

(Name of Project)

by  
(Name of First Writer)

(Based on, If Any)

Revisions by  
(Names of Subsequent Writers,  
in Order of Work Performed)

Current Revisions by  
(Current Writer, date)

Name (of company, if applicable)  
Address  
Phone Number

ELTON JOHN  
 (from Saturday Night's  
 alright)  
 Saturday -

WHIGFIELD  
 (from Saturday Night)  
 Saturday -

ELTON JOHN  
 Saturday -

WHIGFIELD  
 Saturday -

THE DRIFTERS  
 (from Saturday Night at  
 the Movies)  
 Well Saturday night at 8 o'clock  
 I know where I'm gonna go  
 I'm gonna pick my baby up  
 And take her to the picture show

Everybody in the neighbourhood  
 Is dressing up to be there too  
 And we're gonna have a ball  
 Just like we always do

Saturday night at the movies  
 Who cares what picture you see  
 When you're hugging with your baby in  
 last row in the balcony

Well there's technicolor -

The music abruptly cuts off.

JAMES (V.O.)  
 (announcing)  
 Saturday 3rd March 1992.

PATRICK  
 New shoes.

JAMES  
 What?

PATRICK  
 New shoes.

JAMES  
 Are they?

PATRICK  
 Mother took me to Marks and Spencer.  
 They're soft leather.

JAMES  
I didn't notice. They look nice.

PATRICK  
Thirty-four pounds, ninety-nine pence.  
I wanted to go cheaper, but Mother  
said that I had the money for thirty-  
four pounds, ninety-nine pence, so I  
might as well spend thirty-four  
pounds, ninety-nine pence.

JAMES  
Yes. Mum's usually right about most  
things...

PATRICK  
Where are we going James?

JAMES  
Just walking.

PATRICK  
OK.

JAMES  
Did you like the film?

PATRICK  
No.

JAMES  
Oh. You seemed to be laughing...

PATRICK  
Oh. Yes. I liked the film.

JAMES  
OK then.

PATRICK  
Yes.

JAMES  
Shall we sit on this bench?

PATRICK  
OK.

JAMES  
Do you like this bench?

PATRICK  
No.

JAMES  
It's quite comfortable though...

PATRICK  
Yes. I like this bench.

JAMES  
Do you want to play a game?

PATRICK  
OK.

JAMES  
I'm going to go run away and -

PATRICK  
You want me to find you James?

JAMES  
No. I'll find you. You stay on this  
bench. And I'll find you.

PATRICK  
That's the game?

JAMES  
Yes. You've got to stay here can you  
do that?

PATRICK  
Yes. OK.

JAMES  
See you then.

PATRICK  
Bye James.

2 INT. BEDROOM.

2

James whispers.

JAMES (V.O.)  
Three - days - earlier -

SFX - the sound of a door creeping open. And we're  
talking a Hitchcock door creek. Grrrrraah.

SFX - The sound of footsteps down a landing. Clip.  
Clop. Clip. Clop. Whoever's walking has a slightly  
arhythmic walking pattern.

SFX - The sound of footsteps returning.

SFX - The door of a door closing. Haaaaarrrrg.

SFX - The sound of a radio being tuned.

WHALE  
This is up all-night with....

SFX - The radio is retuned. And this is a proper analogue static radio. Keeeeezez.

It finally settles on Deeply Dippy - Right Said Fred.

RIGHT SAID FRED  
Deeply Dippy 'bout the way you walk...

SFX - The radio is retuned. Of course.

Def Leppard - Let's Get Rocked.

DEF LEPPARD  
It makes me wanna scream -  
Bach, Tchaikovsky, violins.  
Turn it off! - that ain't my scene  
Well, I'm sorry girl, here's my  
confession  
I suppose a rock's out of the  
question?

The radio is turned off. Of course.

There is a loud sigh.

Then a fumble.

SFX - the bed starts to creak rhythmically.

JAMES (V.O.)  
There is nothing worse than listening  
to your uncle masturbate.

The bed creaks louder and louder.

JAMES (V.O.)  
Particularly when he's not subtle  
about it.

The bed creaking speeds up.

JAMES (V.O.)  
Now, I've heard lots of bad noises in  
my time...

SFX - a life support machine.

Beep. Beep. Beep. Beep. Beeeeeeeep.

JAMES (V.O.)  
My grandma's last breath. Not that I -  
I'm self-diagnosed autistic. I didn't  
really give a monkey about that.  
(MORE)

JAMES (V.O.) (CONT'D)  
 But I made the wrong face and sort of  
 smiled and Mum caught my eye and said -  
 to my Dad -

ANGELA  
 Perhaps you better take the kids  
 outside...

TIM  
 What? No. I should be supporting  
 you...

ANGELA  
 Take them outside please.

JAMES (V.O.)  
 Now, objectively, that's a bad noise  
 to hear, right? Someone dying.  
 Equally, I've had the misfortune to  
 hear...

4 INT. CLASSROOM. DAY.

4

PETE  
 OK, shag James Matthews or be shagged  
 by a dog...

LISA  
 Pete!!!

PETE  
 What?

LISA  
 What? Are you really asking what? Cos  
 I'll what what you, you know that?

PETE  
 Don't be a pussy. Answer the question.

LISA  
 No.

PETE  
 Yeah.

LISA  
 No Peter, OK?

PETE  
 Yes Lisa, OK?

LISA smiles. We can hear it.

LISA  
 What kind of dog?

PETE laughs.

PETE  
Will it make a difference?

LISA  
Well, a Chihuahua's hardly an Alsatian  
is it?

PETE  
Great Dane. And they always get shit  
all over their nobs cos they can't  
shit properly...

LISA considers.

LISA  
Sod it. Great Dane...better dog shit  
up my fanny than James Matthews.

PETE laughs.

PETE  
You're a dirty thing you, aint you?

LISA  
Oi. Oi. Don't do that. Pete. Get your  
hand out my bra...Jesus...

There's pronounced giggling.

