away)
Blimey.

GILLIAN can see it's gone down... complex-ly. But then again,
what could she expect?

CUT TO:

21 INT. GILLIAN'S LANDROVER. NIGHT 1. 21.00 21

GILLIAN, CELIA and CAROLINE (CELIA in the middle) drive back
to the farm. CAROLINE's gone a bit quiet and thoughtful.
CELIA's happily oblivious to it, basking in how relieved she
is that ALAN's pulled through. GILLIAN of course is very
conscious of what CAROLINE's thinking. And relieved about her
dad. So probably a bit all over the place, as usual.

CELIA
I can't help thinking...
(she barely dare say, and
then she goes from being
happy to tearful in the
blink of an eye)
How different things would've been
now if he hadn't [pulled through] -

CAROLINE and GILLIAN are instantly united in cajoling her out
of it -

GILLIAN
Oh, *Celia*!

CAROLINE
Yeah well you don't need to
think about that now, do you?
Hm?

CAROLINE puts her arm round her, and gives her a big squeeze
and a big reassuring kiss on the cheek.

CELIA (CONT'D)
I think the world of you two. You
both know that, don't you? Eh?

GILLIAN
(really touched)
Aww...!

GILLIAN puts her free arm round CELIA and kisses her on the other cheek. CAROLINE and GILLIAN happen to glimpse one another and we sense that despite the moment, and the willingness to be friends, some inevitable unease has crept in between them.

CUT TO:

22 EXT. FAR SLACK FARM. NIGHT 1. 21.30 22

The Landrover pulls into the yard between CAROLINE's Jeep and the Lexus.

CUT TO:

23 INT. FAR SLACK FARM, SITTING ROOM. NIGHT 1. 21.31 23

The three women come into the sitting room. CELIA goes for a warm by the fire and GILLIAN heads for the kitchen.

GILLIAN
I'll get kettle on.

Coming into this room, CAROLINE's reminded -

CAROLINE
Where's little whats-is-name with the broken leg?

GILLIAN
Paul? I got shut of him, I took him to his granny's. Sit down, get warm.

GILLIAN goes into the kitchen. CAROLINE loiters with her mother, then lowers her voice to say -

CAROLINE
I might get back off home, mum.

CELIA
(disappointed)
I thought you were stopping.

CAROLINE
I've left John with the boys. Which I'm not thrilled about. I don't want him to think I need him. For anything. Because I don't.

CELIA

He rang. Earlier. John. I don't know why. Oh - to say you'd set off. Which seemed a bit of an excuse. He asked to speak to Gillian. I don't know what about.

(CAROLINE takes that in)

I was thinking. How would you feel if - when he comes out of hospital, if -

(she lowers her voice, she knows this might not be something GILLIAN would like)

- we came and lived in my little flat?

CAROLINE

I'd feel fine about it.

CELIA

You see. The thing is. You know my dad died of a heart attack. Climbing the stairs. Doctor told him not to, course my mother said, "Oh you'll be all right", and he'd not want to contradict her, and that was it. He went as white as a sheet.

It's an anecdote CAROLINE will have heard many times before.

CAROLINE

Mum, it's your home. It's absolutely fine by me. What does Gillian think?

CELIA

You see I've no stairs, and it's nothing but stairs here. And steep ones at that.

CAROLINE

Okay.

CELIA

I've not broached *him* with it yet, never mind Gillian, and he might have other ideas, but -

CAROLINE

Okay.

CELIA

Right.

GILLIAN comes through from the kitchen, having put the kettle on.

GILLIAN
Is everybody warm enough?

CAROLINE
I'm going to get off.

GILLIAN takes it on the chin.

GILLIAN
Okay.

CELIA senses a hint of tension between them.

CAROLINE
I've got a pile of paperwork to get
through, and...
(turn to CELIA)
Ring me. If you want anything.

CELIA & GILLIAN
I'll see you out.

GILLIAN concedes to CELIA -

GILLIAN
Sure.

CAROLINE
See you.

GILLIAN
Seeya.

A moment where they might hug... but they don't. CAROLINE goes, CELIA follows her. GILLIAN's left wriggling with her own thoughts.

CUT TO:

24 EXT. FAR SLACK FARM. NIGHT 1. 21.32

24

CELIA follows CAROLINE down the path.

CELIA
Are you all right, love?

CAROLINE
Yeah.

CELIA
Is there something up between you
and Gillian?

CAROLINE wasn't going to inflict this on her mother. But somehow she just can't keep it in. She doesn't say it readily. Or even nastily, she just needs to say it.

CAROLINE

She slept with John, she just told me. That night - my birthday, her birthday - when he was over here shooting his mouth off. You and Alan set off over to Harrogate, I was propping Judith up in Casualty, and... they end up in bed together.

(silence)

I mean she's told me 'cos she feels bad about it, and she was drunk and she wishes it hadn't happened. But -

(silence. CELIA's shocked)

I don't know. How do people do that? Why is everything so... casual. And meaningless. Sorry, are you all right?

CELIA's gone very quiet. Subdued. The expression on her face says it all: she's appalled. But -

CELIA

I can't leave. I need to be near him.

CAROLINE

No, I know that, I didn't expect you to. I just... I'm sorry, I think I'm just a little bit shocked. That's all. Don't say anything.

CELIA

No.

CAROLINE

D'you think...? Before Judith. John was...?

CELIA

At it with all and sundry? Like your dad?

(she's thoughtful, quiet, sad, appalled)

I don't know, love.

Silence.

CAROLINE

Ring me.

CELIA

Yeah.

CAROLINE hugs her. They kiss each other.

CAROLINE

Don't say anything.

CELIA
Don't worry.

CAROLINE gets into her car. CELIA watches her go, then goes back inside.

CUT TO:

25 INT. FAR SLACK FARM, SITTING ROOM. NIGHT 1. 21.33 25

CELIA comes back in. GILLIAN comes through with two mugs of tea. GILLIAN tries not to appear too paranoid as she asks -

GILLIAN
Everything all right?

CELIA can barely hide her feelings.

CELIA
I might turn in early. If that's all right?

GILLIAN
Sure. Course. You... do what you need to do.

CELIA
This for me?

The tea.