JAMES (V.O.)  
Kids debating how disgusting I - James  
Matthews - actually am. While I'm hid  
in the stationary cupboard. And I'm  
sort of in love with the second one  
who spoke. Lisa. Well, not love. And  
she's with Pete - the one who spoke  
first. Anyway, that is a bad thing to  
hear. The person you love saying she'd  
rather be plonkered by a dog's shitty  
nob than by, you know ... you...And  
thirdly, thirdly there's...

5 INT. LIVING ROOM. DAY.

5

ANGELA is crying.

TIM  
Do you want a tissue?

ANGELA  
No, I don't want a tissue, I want  
these images out of my head...you  
and...a.....

TIM

I don't - it's not love - it's just -  
she makes me feel -

ANGELA

You dare. You dare say she makes you  
feel young. You that much of a cliche?  
Because I'd rather you bought a fast  
car... I should make you feel young.  
I. Me.

TIM

But....You're as old as I am.

JAMES (V.O.)

Thirdly, my Dad telling my Mum about  
an affair. While me and my sister  
listened in the room next door and  
pretended to watch Eastenders...

6

INT. EASTENDERS THEME MUSIC.

6

Dof-dof-dof-da-da-da-da...Ba-da-ba-da-baaaaa-baa--baaaa

JAMES (V.O.)

And the worst thing about it wasn't  
the way my Dad said it or the fact  
that he chose to do it while they were  
doing the washing up mid-evening on a  
Thursday - classy - it was the way my  
Mum just rolled over. She'd hugged him  
by the end of that conversation.

The sound of people who are not very good at crying,  
but are trying anyway.

TIM

I'm sorry. I'm sorry.

ANGELA

It's OK...it's OK...

JAMES (V.O.)

Anyway, lots of bad noises...

7

INT. BEDROOM. NIGHT.

7

The squeaking has sped up.

JAMES (V.O.)

But none of them. None of these  
noises, sounds, overheard  
conversations, can even start to  
compete to have upset me as much as  
the noise of my uncle masturbating.

The squeaking gets louder.

JAMES (V.O.)  
 It's not so much the squeaking. Or the  
 grunting. He hasn't started grunting  
 yet. Give him a minute or two -  
 (James's impression) uh - uh - uh - uh  
 - uh - uh -

The grunting starts up. James's impression is almost accurate.

JAMES (V.O.)  
 It's the - inevitability...because  
 with all those things...grandma  
 dying....

8 INT. HOSPITAL ROOM. DAY.

8

Beep beeep beeeeeeeep.

JAMES (V.O.)  
 Me being categorised as a worse lay  
 than a great Dane with a shitty nob.

9 INT. KENNEL. DAY.

9

The sound of dogs rabidly barking. This gets laid over the top of the beeps.

JAMES (V.O.)  
 And my Dad telling my Mum that...

10 INT. KAREOKEE BAR. DAY.

10

Again. This is laid over the top of the beeps and the dogs. It's now an utter cacophony.

TIM is signing Sinatra - You Make Me Feel So Young.  
 With some (mild) lyrical adjustment.

TIM  
 She makes me feel so young. She makes  
 me feel there's songs to be sung.

JAMES has to shout over top this din to make himself heard.

JAMES (V.O.)  
 All those noises I know will stop.

All the noises stop. It's pure silence.

JAMES (V.O.)

And I knew would stop at the time. It was simply matter of - living through them. But - the - well, I'm going to hear that every night - until either I leave home or he does or one of us dies or the house is burnt down. No. It's not the noise. It's the inevitability that gets to me. (beat) He's lived with us for two months now. Since -

11 INT. HOSPITAL ROOM. DAY.

11

SFX - a life support machine.

Beep. Beep. Beep. Beep. Beeeeeeep.

ANGELA

Oh Jesus. Mum. Mum!

JAMES (V.O.)

My grandma's last breath. My Mum's sister Carrie got Grandad - bit pink, bit useless, bit senile - but fundamentally house trained - we got Patrick - and he went to live in the spare room, which is adjacent to mine and he - well, he's wanked every night since.

12 INT. BEDROOM. NIGHT.

12

The squeaking and grunting continues.

JAMES (V.O.)

I've tried everything to block out the noise. Ear plugs...

The sound becomes muffled. But the squeak remains.

JAMES (V.O.)

Music...

Phil Collins 'Another Day In Paradise'. The squeak remains.

PHIL COLLINS

Oh! Think Twice. That's another day -

The music is turned off.

JAMES (V.O.)

I've even tried wanking myself...

The noise of two beds. One squeaky, one squarky. They compete against eachother. Squeak - squark - squeak - sqark - squeak -

JAMES (V.O.)  
But that felt odd....So now I just listen. And occasionally time it. And wait for the small but significant orgasm noise he makes.

The noise of 'ooof' comes through the door.

JAMES (V.O.)  
And then - uh - then we both roll over and try and sleep. And eventually - we both succeed. And that's -

13

INT. BATHROOM. MORNING.

13

The noise of a shower.

ALICE  
JAMES....James.... MUM! James is being a wanker.

JAMES (V.O.)  
The trouble with not sleeping much at night is you have to grab your chances during the day. Sleeping in the bath - complicated - dangerous - but possible. Sleeping in the shower - seemingly, only I can do that. I am clearly a sleeping genius.

The noise of gentle snores beneath the gush of water.

Then loud hammering.

ALICE  
GET OUT OF THE BATHROOM JAMES.

James wakes up. With a splutter. And then a cough.

JAMES (V.O.)  
My sister - we sort of get on - if I'm honest I'd say she was nicest person I know - nicest to me anyway -

ALICE  
James if you don't get out right now I'm going to tell the whole school about the time you shit yourself and didn't think anyone noticed.

The shower is turned off.

JAMES (V.O.)  
 I have problems with my sinuses. I was late for flute. And I genuinely didn't think anyone would notice. Probably the beginnings of the autism thing. I was 8. It's complicated. She's really quite charming.

He opens the door.

14

INT. LANDING. DAY.