GILLIAN
(a smile)
Yeah.

CELIA
Is it all right if I...?

She points upwards. "Take it upstairs?"

GILLIAN
Course.

CELIA smiles as best she can, but can barely hide the disappointment in her eyes.

CELIA
Night night, love.

GILLIAN
Night night.

CELIA goes. And GILLIAN's left in the sad tortuous limbo of not knowing what people do and don't know, let alone what they might think.

CUT TO:

26 EXT. HALIFAX. DAY 2. 09.00 26

Beautiful sunlight. A succession of gorgeous, interesting, fabulous shots that tell us that we could be nowhere other than in the heart of dramatic, beautiful West Yorkshire, and Halifax in particular.

CUT TO:

27 EXT. HOSPITAL, CAR PARK. DAY 2. 09.05 27

The Lexus pulls carefully into a space.

CUT TO:

28 INT. HOSPITAL, ALAN'S ROOM. DAY 2. 09.06 28

ALAN, dressed, his coat on his lap, sits by his bed, ready to go home. CELIA appears. Smiling. His face lights up. They're both beautifully illuminated. Love.

CELIA

Are you ready? Mr. Buttershaw.

ALAN

I've been ready since six o'clock this morning.

CELIA

Have you heck! Not sat there, with your coat.

ALAN

Still, it wouldn't be t'first time you'd kept me waiting.

CELIA

You're never gonna let that drop, are you?

They're still beaming at each other.

ALAN

I might do. One day. If y'play your cards right.

CUT TO:

29 INT. HOSPITAL, ALAN'S ROOM. DAY 2. 09.30 29

We glimpse ALAN and CELIA through a window, from a corridor. The CONSULTANT has just walked in with a JUNIOR DOCTOR. The CONSULTANT shakes hands with ALAN and CELIA. They all take a seat as the CONSULTANT prepares to go through ALAN's do's and don'ts for the next few days and weeks.

The CONSULTANT is confident and clear in his explanation of the situation and the prognosis and the way forward. ALAN and CELIA both take it in carefully and thoughtfully. They're holding hands.

CUT TO:

30

EXT. LADSTONE ROCK, NORLAND MOOR. DAY 2. 11.30

30

A couple of hours later they've climbed the short gentle incline up to Ladstone Rock, and now they're lolling on the rock, taking in the panoramic view across to Halifax in the glorious warm morning sunshine.

CELIA

How y'feeling?

ALAN

I resolved - first time it happened - that I was going to live life a bit differently. And I did. On the whole. I got in touch with you, didn't I? For instance. But now...

CELIA

Now you're going to take things steady.

ALAN

No. God no. Now I'm going to really start living. What d'you think I'm doing sat up here?

CELIA

Well you know what the consultant's just said.

ALAN

Oh bugger that.

CELIA

Okay. So what've you got planned?

ALAN

Anything. All sorts.

CELIA

Such as?

ALAN

Have y'ever fancied skiing?

He manages to keep a straight face for long enough, then can't help laughing when he sees how worried she looks. She's relieved, amused -

CELIA
No! Have you?

ALAN
Never.

CELIA

Good. Well that's that dealt with then.

They're grinning at each other.

ALAN

We used to come up here on us bikes. Me and Harry and Maurice and Joe Riley. You could get all t'way to Greetland - from t'top o' Barkisland - without pedalling once.

He makes a gesture/whistling sound (whatever) to show it was all downhill - and fast.

CELIA

I know you could because -

ALAN

It was like floating through the air.

CELIA

- because me and Eileen and Doreen Wilkinson and our Muriel used to do t'same thing.

ALAN

Did you?

CELIA

Hell, yeah.

ALAN

I allus used to think you were a bit smitten wi' Joe Riley.

CELIA

Joe!? No. Although he was very good looking. I always thought he had a look of Errol Flynn. But clever. He went to work for NASA, didn't he?

ALAN

He did! He was made a Fellow of the Royal Society, then off he went. To Altadena. California. The brain drain. He was my best man. When me and Eileen got wed.

CELIA

D'you keep in touch?

ALAN

We did.

(he smiles wistfully)

(MORE)

ALAN (CONT'D)

Every Christmas. And the occasional letter in between. He popped over once or twice. To see his mother, but we allus caught up. He married an American woman. Betty. Very clever. Very nice. She was a professor too. Maths. Caltech. Five daughters. I allus fancied popping over there, but... it never happened. He had Parkinson's at finish. She's still alive. Betty. We still get a card. At Christmas. Although her hand writing's not what it was.

So they've gone a bit thoughtful now.

CELIA

We came up here to scatter my dad's ashes. Me and me mum, we drove over from Sheffield. We had Caroline in a push chair. 1969. He loved up here, me dad.

(she reflects, then
suddenly -)

It was a right farce. We thought it'd be like powder, only it wasn't, it was more like grit. Granules. And they got everywhere. And so much of it! We couldn't get shut of it. Him. We hadn't thought it through. Well - *she* hadn't. Me mother. *And* we hadn't got permission. We didn't know we needed it. Perhaps you didn't, then. I don't know.

(a moment)

I don't know what my mum and dad would've thought about me and you. Actually, I do. They'd have been over the moon. They'd have been thrilled to bits with you.

They smile at one another.

ALAN

D'you fancy a pint?

CELIA

It's only just gone half past eleven in the morning! You've only been out of hospital half an hour!

ALAN

So what?

CELIA

You know damned well so what.

ALAN
D'you fancy popping over to the
Registry Office first then?

CELIA
Are we serious? About not telling
anyone. 'Til it's all over and done
with?

ALAN
Well I am, yeah.

They're both utterly enchanted with the idea.

CUT TO:

31 INT/EXT. LEXUS/ROAD, DAY 2. 11.45 31

ALAN and CELIA drive through Halifax in the sunshine.

CUT TO:

32 EXT. REGISTRY OFFICE, HALIFAX. DAY 2. 11.50 32

A newly married couple leave the Registry office, with a
small handful of happy guests.

CUT TO:

33 INT. REGISTRY OFFICE, CLERK'S ROOM. DAY 2. 11.51 33

ALAN and CELIA are with a CLERK, a nice young lad. He's
filling information in on his computer.

CLERK
So that's a fortnight tomorrow. At
11am.
(he smiles. CELIA and ALAN
look at one another and
smile; nervous, thrilled,
delighted)
Shall I put that on a card for you?

CUT TO:

34 EXT. FAR SLACK FARM. DAY 2. 14.00 34

Two hours later. GILLIAN's busy in the barn chopping
firewood. ALAN and CELIA arrive home in the Lexus. GILLIAN
stops what she's doing to come over and open the passenger
side door (CELIA's driving).

GILLIAN

Well it's a good job you texted me
or I'd have been wondering where
you were.

(she's smiling, but
there's a hint of
something barbed)

Is it wise? To go gallivanting?
When you've only just been
discharged.

ALAN

I just wanted to see Ladstone Rock,
and then we fancied a pint.

GILLIAN

(reckoning to check her
watch, even though she
isn't wearing one)

Oh so you went via Aberdeen?

ALAN

That's right.

GILLIAN

Have y'set a date?

CELIA

Sorry?

GILLIAN

For t'wedding?

CELIA

Oh no, love, no. Alan needs to
concentrate on getting fit again
first before we start thinking
about anything like that.

What a good liar she is.

ALAN

Shall we get t'kettle on? Then me
and Celia've got something to...
(delicately)
run past you.

So that sounds ominous. Or intriguing at least.

CUT TO:

35

INT. FAR SLACK FARM, SITTING ROOM. DAY 2. 14.02

35

GILLIAN

Harrogate?

They're all three sitting in the living room.

CELIA

I've no stairs. And you're out on the farm all day, or down at t'shop, whereas I'd be able to see to him twenty-four seven. That's all I'm thinking.

GILLIAN's paranoid: CAROLINE's told CELIA about JOHN, and now CELIA thinks she's a slapper who's not capable of looking after her dad.

GILLIAN

Well that's very kind of you [but] -

ALAN

And it's not like it's forever. I mean we do intend to buy. Eventually -

GILLIAN

Okay.

ALAN

- and soon. And when we do, it'll more than likely be round here.

CELIA

Well we've not discussed that as yet, but -

ALAN

No but -

CELIA

And you see it's not a million miles away, Harrogate, is it?

GILLIAN

No, it's not [but] -

CELIA

And you'd be more than welcome - any time you fancied - to pop over.

Yeah, except JOHN'll be there. But she can't say that.

ALAN

It is very nice. The house. Celia's little flat.

GILLIAN

I'm sure it is, dad. I just...
(she can't think of an
adequate reason not to)
So when were you thinking of...?

ALAN

Tomorrow.

GILLIAN

Tomorrow? Does Caroline [know] - ?

CELIA

She's fine about it.

That stabs at GILLIAN's paranoia. They've been planning it, and she's the last to know.

GILLIAN

I see. So... well it just seems a bit sudden.

(no response)

But. Well. Yeah. If it's what you want.

ALAN

I thought it'd be a weight off your mind.

GILLIAN

You'll be sixty miles away.

ALAN

It's actually more like forty.

GILLIAN

Forty, sixty.

Same difference.

CELIA

He'll be in good hands.

GILLIAN

Yeah, I understand that Celia.

ALAN

You'll have to pretend I'm on holiday.

GILLIAN's not happy, but she doesn't want to inflict that on her dad. If it's what he wants.

GILLIAN

All right, but -

(she's reluctant to do this, she does *not* want to bump into JOHN, but -)

how about if I popped over with you. Just quickly, just tomorrow, just to make sure you're -

ALAN

Yeah.

GILLIAN
- settled in all right and
everything's -

ALAN
Sure.

ALAN's smiling. But GILLIAN can't help feeling a bit cheated.
Somehow. She wanted to look after him. But what can she say?

GILLIAN
Right. I'll get kettle on.

She heads off into the kitchen, still struggling to hide how
not happy she is. ALAN gets the yellow card from the Register
Office (that we should recognise from the Register Office
scene) out of his inside pocket and whispers/mouths to CELIA -

ALAN
This'll want putting somewhere
safe.

CUT TO:

36 INT. FAR SLACK FARM, ALAN'S BEDROOM. EVENING 2. 19.00 36

ALAN and CELIA snuggled up together, fully-clothed, on top of
the bed, like they've just popped up here for a few minutes
on their own before supper time. They're in a right daft
giggly mood.

CELIA
I've got my new hat. So that's that
bit covered. Something old,
something new...

ALAN
Something old we've not got.

CELIA
Well we're both old.

ALAN
Are we?

CELIA
Well you are, I'm not. I started
counting backwards when I got to
thirty-six.

ALAN
So how old does that make you now
then?

CELIA
(she calculates)
Minus three.

ALAN

Fancy.

CELIA

Yes, we had a very interesting experience in 1988, when me and our Caroline were *both* twenty-two.

ALAN

That must have taken some explaining.

CELIA

Not really. Something borrowed...

ALAN

I could borrow a bow-tie off Maurice. Then I'd look dapper.

CELIA

You could - and you *would* - only he'd want to know why you were borrowing it, you know what a nosy old bugger he is.

ALAN

I could lie. I could say I'd been invited to a cocktail party. In Manhattan.

CELIA

Yes, he'd believe that.

ALAN

Only he might want to come with me.

CELIA

Tell him to sod off.

ALAN

Okay. Something blue. A mucky magazine?

CELIA

Have you got any?

ALAN

No. Have you?

CELIA

(she winks at him and does a PHYLLIS PIERCE voice)
Loads.

They kill themselves laughing.

CUT TO:

37 INT. FAR SLACK FARM, KITCHEN. EVENING 2. 19.01 37
GILLIAN looks lonely.

CUT TO:

38 EXT. NORTH YORKSHIRE, A-ROAD. DAY 3. 17.00 38
Next day. The Lexus and GILLIAN's Landrover drive in convoy over to Harrogate.

CUT TO:

39 INT/EXT. LEXUS/ NORTH YORKSHIRE A-ROAD. DAY 3. 17.01 39
CELIA's driving, keeping GILLIAN in her sights in her rear view mirror to make sure she's not lost her. Then CELIA says it, because - like CAROLINE - she just can't keep it in. She just can't not say it. And she genuinely tries to do it as objectively as she can, without judgement.