14

JAMES  
 Tampon to change is it? Why don't you just use a cork?

ALICE  
 You don't even look clean! You been in there twenty minutes and you don't - oh, forget it...

She slams the door behind her.

Patrick walks past.

PATRICK  
 Morning.

JAMES  
 Morning Uncle Patrick.

PATRICK  
 Morning.

JAMES (V.O.)  
 He always repeats himself twice. Or answers you when he's already instigated. It's part of his charm. When we -

15

EXT. TRAIN STATION. DAY

15

The noise of a train pulling into the station.

PATRICK  
 Will you look at that.

JAMES  
 Woo-woo! Woo-wooo!

PATRICK AND JAMES  
 Woo-woo!

16

INT. LANDING. DAY.

16

JAMES (V.O.)  
 No. I'm not going to get into that  
 now.

The train noise cuts out.

JAMES  
 So how are you this morning Uncle Pat?

PATRICK  
 Yes. OK.

JAMES (V.O.)  
 He moves closer - he never washes.  
 Instead, he smells vaguely of mildew  
 and women's hand cream.

PATRICK  
 I think - there was something on the  
 wireless about the trains...

JAMES  
 Was there?

JAMES (V.O.) (CONT'D)  
 He likes trains. We used to go watch  
 them together..That was the -  
 sometimes, the best times I had as a  
 kid was walking to the trains with him  
 and writing down the -

PATRICK  
 Is your mother downstairs?

JAMES  
 Yeah. Probably. She usually is.

PATRICK  
 Mother...MOTHER...were you listening  
 to wireless?

ANGELA  
 Come-on Patrick. Come down. We'll get  
 you your breakfast.

PATRICK  
 They said summit about trains on  
 wireless.

ANGELA  
 I wasn't listening.

PATRICK  
 Do you know - anyone who could - I  
 didn't catch beginning - I don't know -  
 what was said...

ANGELA

PATRICK  
OK.

ANGELA  
James. Let your sister in the bathroom now and again, OK? Have you washed your hair?

JAMES (V.O.)  
Anyway, it's probably not an  
exaggeration to say my life can be  
divided into AP and BP. After Patrick.  
And before Patrick. He's like Jesus.  
Only slightly less significant for  
everyone else except me.  
...OK, to begin at the beginning. It's  
1941. An exciting time. If you're  
interested in war or the birth of my  
Mum.

17

INT. MATERNITY WARD. 1941. DAY.

17

Glen Miller's In The Mood is playing.

A baby is being born. Loudly.

DOCTOR  
OK. Almost there. Almost there. Pant  
for the head.

## PHYLLIS

DOCTOR

The baby begins to cry. Loudly.

DOCTOR (CONT'D)  
And what a trooper she is.

JAMES (V.O.)  
My Mum. The second child of Marie and  
Albert - the first child being...

### In the Mood cuts out.

18 INT. BEDROOM. NIGHT.

18

Squeak squeak squeak...

19 INT. LANDING. DAY.

19

PATRICK  
 Mother...MOTHER...were you listening  
 to the wireless...

20 INT. MATERNITY WARD. 1941. DAY.

20

JAMES (V.O.)  
 Uncle Patrick.

In The Mood cuts back in again.

PHYLLIS  
 Is she - OK?

DOCTOR  
 All fingers and toes accounted for and  
 approved.

PHYLLIS  
 No. But is she...?

DOCTOR  
 She's fine.

PHYLLIS  
 Can I....hold her...

JAMES (V.O.)  
 My Grandma.

21 INT. ST WINNIFRED'S SCHOOL CHOIR.

21

SATAN  
 There's no one quite like Grandma  
 And I know you will agree  
 That she always is a friend to you  
 And she's a friend to me -

The record is pulled off. Now there is silence.

JAMES (V.O.)  
 A nice but flawed lady. And a complete  
 doormatt who expected her eldest  
 daughter to be the same - well, I'm  
 skipping ahead...Back to me. School.

22

INT. SCHOOL PLAYGROUND. DAY.

22

The noise of an incessant school playground.

JAMES (V.O.)  
 I am not bullied. At least not by the  
 classic definitions...

23

INT. TEACHER'S OFFICE. DAY.

23

TEACHER  
 Did he hit you?

TEACHER 2  
 Did he humiliate you in front of all  
 your friends?

TEACHER 3  
 Did he call you nasty names?

TEACHER 4  
 Did he put you in a dress, apply  
 strawberry shortcake lipstick to your  
 lips and make you sing Pattacake  
 Pattacake Pattacake?

24

INT. SCHOOL PLAYGROUND. DAY.

24

JAMES (V.O.)  
 No, I'm simply ignored. Occasionally  
 I'm the subject of vile overheard  
 abuse...

25

INT. CLASSROOM. DAY.

25

PETE  
 OK, fu James Maews or be fued by a  
 dog...

26

INT. SCHOOL PLAYGROUND. DAY.

26

JAMES (V.O.)  
 But mostly I'm ignored. I don't exist.  
 I'm like bed lice...I can't be seen, I  
 just vaguely annoy people. And if I  
tried to start a conversation with  
 someone they'd be vaguely humiliated  
 that I'd chosen them and vaguely  
 worried I thought I existed in their  
 social sphere. Which is not to say I  
 have to wander round the playground by  
 myself every day...No...

27

INT. LIBRARY. DAY.

27

JAMES (V.O.)  
 I'm a library monitor. A place that's  
 all about solitude and quiet, and, as  
 such, ideal for me...

LISA  
 Cos I said...

LIBRARIAN  
 Sh!

LISA  
 And she said...

LIBRARIAN  
 Sh! No talking.

Lisa sucks her teeth at the librarian.

JAMES (V.O.)  
 As I said. Ideal. Sometimes I question  
 why I turned out like this - mostly I -

LIBRARIAN  
 Sh! No talking!

JAMES  
 Sorry.

28

INT. MATHS LESSON. DAY.

28

MATHS TEACHER  
 And a plus x over 10 equals 30. So x  
 is...anyone? Anyone?

JAMES (V.O.)  
 OK, so this all known how can I  
 possibly claim that my life was made  
 any worse by Patrick's arrival. My  
 life was already shit...

MATHS TEACHER  
 And the square root of James' shitness  
 is pi divided by x minus four hundred  
 and fifty-three and....Anyone? Anyone?

JAMES (V.O.)  
 But it was containable. I mostly  
 didn't feel any emotion at all.  
 Lunchtime - library - fine. The only  
 time I had to survive with other  
 people was 20-minute break and then I -

The bell goes people tear out of the classroom.

MATHS TEACHER  
 Less of a stampede, more of a elephant  
 march. People. People.

29 EXT. 20 MINUTE BREAK. DAY.

29

JAMES (V.O.)  
 And then I - I mostly just - I mean,  
 autism is a very useful thing to have  
 when your life's shit.

PETE  
 Hey...

JAMES (V.O.)  
 I mean, it just is..

PETE  
 Hey...

JAMES  
 Sorry?

PETE  
 Hey.

JAMES  
 Sorry?

PETE  
 For what? What you sorry for mate?

PETE laughs. JAMES doesn't.

JAMES  
 Stuff. Sorry. Were you - are you  
 talking to me?

PETE  
 Yeah. Hey. Um. Yeah. I'm Pete.

Beat.

JAMES  
 I know. I've been in your class for  
 two years.

PETE  
 Yeah, right, I just...Hi.

JAMES  
 Hi.

PETE  
 Hi.

Pause. PETE is getting his shit in a line.

PETE (CONT'D)  
There was....I'd heard you got an amp.  
They used it in the school...

JAMES  
....Battle of the bands. Yeah. They  
used my amp. Marshall. 12000 series.

PETE  
We didn't do battle of the bands. They  
told us we couldn't swear. So we said  
'fuck it'.

JAMES  
I know.

PETE  
So....Could I borrow it?

JAMES  
What?

PETE  
Your amp. Could I borrow it? We're  
doing a gig in town on Saturday and my  
amp's all..... Could I borrow yours?

JAMES  
What?

PETE  
Problemo? I mean, it's a problem?

JAMES  
No. No. I mean....no. That'd be great.  
I mean, better for you than me. But  
great. That'd be great.

PETE  
OK then...

SFX - Pete walks off.

JAMES  
Shall I just bring it into school  
or...?

PETE  
Right. Give me your address. I'll come  
by Saturday afternoon or something....

JAMES  
OK. It's....uh....I'll write it down.

SFX - He writes it down.

PETE  
See you Saturday then.

JAMES  
 Yeah. OK. Saturday. Yeah. Saturday.  
 I'll remember. I don't need to write  
 that down. OK.

SFX - Pete walks off.

JAMES (V.O.) (CONT'D)  
 OK.

JAMES (V.O.) (CONT'D)  
 OK.

JAMES (V.O.) (CONT'D)  
 OK.

30 INT. HOSPITAL ROOM. DAY.

30

Glen Miller.

PHYLLIS  
 AHHHHHHHHHHHHHHHHHHHHHHHHHHHH!

31 INT. 20 MINUTE BREAK. DAY.

31

JAMES (V.O.)  
 OK.

32 INT. HOSPITAL ROOM. DAY.

32

Glen Miller.

PHYLLIS  
 AHHHHHHHHHHHHHHHHHHHHHHHHHH!

33 INT. 20 MINUTE BREAK. DAY.

33

JAMES (V.O.)  
 That was Pete. As in....that was Pete.

34 INT. HOSPITAL ROOM. DAY.

34

No Glen Miller.

PHYLLIS  
 AHHHHHHHHHHHHHHHHHHHHHHHHHH!

35

INT. 20 MINUTE BREAK. DAY.

35

JAMES (V.O.)

Pete doesn't...I mean, he hasn't... I mean, he genuinely thought we hadn't met. He didn't know my name. I mean... That's Pete. He's going out with Lisa. Pete just - spoke to me.

36

INT. HOSPITAL ROOM. DAY.

36

Definitely no Glen Miller.

PHYLLIS

AHHHHHHHHHHHHHHHHHHHHHHHHHHHH!

37

INT. SITTING ROOM. 1956.

37

Eve Boswell - Pickin' A Chicken - is playing on the radio.

EVE BOSWELL

Come to the barbecue and sit by my side  
 We couldn't choose a better night if we tried  
 Can't you imagine what a thrill it will be  
 Pickin' a chicken with me

It's so romantic, the moon up above  
 Is extra bright on a night such as this  
 Pullin' a wishbone with someone you love  
 Is almost certain to end with a kiss

PATRICK

Picking a chicken!

ANGELA

Yeah, it's OK isn't it?

PATRICK

Can you imagine anything more stupid?

ANGELA

Come-on Patrick. Dance with me.

PHYLLIS

Yes. Dance with her Patrick. Dance with her.

As they dance, they laugh. It's glorious.

JAMES

They didn't notice a problem with Patrick until my Mum was 13, my age. He was 15 and he'd always had issues - he didn't pass the 11-plus

PATRICK

No.

JAMES

But he didn't have a problem with that.

PATRICK

No.

JAMES

Then my Mum did pass.

ANGELA

Yes.

PATRICK

No.

JAMES

And went to the grammar. One of three from her primary school. They lived in a shitty area. And he got angry, went to the library, found the biggest book he could and took it home to read it in the living room every night.

PATRICK

"Both as an electrororal and legislative instrument the popular referandom has inner limits which follow from it's technical peculiarity..."

JAMES

He didn't understand these big books. But he read them. Then his next sister down - my Grandma was popping them out by then -

PHYLLIS

AHHHHHHHHHH!

A popping noise.

PHYLLIS (CONT'D)

AHHHHHHHHHH!

A popping noise.

JAMES

She'd had three more daughters by the time she was done - and all of them - all of them -

39

INT. SITTING ROOM. 1953.

39

JAMES (V.O.)