CELIA
She slept with John.

ALAN
Who?

CELIA
Gillian. That night when we drove over here after he'd been there shooting his mouth off about Caroline batting for the other -

ALAN
Slept with him?

CELIA
Had -
(lowers her voice)
Sex. With him.

ALAN
How d'you know?

CELIA
Caroline told me.

ALAN
Well how does she know?

CELIA
Gillian. Told her. Apparently.

ALAN
What for?

CELIA

Well, because...

(thinks it through)

I don't know. I think because she regretted it. I don't know why I've told you. Well except it's bothered me. Sorry. I don't want to burden you with it. It's not - I'm not - I'm just a bit befuddled with it myself really.

(ALAN takes it in. Sadly)

And. Plus. I don't want to see her get hurt. Gillian. He's a bugger is John.

CUT TO:

40

INT. CAROLINE'S HOUSE, KITCHEN. DAY 3. 17.02

40

JOHN's prodding away on his laptop in the kitchen when the joyous sound of people arriving home from school is heard. Bustle in the hallway, then CAROLINE appears.

CAROLINE

Gillian's coming!

LAWRENCE follows CAROLINE in and heads for the fridge.

JOHN

Gillian?

CAROLINE

Yes!

(KATE walks in behind
LAWRENCE)

Kate's here.

JOHN's like: what's *she* doing here? But more importantly -

JOHN

What's - what's Gillian coming here for?

CAROLINE

(to KATE)

D'you want some tea?

She manages to make it sound like she's asking her if she wants sex. For JOHN's benefit, obviously.

KATE

Ooh.

(polite, but nonetheless
an afterthought -)

Hi John.

JOHN

What's Gillian coming here for?

CAROLINE

Alan's moving into my mum's to recuperate, and I think she wants to see him settled in.

JOHN

So is is is she staying? Long?

CAROLINE

I don't know. You'll have to ask her yourself. Oh, and Kate's moving in.

JOHN's like... *what?* KATE smiles at him calmly then turns to CAROLINE -

KATE

I'll get my things out of the car.

CAROLINE

Lawrence! Can you help Kate with her things?

LAWRENCE follows KATE out to get her stuff without comment.

JOHN

That's - you can't expect me to [live here] - she's got her own house, why does she want to move in here?

CAROLINE

John. After I came back here. On Saturday night. And found what I found. I'm amazed you could begin to imagine that you have anything to say. At all. About what other people do.

JOHN takes that on the chin.

JOHN

Judith -

CAROLINE

Judith needs help.

JOHN

Judith and I are *not* an item.

CAROLINE

(she does an impression of Groucho Marx. Or do I mean W.C.Fields?)
Well ya coulda fooled me.
(MORE)

CAROLINE (CONT'D)
(then she gets nasty)
I will *not* be made to feel like a
sodding gooseberry. In my own
house.

JOHN
That that that was -

CAROLINE
You have nothing to say.

JOHN's instinct is to take issue with that. But maybe what happened on Saturday night (WHATEVER IT WAS) was so bad that even he realises it's best to move on. So he ventures to enquire as innocuously as he can -

JOHN
What time are they getting here?

CUT TO:

41 EXT. CAROLINE'S HOUSE. EVENING 3. 18.00

41

An hour later. 6pm. The Lexus pulls into the drive, followed by GILLIAN's Landrover. (Already parked in the drive: CAROLINE's Jeep, JOHN's BMW and KATE's newish, sensible car). GILLIAN gets out of the Landrover as CELIA and ALAN get out of the Lexus. GILLIAN looks up at the impressive house.

GILLIAN
Blimey.

CELIA's perfectly polite with GILLIAN, she doesn't want to dwell on whatever GILLIAN's done with JOHN.

CELIA
My little apartment's round the
back. Gillian.

GILLIAN nods then goes over and gives ALAN a matey nudge.

GILLIAN
Done all right for yourself here,
dad. Eh?
(ALAN is momentarily
unable to hide his
disenchantment with her)
What's up?

He fights the urge to say it. But loses.

ALAN
I thought we were plumbing the
depths wi' Susan Jatri's lad, but
John. He's practically your brother-
in-law.
(MORE)

ALAN (CONT'D)

And I thought you told me you and
Robbie were more or less an item?

GILLIAN

How did...? Who [told you] - ?

ALAN

Celia. Told me. Caroline told her.
You [told] -

GILLIAN

I told Caroline. Because I felt bad
about it. I was pissed, it was my
birthday. Me and Robbie are [trying
to] -

CELIA's been obviously busy sorting things out in the boot -

CELIA

Are we going in?

GILLIAN

Yeah, let me -

She goes to help with anything heavy.

CELIA

I'll lead the way.

GILLIAN and ALAN follow, with GILLIAN still mumbling to ALAN -

GILLIAN

It didn't mean anything, it was
rubbish, it was ridiculous, I just
felt sorry for him.

ALAN's shaking his head.

ALAN

You're a -

GILLIAN

What am I?
(ALAN's shaking his head:
he's not saying it)
Come on! Don't hold back!

ALAN

(hesitates)
Pillock.

As they disappear -

GILLIAN

Oh, okay. I thought you were going
to say something worse.

ALAN

I was.

GILLIAN

Yeah! Whatever.

CUT TO:

42 INT. CAROLINE'S HOUSE, KITCHEN. EVENING 3. 18.05 42

CAROLINE's reading and cooking and listening to the news on Radio 4. KATE comes down from upstairs.

KATE

I've put my things in your bedroom.
Is that - ?

CAROLINE

Of course it is.

KATE lowers her voice, and glances at the door to make sure JOHN isn't lurking anywhere near -

KATE

(happy, teasing)
How permanent is this?

CAROLINE

We need to sit down and have the conversation properly, and not when we've been rushed into it. But. It's... yeah. If... yeah. If it's what you want.

KATE

D'you need to ask?

They're lingering close like they're going to kiss, when inevitably the phone rings. CAROLINE grabs it -

CAROLINE

Hello?

Cutting as and when with:

CUT TO:

43 INT. CELIA'S FLAT, MORNING ROOM. EVENING 3. 18.06 43

CELIA

We're back, we've arrived.