- got in to the grammar and - well - that got to him. And he left school at 15 and he started work on the railways like his Dad - my Grandad - and he worked with some blokes and he started to think they were talking about him. Which they were. But he thought they were talking about him all the time. He started to think they were conspiring to make his life even shitter than it...paranoia, aural delusions. And then he started using violence. Not bad... breaking windows...

A window is broken.

JAMES

a lot of windows.

A series of windows are broken.

JAMES (CONT'D)

He thought everyone hated him, and then he tried to beat up Grandma and my Mum just sort of got in the way....

PATRICK

YOU FUCKING...

PHYLLIS

No. Pat. Please.

PATRICK

FUCKING...FUCKING...

ANGELA

Patrick. You get away from her..

SFX - The noise of repeated beatings. And lots and lots of screaming. And crashing. The noise a very angry man would make in

SATAN

There's no one quite like Grandma  
And I know you will agree  
That she always is a friend to you  
And she's a friend to me -

Slam. Slam. Slam.

Then silence. Pure silence. The noise of gentle crying from a gentle guy. Patrick.

JAMES

The worst blow my Mum took was when he bashed her on the head with some sort of - thing - she can't remember what, she was unconscious for three minutes. She also has a lump on her breast plate where she thinks he cracked it and the bone rejoined itself but badly. He never wanted to hit her. He always wanted to hit her Mum. My Grandma. But she always got in the way and let him hit her. Her Dad didn't. Her Great Dane of a Dad didn't. She did.

40

INT. KITCHEN. DAY.

40

JAMES

I don't know when I become Uncle Pat's favorite...

ANGELA

He wants me to take you and him to the cinema. See ET again...

JAMES

But I sort of did...and it really made my Mum happy.

ANGELA

He's bought you some sweets. He wants you to listen to records with him in his room...while eating sweets.

JAMES

And I liked it. I mean, I loved it. Because fundamentally you want to be the best when you're a kid, and my parents were always pretty good at not making either me or my sister feel like a favorite. So being a favorite of your paranoid schizophrenic uncle with severe learning difficulties - well, that's points isn't it? My sister he said -

PATRICK

Hello.

JAMES

-to. Just -

PATRICK

Hello.

JAMES

Only -

ALICE

Hello Uncle Patrick.

PATRICK

Hello.

JAMES

Me. He had whole long conversations with me. About all kinds of stuff. It was brilliant. I won.

41

INT. PATRICK'S BEDROOM. 1988.

41

The Bare Neccessities is playing on a record player.

PHIL HARRIS

Wherever I wander, wherever I roam  
I couldn't be fonder of my big home  
The bees are buzzin' in the tree  
To make some honey just for me  
When you look under the rocks and  
plants  
And take a glance at the fancy ants  
Then maybe try a few

The bare necessities of life will come  
to you  
They'll come to you...

PATRICK

Will you scratch my back?

JAMES

I like this record.

PATRICK

Do you? Yes. Me too. Will you scratch  
my back?

JAMES

Like this?

PATRICK

You can use - more nails...

JAMES

Like this...

PATRICK

Yes. That's right.

JAMES

(singing)

And you look under the rocks and  
 plants and take a look at the fancy  
 ants...Come-on, join in...

PATRICK

No.

JAMES

Join in.

PATRICK

No.

JAMES (V.O.)

He loved me. He really loved me. But  
 then I hit 11 and suddenly I knew he  
 was wrong. The people who looked at us  
 when we walked down the street. I  
 couldn't see them before. But when I  
 hit 11 - I could. And he - I mean, he  
 suffers from paranoia, if anyone's  
 gonna notice people treating him  
 different... He rejected me before I  
 could reject him. And my aunt Carrie  
 had young kids and he sort of - well,  
 they sort of became his friends  
 instead. And I just became another one  
 he said -

PATRICK

Hello.

JAMES (V.O.)

- to. But by then that was fine. I  
 mean, I knew he was different then. I  
 noticed the people watching then.  
 So...actually, it was a relief...

42

INT. KITCHEN. DAY.

42

SFX - there's a radio playing The Archers in the  
 background.

ANGELA

Good day?

JAMES

What?

ANGELA

'What?' I do wonder what you think  
 about - you're like a squirrel in that  
 head of yours...

JAMES  
No. Not...

ANGELA  
Squirrel nutkins.

JAMES (V.O.)  
My Mum thinks I'm cute because when I was little I used to walk behind everyone else on the way home from school and pick weeds from between the pavements and stuff from the gutter and give them to her as a gift bouquet...

ANGELA  
For me? Lovely.

JAMES (V.O.)  
She called me squirrel nutkins. But I think that was probably just a symptom of my autism. I didn't want to walk with everyone else. Flowers were just...an excuse..

ANGELA  
Goof fay?

JAMES (V.O.)  
But hey - my Mum is one of the nicest people I know. She see's the best in people. Even me.

ANGELA  
Do you want some toast?

JAMES  
Mum. You're not in on Saturday are you?

ANGELA  
Saturday? No love. I'm going shopping with your sister, I asked you if it was OK, remember? Is it OK?

JAMES  
Yeah...Yeah. And - Dad?

ANGELA  
I expect your Dad's working - if you want one of us to be free?

JAMES  
No. I'm - uh - no.

ANGELA  
No. Saturday'll just be you and Patrick.

PATRICK (V.O.)  
Hello.

JAMES  
What?

ANGELA  
That's why I asked - whether it was OK for me and Alice to go out - she wants us to go up Reading where no-one'll notice us. You need to keep an eye on him.

PATRICK (V.O.)  
Hello.

JAMES  
What?

ANGELA  
You feeling OK love? You gone all pale...

SFX - The sound of a rewind button being pressed. The recording sprawls through quickly.

43 INT. 20 MINUTE BREAK. DAY.

43

PETE  
Ah man. Yeah. Give me your address.  
I'll come by Saturday afternoon or something....

JAMES  
OK. It's....uh....I'll write it down.

SFX - He writes it down.

PETE  
See you Saturday then.

JAMES  
Yeah. OK. Saturday. Yeah. Saturday.  
I'll remember. I don't need to write that down.

SFX - The rewind is pressed again.

PETE  
See yo Saturday then.

JAMES  
Yeah. OK. Saturday. Yeah. Saturday.  
I'll remember. I don't need to write that down.

SFX - Rewind.

PETE  
See yo Saturay then.

SFX - Rewind.

PETE (CONT'D)  
Se yo Sauray then.

SFX - Rewind.

PETE (CONT'D)  
Se yo Sauray en.

SFX - Rewind.

PETE (CONT'D)  
Sauray.

SFX - Rewind.

PETE (CONT'D)  
Saraaaaaa.

SFX - The Eastenders drums play. Dum-dum-dum-dum-da-da-da-da

44 INT. CACOPHONY. DAY.

44

SFX - Beeps on dogs on Dad's singing Sinatra. This is an awesome noise.

45 INT. PHONELINE. DAY.

45

JAMES  
Hello. Can I speak to Pete please?

SFX - Beep. Beep. Beep.

SPEAKING CLOCK  
At the third stroke the time will be ten twenty-five and forty seconds...

JAMES  
Hi Pete. It's James. From school. We spoke the other day.

James does a fake laugh.

SFX - Beep. Beep. Beep.

SPEAKING CLOCK  
At the third stroke the time will be ten twenty-five and fifty seconds.

SFX - Beep. Beep. Beep.

JAMES

Yeah mate, I'm just ringing to say about Saturday really - it's not going to be a good time for me. So - it's not going to - it's not - oh - this is going wrong.

SPEAKING CLOCK

At the third stroke it will be time to stop talking to the speaking talk and ring him and not be an arsehole.

SFX - Beep. Beep. Beep.

JAMES

I've always believed in practice. And libraries. I've always believed in practice and libraries. If I had to say which were the two tenets I lived my life by it'd be practice and libraries. With autism as a sort of third tenet added extra happy meal sort of thing..

ALICE

Are you gonna get off the phone?

JAMES

What?

ALICE

I've got calls to make. I've actually got real friends remember. Who you even ringing? Better not be wank chat again...

JAMES

I've never rung wank chat!

ALICE

How - long - are - you - go - na - be - mon - key - boy?

JAMES

Five minutes.

ALICE

Is the right answer. Call me when you're done and if it isn't five minutes then tomorrow, in school -

JAMES

You'll tell everyone I shit myself. I know.

ALICE

Well if you know, you'll obey. The proof is in the pudding. And I'm not the one with the spotty dick.

JAMES

OK.

SFX - door slam.

SFX - the phone is picked up. Dialing tone.

SFX - numbers dialed. It's a number-tone phone. Bo. Bo. Bo.

JAMES (CONT'D)

Hi. Operator.

OPERATOR

Name and town you require.

JAMES

Newbury. Pete... Peter Morris please. That's his name. He's my friend. But he's a minor, so it's probably under his Dad's name..and I...

OPERATOR

We have three Morris's in Newbury. Do you know a road?

JAMES

Oh. Uh. Yeah. The Newtown Rd.

OPERATOR

Do you want to be connected directly?

JAMES

Yeah.

OPERATOR

It's ringing.

JAMES

Thankyou. Thanks.

SFX - the sound of ringing.

MR MORRIS

Hello?

He sounds angry. James says nothing. He's got the frights.

MR MORRIS (CONT'D)

Hello?

James breathes into the handset.

MR MORRIS (CONT'D)  
 I know who you are, you prick. I know  
 you're calling for my wife, and I'm  
 gonna...you come near her, you  
 understand? You understand?

JAMES  
 Yeah. I understand.

The phone is slammed down.

JAMES (CONT'D)  
 That could have gone worse. (to off)  
 Alice. I'm off the phone.

46

INT. MENTAL HOSPITAL. 1959

46

The noise of a mental hospital. A few groans. A few  
 shouts. Nothing too panto. But this is 1959. And the  
 mad were less sedated then.

JAMES  
 They first sectioned my uncle in 1959.  
 He broke all the display windows of an  
 entire road of shops.

The sound of a man breaking an entire window of shops.

VOICE  
 Patrick. Patrick.

JAMES  
 The police weren't pleased. My Grandma  
 had been phoning them to break up  
 fights every now and again, so they  
 knew... But she'd never pressed  
 changes. And, uh, anyway, the police  
 sectioned him. Or he was compulsorily  
 taken as I think they called it  
 then...My Mum was 17. He did six  
 months in hospital that time. Drugs.  
 Electric Shock Therapy.

The noise of an electric shock being administered.

Patrick yelps in pain.

DOCTOR  
 OK. Nice and easy. Gently does it.

The noise of another electric shock.

Patrick yelps. And then yells profoundly as the shocks  
 continue to be administered.

EVE BOSWELL

Come to the barbecue and sit by my  
side  
We couldn't choose a better night if  
we tried  
Can't you imagine what a thrill it  
will be  
Pickin' a chicken with me

The yells stop.

DOCTOR

OK now. OK now, all done...

PATRICK softly whimpers.

JAMES

My Mum says the electric shock thing  
works fine. In fact, Grandad is having  
it now for his senility and  
depression. It's fine. But the drugs  
and the shocks messed up my uncle Pat.  
He wasn't thick when he went into  
hospital. He read big books. He  
couldn't understand them but he read  
them. He came out barely able to tie  
his shoelace. And shaking - all the  
time shaking. And addicted. He was in  
and out of hospital, on various drug  
regimes for the next forty years. And  
now he's not allowed out on his own  
anymore. Mum -

47

INT. BEDROOM. NIGHT.

47

JAMES

Mum -

She's surprised to hear his voice.

ANGELA (O.S.)

James?

JAMES

Mum. In here.

ANGELA (O.S.)

It's almost midnight. You should be  
asleep. I should be asleep.

JAMES

Mum - please...

ANGELA (O.S.)

You want me to come in?

JAMES

Yeah.

SFX - a door is opened.