CAROLINE

Oh good! They've arrived. I'll pop round. There's something I need to tell you.

CELIA
Right, tata.
(she hangs up)
She's popping round.

CELIA's smiling. GILLIAN isn't. ALAN isn't (ALAN's already sitting down, let's not forget how delicate his health is).

CELIA (CONT'D)
What's up?

GILLIAN shakes her head, doesn't want to talk about it.

ALAN
It's just a disappointment. Isn't it? An on-going disappointment.

GILLIAN
And for the record. He is not my brother-in-law, because - a. You're not married yet, and two, him and Caroline are getting divorced. Ipso-facto, Q.E.D., not my brother-in-law.

CELIA
I said not to say anything.

ALAN
Aye, well I did.

GILLIAN
Can we just all get it into our little heads -
(obviously she's addressing this to her dad, not CELIA)
that I REGRET IT. And it WON'T HAPPEN AGAIN. Would you like that written down? In triplicate?

ALAN
What for? It wouldn't mean owt.

GILLIAN's hurt. Is he really going to persist with this?

GILLIAN
Dad. I'm gonna get upset.

ALAN
Well what do y'expect?
(he turns to CELIA and mumbles -)
She was pregnant when she was fifteen.

GILLIAN can't believe her ears.

GILLIAN

Dad.

CELIA's shocked, not least because ALAN's letting rip.

ALAN

Broke Eileen's heart.

(then at GILLIAN)

Yes. Perhaps you didn't know that.

GILLIAN can't believe he's coming out with this, right now.
It's actually unbelievable. CAROLINE taps at the door -

CELIA

(subtext: stop arguing)

Caroline.

- and lets herself in. All affectionate and smiling -

CAROLINE

Hi!

GILLIAN

Hi.

CAROLINE

(fond)

Alan!

ALAN

(fond)

Hello love.

Perhaps we glimpse GILLIAN thinking bitterly, "Oh isn't she
fucking marvellous".

CAROLINE

How was your journey?

No-one answers straight away.

CELIA

Fine!

CAROLINE

Good!

(silence)

Is everything - ?

More silence.

CELIA

I'll put t'kettle on in a minute.

CAROLINE

I'm cooking. For everyone. It'll be
half an hour if that's....?

CELIA
That's perfect, love.

ALAN
Smashing.

CAROLINE senses tension (obviously) but she has an agenda of her own she need to get on with -

CAROLINE
So I just need to -
(delicately)
tell you something.

She gets nervous because she knows instinctively that despite the fact that CELIA has now accepted KATE in theory, in practice it's never going to be that simple.

CAROLINE (CONT'D)
Kate's here. She's - you're going to have to bear with me, I didn't plan this. Exactly. To coincide with -
[ALAN arriving]
Only, when I got back here. On Saturday night...
(hesitates)
Judith was here.

WE FLIP BACK TO -

CUT TO:

43A EXT. CAROLINE'S HOUSE. NIGHT 1. 22.15

43A

SATURDAY NIGHT. CAROLINE's just arriving back from the farm (from when she left in scene 24). She locks the Jeep and enters the house. JOHN'S BMW is parked up outside.

CUT TO:

44 INT. CAROLINE'S HOUSE, HALLWAY. NIGHT 1. 22.16

44

She's just pushing the outer door shut when JUDITH arrives in a heap at the bottom of the stairs wearing nothing except CAROLINE's bathrobe (the one her mother inadvertently bought her for her birthday). CAROLINE nearly jumps out of her skin.

CAROLINE
Jesus [Christ] - !

JUDITH
(dazed, stunned,
terrified)
Shit!
(MORE)

JUDITH (CONT'D)
I th[ought] - he said you were
in... what's-it where-is-it.
Huddersfield.

CAROLINE
Halifax.

JUDITH's the same state of drunk that she was in when she
slashed her wrists only five days ago. Then from upstairs, a
slurred, drunken voice -

JOHN
Whatser matter? Whassappened?
You've not fallen down the stairs
again have you, y'silly cow?

He laughs stupidly. CAROLINE - aghast, agog, appalled - steps
over/round JUDITH and goes into the kitchen. (The door is
ajar and she can sense mess). We go with her...

CUT TO:

45 INT. CAROLINE'S HOUSE, KITCHEN/HALLWAY. NIGHT 1. 22.17 45

...and find the kitchen in a complete mess, like they've been
having a drunken cookery contest/food fight. A significant
number of empty wine bottles strewn around the place. An ash
tray with fag butts. Stuff spilled on the floor and something
else splattered on the wall. Meanwhile OOV in the hallway -

JUDITH
Caroline's here.

JOHN
What?

JUDITH
Caroline's here!

JOHN
What?

JUDITH
Caroline's -

JOHN
Caroline's in Halifax.

CAROLINE heads out of the kitchen (we go with her) and looks
up the stairs at JOHN, who's just coming down in his boxers.
JOHN's like a rabbit caught in headlights.

CAROLINE
Where're the boys?

JOHN

They're around. What're you doing here? You're supposed to be -

WILLIAM and LAWRENCE come out of the sitting room. They both look a bit shell shocked, united for once in their terror, annoyance and bewilderment.

WILLIAM

They've been playing music really loud and they've been making loads of noise and throwing stuff around in the kitchen and then they went upstairs. In your bedroom.

JUDITH murmurs confidentially/ventriloquist style to CAROLINE -

JUDITH

That kid needs to lighten up.

CAROLINE sees that LAWRENCE looks like he's been crying, like he's been traumatized.

LAWRENCE

We thought you were going to be away all night.

JOHN

Oh God, don't snivel, it's hardly that...

(he realises as he says it that it is, standing there in his three-day-old crinkly boxers)

Bad.

CAROLINE takes a moment to weigh things up and formulate a plan. She addresses the boys as calmly as she can -

CAROLINE

Get your coats on, get into my car.

They're tempted to ask why, where are they going? On the other hand the urge to just accept what she's telling them to do, and allow her to take control of the grim situation is even more tempting. They do what she's asked them; grab their coats and disappear outside. She turns back to JOHN and JUDITH.