ANGELA

Feel like I'm stepping on hallowed turf here. Been a while since you let me in your room.

JAMES

Can I ask a favour?

ANGELA

Using your hallowed turf well are you? Get me to do what you want..

JAMES

Will you take Patrick with you on Saturday? He'll like Reading. He'll like the shops..

Pause. She considers her response.

ANGELA

Can I sit on your bed?

JAMES

Yeah.

She does.

ANGELA

There's two reasons why I'm not going to take Patrick with us... One, your sister'll refuse to go if he comes and, uh, she doesn't like me very much at the moment and I need to - we need some time together. For both of us.

JAMES

That's a good reason. OK. It's OK. You don't need to give a second. It's fine.

ANGELA

The second reason is I think it'll do you good to spend some time with him. You always used to be his favorite. I think you can be friends again.

JAMES

Mum. It's fine. I hope you have an amazing time in Reading.

Pause.

ANGELA

Sometimes I regret... telling you all I did about Patrick. It's just you were so interested, and it was nice talking about him with someone -

JAMES

I'm pleased you told me.

ANGELA

But what you've got to remember is those times when we were afraid of him - that wasn't him - not really.

JAMES

No. He's nice. I know.

ANGELA

Stop agreeing with me before I've made my point, OK? You know after every holiday, first day back at school - every single time by about 10.30 in the morning he'd walk out of school, just walk out of his lesson and walk home to Mum -

JAMES

Yeah?

ANGELA

Before we knew anything was really wrong with him. Every time. And she'd walk him straight back and he knew she would but - he did it right up til he left - a 14-15 year old boy walking home to his Mum. That's not right, is it?

JAMES

Wouldn't survive two minutes in our place. Get his boxer shorts ripped off for that...

ANGELA

You don't live in the hood pet.

She kisses his forehead.

ANGELA (CONT'D)

He's just a man. And quite a nice man too... And he hasn't been violent for years. He's just slow now. I think you'll have fun together. You can watch your telly tapes together...

JAMES

Yeah. OK. Telly tapes will be good.

ANGELA  
OK.

JAMES  
OK.

ANGELA  
Night.

She kisses his forehead again.

She exits.

JAMES  
Night? This is not night. It's hell.

SFX - the sound of a door creeping open. And we're talking a Hitchcock door creek. Grrrrraaah.

SFX - The sound of footsteps down a landing. Clip. Clop. Clip. Clop. Whoever's walking has a slightly arhythmic walking pattern.

SFX - The sound of footsteps returning.

SFX - The door of a door closing. Haaaaaarrrrg.

SFX - The sound of a radio being tuned.

WHALE  
This is up all-night with....

SFX - The radio is retuned. And this is a proper analogue static radio. Keeeeeez.

It finally settles on Deeply Dippy - Right Said Fred.

RIGHT SAID FRED  
Deeply Dippy 'bout the way you walk...

SFX - The radio is retuned. Of course.

Def Leppard - Let's Get Rocked.

DEF LEPPARD  
It makes me wanna scream -  
Bach, Tchaikovsky, violins.  
Turn it off! - that ain't my scene  
Well, I'm sorry girl, here's my  
confession  
I suppose a rock's out of the  
question?

The radio is turned off. Of course.

There is a loud sigh.

Then a fumble.

SFX - the bed starts to creak rhythmically.

48

INT. BATHROOM. MORNING.

48

The shower is on.

JAMES (V.O.)

Lisa was nice to me once. In woodwork.  
I cut my finger. Well, I say cut - I  
mean sliced. I sliced in my finger  
almost in half actually - and she -

49

INT. CDT. DAY.

49

LISA

SIR Sir! Come quick. James -

JAMES (V.O.)

She knew my name.

LISA

- cut his finger. You're gonna be OK,  
OK? Don't boo or nothing...

JAMES

OK.

LISA

OK?

JAMES

OK.

JAMES (V.O.) (CONT'D)

And then she took my hand, the one  
that wasn't cut. And so when the  
teacher came over and told me to go to  
the nurse I had to pretend I was fine  
because otherwise I'd have had to  
stand-up and risk showing everyone my  
erection.

50

INT. BATHROOM. MORNING.

50

JAMES (V.O.)

It was glorious. But the glory was  
short-lived for I then made the thick  
thick thick mistake of approaching her  
again. To show her the bandage. And  
what made it particularly thick thick  
thick was she was with her mates -

51

INT. SCHOOL PLAYGROUND. DAY.

51

JAMES

Lisa. Lisa. I got a bandage on my -

LISA

What? Oh. Yeah. Whatever.  
Congratulations.

The friends walk off giggling.

52

INT. BATHROOM. MORNING.

52

JAMES (V.O.)

And I thought about it afterwards - if I'd just approached her alone. Because people in a crowd are just - people in a crowd. People on their own. They can be nice to you on their own. That's why - I mean, phoning Pete was a scary call..

53

INT. PHONELINE. DAY.

53

MR MORRIS

I know who you are you prick.

54

INT. BATHROOM. MORNING.

54

JAMES (O.S.)

And I know I didn't get to talk to him, because his Dad accused me of being his Mum's lover. But if I had - at least he would have been alone then... because in school, believe me, Pete is rarely out of his crowd..

55

INT. SCHOOL PLAYGROUND. DAY.

55

PETE

Head's up! Lisa's getting her tits out.

LISA

Piss off. I just got a button broke.

PETE

I tell you, there's nothing more erotic than the underside of a girl's baby-grow bra.

LISA

Baby-grow! Shut-the-fuck-up Pete.

JAMES (V.O.)  
 - it's what makes us so entirely  
 different.

JAMES contemplates this thought sadly for a moment.

JAMES (V.O.)  
 Anyway, I wait, and I watch, and I  
 finally catch him alone at P.E.

56 INT. RUGBY PITCH. DAY

56

The noise of sweat, and guile and utter nonsense. A scrum is formed aggressively.