CAROLINE (CONT'D)

I'll be back. In the morning. And I don't care how you do it. But that kitchen better be as spotless as it was when I left here this afternoon.

JOHN

Oy. Listen. You have friends round,
I have friends round.

CAROLINE

You've traumatized. Our children.

JOHN

*I have? What about you? You've
scarred them for life!*

JUDITH

*D'you know what, I'm actually
starting to feel a bit queazy.*

*She's gone pale and shaky and sweaty and cold. Like you do
when you're going to vom.*

JOHN

*This. Is nothing. Compared to what
you're actively inflicting on them,
you mad old dyke! And bollocks to
you! With your "this kitchen better
be spotless". I don't even know why
I'm bothering to remind you - but I
will - this house. This house. Was
paid for almost entirely out of
money I earned when I was on the
best seller list! So ff...*

*He's just about to say "FUCK OFF", when JUDITH honks up. We
don't need to see it, we just need to hear it and see the
expression of studied weary indifference on CAROLINE's face
as she steps out of the firing line. CAROLINE can barely
stand the damage that's being inflicted on her house. But she
copes. Somehow.*

CAROLINE

I'll see you in the morning.

She walks out.

JOHN

*Yeah!
(does the accompanying
gesture - possibly gets
it wrong)
WHATEVER!*

CUT TO:

46

INT. CELIA'S FLAT, MORNING ROOM. EVENING . 18.07

46

*Everyone's appalled. GILLIAN probably still thinking about
the other thing, but glad the spotlight's off her.*

CAROLINE

I took the boys round to Kate's for the night. And John was pretty appalled. To be fair to him. On Sunday morning. He had *tried* to tidy the kitchen up, but he wasn't really in any fit state to stand up. For any length of time. Until the early evening, so... I had to help him. Then... I asked him if he would move out. So that we can all move on. With our lives. But he's still refusing to do that. So. I've asked Kate to move in. In the hope that - at some point - he'll get the message. So. That's why Kate's here. Okay?

Silence.

CUT TO:

47 INT. CAROLINE'S HOUSE, KITCHEN. EVENING 3. 18.08 47

KATE's reading, cooking and listening to the news when JOHN comes in. JOHN does a double take.

JOHN

Where's Caroline?

KATE

Next door.

JOHN

Is...? Gillian staying for supper?

KATE

I don't know.

JOHN

What're you...? Cooking.

KATE

It's - I'm - I don't know, Caroline's in charge, I'm just -

JOHN

So what's she doing next door?

KATE

I -

- don't know.

JOHN

God, I can't stand this. *This*. Is my house. I live here. Is she - ? She'd better not be -

KATE

What?

JOHN

Telling people things. About me. I'm not going to be made to feel like... whatever. In my own house.

He's looking at her like he expects a response. KATE just feels deeply uneasy. Determined as she is to remain here for CAROLINE's sake.

KATE

I... have no opinion on that.

JOHN weighs things up then sets off: he's going round next door.

CUT TO:

48

INT. CELIA'S FLAT, MORNING ROOM. EVENING 3. 18.09

48

As before. Silence.

CELIA

He's a mess. Is John. As long as nobody's under any illusions.

So that's for GILLIAN's benefit, obviously, even if CELIA didn't look at her when she said it.

GILLIAN

Caroline. I'm gonna get off home.

CAROLINE realises she walked into something here even before she told them about JOHN.

CAROLINE

Okay.

GILLIAN turns to her dad. Even though she can't quite look him in the eye. She's really upset, but manages to keep a lid on it.

GILLIAN

Ring me. If you want anything.

ALAN

(quiet, sad)

Right.

GILLIAN lingers.

GILLIAN

Right.

(she turns to CAROLINE)

Right.

(then a quick glimpse at

CELIA)

Thanks, Celia.

CELIA

Okay love.

GILLIAN hesitates again, and then heads out of the door. CAROLINE mouths at her mother, "What's up?" CELIA indicates (somehow) that's it's too complicated to explain in the confines of one short phrase or gesture.

CAROLINE

I'll -

CAROLINE indicates that she'll see if GILLIAN's okay, and follows her out into the garden -

CUT TO:

49 INT/EXT. CAROLINE'S HOUSE, KITCHEN/BACK GARDEN. EVENING 3. 49
18.10

JOHN's hovering by the back door, toying with going round to say hello to GILLIAN, when he sees GILLIAN emerge from CELIA's flat followed by CAROLINE.

CUT TO:

50 EXT. CAROLINE'S HOUSE, BACK GARDEN. EVENING 3. 18.11. 50

CAROLINE

Gillian?

GILLIAN looks terrible.

GILLIAN

Sorry, I need to get home.

CUT TO:

51 INT. CAROLINE'S HOUSE, KITCHEN. EVENING 3. 18.12 51

JOHN sees them disappear, and assumes (correctly) that GILLIAN's leaving. He darts through to the front of the house.

CUT TO:

52 EXT. CAROLINE'S HOUSE, BACK GARDEN. EVENING 3. 18.13 52

CAROLINE
What's the matter?

GILLIAN
Nothing.

But GILLIAN's practically in tears.

CAROLINE
Come inside.

She means the big house.

GILLIAN
No. I'll -

She indicates that she's going the other way, back to where the Landrover's parked in the drive.

CAROLINE
Well -

CAROLINE follows.

CUT TO:

53 INT. CAROLINE'S HOUSE, HALLWAY. EVENING 3. 18.14 53

JOHN quickly realises that the best way - the only way to spy on them - is through the letterbox (he probably can't quite catch what they're saying, which frustrates him).

CUT TO:

54 EXT. CAROLINE'S HOUSE, FRONT GARDEN. EVENING 3. 18.15 54

CAROLINE
- what's happened?

GILLIAN
It's fine. It's fine. I'm just -
leaving him here. Sixty - forty -
miles from home and -

CAROLINE
She'll look after him.

GILLIAN
I know that.

CAROLINE
And I'll keep an eye on everything.

GILLIAN

I know. I know you will.

CAROLINE

You can come here any time you like.

GILLIAN

I know. I know.

(suddenly)

Why did you tell your mum?

It's not an accusation, she's just feeling a bit desperate. Perhaps she's surprised herself that she's said it.

CAROLINE

(realising -)

Is that what's - ?

GILLIAN

She's told me dad. And he's -

CAROLINE

Did she? Okay. Well... I'm sorry, I just... I couldn't - quite -

GILLIAN

No don't. It's all my own stupid fault anyway, isn't it?

CAROLINE

Is he upset?

(GILLIAN nods)

Oh God. Sorry.

GILLIAN

No, it's - he said something about me mum. That's all. I broke her heart. Apparently. When I was fifteen. Well I did, I know I did, I got pregnant. I had to leave school. At the time. I went back. Later. To do my A-levels, but. It never worked out, so. All very disappointing for them. So. Yup. That's me.

CAROLINE

You had a baby?

GILLIAN

No! No a...

(gesture)

Abortion.

CAROLINE

Sorry. I'm sorry. I don't know why
I told her, I just... had it on my
brain, and. You know. She's me mum.

A moment.

GILLIAN

It'll blow over.

CAROLINE

Yeah. Will it?

GILLIAN

Just bad timing. With his -

Heart.

CAROLINE

Yeah.

(a moment)

Sorry.

GILLIAN

I'll get off.

CAROLINE

I'll ring you.

GILLIAN

I wasn't accusing you. I just -

CAROLINE

I'm sorry, I -

GILLIAN

Not your fault. Really. Not.

GILLIAN dismisses it as kindly as she can and heads for the
Landrover. Pulls the door shut. CAROLINE mumbles to herself
ventriloquist style when GILLIAN's out of ear shot -

CAROLINE

Why am I apologising?

She waves at GILLIAN.

CUT TO:

55

INT. GILLIAN'S LANDROVER. EVENING 3. 18.16

55

GILLIAN's waving and mumbling ventriloquist style as she
turns the engine over -

GILLIAN

Sanctimonious b -

She stops herself saying it; she knows deep down it's herself she should be angry with, CAROLINE's done nothing. She reverses out of the drive.

We glimpse JOHN: *she's leaving!*

CAROLINE watches for a few more moments with concern, but she's cold, so eventually heads off round the back of the house and out of sight.

As soon as CAROLINE's out of the way, JOHN dives outside, and races down the drive and just as GILLIAN's put the Landrover into first and is about to speed off, he races out of the gateway right in front of her.

JOHN

Gillian!

GILLIAN

(shocked - she could've
killed him)

Shit!

She rasps the hand brake on. He goes and pulls the passenger door open.

JOHN

I need to talk to you.

GILLIAN

Yeah well I don't need to talk to you. In fact. Right now. You're the *last* [person I need to talk to] -

JOHN

I can't -

(he gets in and shuts the
door)

You can't *treat* people like this,
you can't ignore my texts and hang
up on me the phone.

GILLIAN

Can you get out of my Landrover
please.

JOHN

We had sex.

GILLIAN

Yes, we did. And *boy* am I paying
for it now.

JOHN

You. Came on. To me.

GILLIAN

Not.

JOHN

So forgive [me] - yes you *did*.

GILLIAN

You -

JOHN

I tentatively explained that I had feelings for you. You. Said "Shall we go upstairs?"! So forgive me for imagining that we had embarked upon some sort of relationship.

GILLIAN

Okay. Right. Okay. So please can you explain. Why. Saturday afternoon you're on the phone saying -

(daft posh voice)

"I think I might be a little bit in love with you, Gillian", and then. The same night. You're here. In bed. With Judith! Apparently. Who you claim to hate.

JOHN

(heart sinks)

She told you. Caroline. She -

GILLIAN

Yes!

JOHN

Well isn't it *obvious*?

GILLIAN

Not to me!

JOHN

I'm floundering.

GILLIAN

What?

JOHN

You won't speak to me, she's decided she's a dyke, the boys think I'm ridiculous -

GILLIAN

No they don't. Do they?

JOHN

I've got nothing. She's moved her insipid little girlfriend in. And her mad mother -

GILLIAN

Oy, steady on.

JOHN

I *bought* that house and now I'm the one who...

(realising)

Oh *shit*. I'm going to have to knock to get back in.

GILLIAN

Aw. Bless.

JOHN

Yeah, it's all *so funny* isn't it?

GILLIAN has to resist the urge to laugh.

GILLIAN

Sorry.

She realises he's nearly in tears.

JOHN

I'm all over the place, I can't think straight, and then -

(he wants to scratch his own face off)

- *God!* - I end up in another tawdry mess with that ridiculous woman *in front of the children*. You know... people commit suicide with less than this *eating away* inside their brain.

GILLIAN

Is it...? That bad?

JOHN

My publisher's dropped me.

Pause.

GILLIAN

Why?

JOHN

It's being brewing for a while. I got an email. Last week.

GILLIAN

Well... is there someone you can talk to? About it.

JOHN

No. Not really. It's not something you want to tell just anyone. And my agent...

(MORE)

JOHN (CONT'D)
he's not returned my calls. So
that's...
[crap]
You see before, Caroline would've
been...
(he gets upset)
Really good about something like
that. She'd have put it in a
context that - she'd have thrown a
light on it that -
(he can't quite nail it,
but the point is -)
she can be a really good person to
have in your corner.

GILLIAN
Yeah. Shame you were unfaithful to
her.
(JOHN hates himself)
Sorry.

Well, sorry-*ish*.

JOHN
Everything's... just such a mess.
(a moment)
What did you mean when you said
"And boy am I paying for it now"?

GILLIAN
Oh. Okay. Well. They all know. That
we -

Doesn't want to say it.

JOHN
Do they? *Do they?* Well... Is
that...? Such a bad thing?
(GILLIAN gives him a look:
need you ask?)
Couldn't we...?

GILLIAN
No. It was a mistake, it should
never have happened. I have to go,
John. I'm sorry about your
publisher. But, you know. We've all
got crosses to bear. I don't know
how much longer I can afford to
keep farm going, way things are at
moment.

JOHN
Why?

GILLIAN

Oh -
(she doesn't really want
to talk about it)
money.

JOHN

Really?

GILLIAN

That's my problem.

A moment.

JOHN

So... what if I...? Popped over.
Some time. Would that be...?
Completely...?

GILLIAN

I'm seeing Robbie.

JOHN takes that in.

JOHN

I thought you hated Robbie.

GILLIAN

Yeah, I thought you hated Judith.

CUT TO:

56 EXT. CAROLINE'S HOUSE, BACK GARDEN. EVENING 3. 18.27 56

Ten minutes later. JOHN approaches the back door and knocks. Inside ALAN, CELIA, CAROLINE, KATE, WILLIAM and LAWRENCE are sitting eating supper. CAROLINE's the one who gets up to let him in. She has some inkling of why he's out there, but -

CAROLINE

What're you doing outside?

JOHN

I -
(he feels too sad/
depressed to invent
anything)
Does it matter?

She lets him in. Continuous -

CUT TO:

57 INT. CAROLINE'S HOUSE, KITCHEN. EVENING 3. 18.28 57

He looks very forlorn. They're all very aware of him.

CAROLINE

Do you want something to eat?

JOHN

Is there enough?

CAROLINE

You'll have to find a chair.

There's another upright chair handy somewhere. CAROLINE goes and fetches him a plate and some cutlery. He sees CELIA and ALAN, and looks a bit sheepish in front of them.

JOHN

Hello. Hi, Alan. How's...?

(nods at his heart)

Are you...?

Better?

ALAN

(he doesn't smile)

Fighting fit.

JOHN

Good. That's good. That's...

Great. KATE and LAWRENCE make space for JOHN at the table between them. KATE offers JOHN the bottle of wine.

KATE

Would you like a...?

JOHN

Well. Perhaps just a small one.

CAROLINE's just put a plate and cutlery down in front of him.

CAROLINE

I'll get you a glass.

JOHN ventures to smile at CELIA. But she's not having any of it; she's giving him the best, steadiest, dirtiest look she can muster from her fine arsenal of shitty looks.

CUT TO:

58

EXT/INT. FAR SLACK FARM/SCHOOL. DAY 4. 08.30

58

Images of the landscape: time passing. CAROLINE arrives at school in her jeep with LAWRENCE. GILLIAN whistling at her dog as it rounds up sheep to go into a trailer ready for market. CAROLINE heading to her office, saying "Morning/Good morning", to various members of staff she might walk past. GILLIAN letting her collie into the Landrover cab, then getting in herself, now they've got the sheep in the trailer.

CAROLINE (in her gown) walks along the corridor and into the assembly hall where the students are singing something loud and rousing and uplifting.

CUT TO:

59 EXT. CAROLINE'S HOUSE. DAY 5. 08.00 59

Two weeks later. CAROLINE heading off to school with LAWRENCE in the Jeep, KATE leaving and heading off to school in her car. The Lexus and JOHN's BMW remain in the drive.

CUT TO:

60 INT. FAR SLACK FARM, SITTING ROOM/KITCHEN. DAY 5. 10.00 60

GILLIAN's got the hoover out (yes, it's that time of year) and she's tidying up. That's when she discovers - fallen between two cushions at the back of the settee - the card from the Register Office. ALAN must have dropped it. So she sees the words 'Calderdale Register Office' and reads on. Celia Dawson - Alan Buttershaw - dates of birth. She takes in the date of the proposed ceremony. That *is* today's date... isn't it? She dives into the kitchen and checks the calendar. Definitely today's date, but nothing on the calendar at all. A number of mad thoughts speed through her brain. She grabs her mobile and scrolls through her contacts.

CUT TO:

61 INT. SCHOOL, CAROLINE'S OFFICE. DAY 5. 10.01 61

CAROLINE's chairing a meeting with the Head of Science, an ARCHITECT and the bursar along with other members of the science faculty. six men in suits (maybe two or three women). On the table are architects drawings. *

ARCHITECT *

We made the adjustments that you
asked for at our last meeting.
(he reaches for a drawing) *

CAROLINE *

Thank you. It looks great. *

Everyone looks at the drawings. CAROLINE's mobile bleats on the table right next to her. She checks the screen: GILLIAN *

CAROLINE (CONT'D)

Sorry, I've got to take this.
(presses the button)
Hello. Gillian.

Cutting as and when with:

CUT TO:

62 INT. FAR SLACK FARM, KITCHEN. DAY 5. 10.02

62

GILLIAN
(urgent)
You busy?

CAROLINE

I'm in a meeting.

GILLIAN

All right, well I'm sorry, but this might be urgent.

CAROLINE

Why?

GILLIAN

Has - have - where's me dad and Celia?

CAROLINE

Well - at home. As far as I know. Their car was there this morning when I left. Why?

GILLIAN

They - you've - so no-one's been inv[ited] - ?

(she realises as she says it. That's the point: no-one's been invited)

I've found a card. Down the back of a cushion on our settee. From Calderdale Registry Office. An appointment card. They've got an appointment. To get married. At 11 o'clock this morning.

CAROLINE

(quiet)

You're kidding.

GILLIAN

Have they not - ? Have they said anything? To you?

CAROLINE

No.

(she thinks hard: has CELIA mentioned it when CAROLINE wasn't listening? No)

No.

GILLIAN

I've tried his mobile, I've tried hers.

CAROLINE checks her watch, thinks fast.

CAROLINE

I can be there. If you can. I'll probably overtake them on the M62 the little...

(MORE)

CAROLINE (CONT'D)
(lowers her voice - and is
she very slightly
amused?)

Buggers.

GILLIAN
But... presumably they don't want
us there. Presumably that's the
point.

Oh yeah.

CAROLINE
Has he not...? Said anything to you
at all?

GILLIAN
I've spoken to him twice. On the
phone. In the last two weeks since
he came to live at yours, and all
of it very perfunctory. I'm not
exactly flavour of the month at the
moment, am I?

CAROLINE
Still?
(GILLIAN doesn't have a
response to that)
Well - so who have they invited
then?

GILLIAN
Well... nobody. That I know of.

CAROLINE and GILLIAN remain as bemused as each other.

CUT TO:

63 EXT. M62. DAY 5. 10.05

63

CELIA and ALAN race west along the M62 - with the lid down -
and into the sun shine. Just driving past a big blue motorway
sign indicating that they're going in the right direction for
Halifax.

END OF EPISODE ONE