JAMES (V.O.)  
 He's a wing or a thigh or a.... I'm -  
 God, I don't know, wherever they put  
 me, I'm autistic, I've not been passed  
 - thrown - whatever the ball since  
 1983 ...Pete....Pete....

PETE  
 What?

JAMES (V.O.)  
 He looks at me slightly confused and I  
 look at him all autistically - I  
 somehow forget to say anything and  
 then a scrum or a line-ball is called  
 or some fucking - he needs to do  
 something, he disappears for a while.  
 And then he comes back ...  
 'Pete....Pete....' And he looks up at  
 me again and again he looks confused  
 but I'm not going to be all autistic  
 this time 'Pete, about Saturday...'  
 and then the ball thing gets thrown  
 over somewhere else and he runs over  
 to -

PETE  
 GET YOUR GAME HEADS ON DICKHEADS.

PE TEACHER  
 Pete, please, mouth.

PETE  
 Sorry.

JAMES (V.O.)  
 And finally I get my chance. He's  
 standing there. I'm standing here.  
 We're marking. Or... 'Pete. It's about  
 Saturday.'

ELTON JOHN  
(from Saturday Night's  
alright)  
Saturday -

WHIGFIELD  
(from Saturday Night)  
Saturday -

ELTON JOHN  
Saturday -

WHIGFIELD  
Saturday -

PETE  
What about Sauray?

JAMES (V.O.)  
And I can genuinely say I didn't  
notice the ball flying towards me. It  
was as much of a shock to the person  
throwing it, that I was the one he'd  
thrown to, as it was to me. But I  
caught it, you'd say, instinctively.  
And then Pete tackled me.

SFX - the noise of a bonecrunching tackle. Then Glen  
Miller. Then -

SPEAKING CLOCK  
At the third stroke the time will be  
ten twenty-five and forty seconds...

JAMES (V.O.)  
And I never breathed again. And he  
pinched the ball from me and ran down  
the field and scored whatever they  
score in this stupid game. And my  
chance was lost.

SFX - the noise of a rugby team cheering.

JAMES (V.O.)  
I consider every option again that  
night. Phone -

MR MORRIS  
I know who you are.

JAMES (V.O.)  
No. Person-to-person -

The sound of a bone-crunching tackle.

JAMES (V.O.)  
 - no. No. No. My mind's so busy I even vaguely block out the noise of my uncle masturbating.... I even go so crazy that at one point I actually consider introducing Pete and Patrick.

58

INT. HALLWAY. DAY.

58

JAMES (V.O.)  
 Pete...this is Patrick ....  
 Patrick...Pete. Hey, you guys should be mates, your names both begin with the letter 'P'.

Everyone laughs at that. A joke so good Noel Coward actually wrote it for James.

PATRICK  
 Hello.

PETE  
 Hi.

PATRICK  
 Hello.

PETE  
 Hi.

PATRICK  
 Hello.

PETE  
 Are you just gonna keep saying hello?

PATRICK  
 Did you listen to the wireless this morning - there was something about -

59

INT. THE NOISE OF A TICKING ALARM CLOCK. NIGHT.

59

JAMES (V.O.)  
 At 4am I come up with the idea of sitting on my amp, outside my house....and just waiting...you know....

SPEAKING CLOCK  
 At the third stroke the time will be...

SPEAKING CLOCK (CONT'D)  
 At the third stroke -

SPEAKING CLOCK (CONT'D)  
At the third toke -

SFX - an alarm clock going mental.

JAMES (V.O.)  
But by the next morning I've come up  
with a proper plan.

60

INT. KITCHEN. DAY.

60

TIM  
This is nice. Family breakfast.

ALICE  
I am so hungover.

TIM  
Yes, we don't need to hear about that.  
You are fifteen years old if you  
didn't remember.

ALICE  
Yeah. And you're forty and cheat on  
Mum. So we both fit in the cliche book  
don't we?

ANGELA  
Alice. Please.

PATRICK  
Hello.

TIM  
I'm going to make some bacon. Morning  
Patrick.

PATRICK  
Anyone hear the wireless this  
morning?... There was a thing about  
Cheese. Did you hear it Mother?

TIM  
She's not your Mother, Patrick.

PATRICK  
It was about Cheese .... Cheese  
....different Cheese

ANGELA  
Shall I make the bacon? Do you want  
bacon Patrick?

PATRICK  
Yes. I'll have a bit of Bacon.

ANGELA  
Alice?

ALICE  
I want to die. I actually think I  
might be brain damaged.

TIM  
Three rashers. Are you going to do  
some eggs?

ANGELA  
James? Bit of a treat? Bacon? Eggs?

JAMES  
No. I'm OK.

PATRICK  
I'll have a bit of bacon. I like  
bacon. Did anyone hear the wireless?

ANGELA  
Me and Alice are going -

TIM  
Alice and I -

ANGELA  
- are going shopping today Patrick.  
Going to Reading. You're spending the  
day with James -

JAMES  
Hi.

PATRICK  
Hello.

ANGELA  
Won't that be nice?

TIM  
And I'm going to work my weekend in  
order so I can afford to pay for  
whatever my wife thinks appropriate to  
buy our daughter's love...

ALICE  
Oi! She doesn't have to buy me  
anything!

ANGELA  
James. Are you sure about the bacon?  
Bit of a treat?

TIM  
He doesn't have to have bacon.

ALICE  
Can everyone stop shouting?

ANGELA  
No-ones shouting. This is a nice  
family breakfast...

ALICE  
God, I'm sweating beer. I'm gonna have  
to change my top. I'm not staying here  
while you fry pig. I feel like someone  
has put a cigar up my rectum.

TIM  
Rectum. At breakfast.

ALICE  
I'm going...Or didn't you hear that?

ANGELA  
Alice. Eat something...

But she's gone.

TIM  
I'm going to eat in front of the tele.  
Will you bring it through love?

ANGELA  
Sure.

And he's gone.

JAMES  
Nice family breakfast. Just the three  
of us.

ANGELA laughs.

ANGELA  
You're a funny little man.

PATRICK  
Mother...there was something on the  
wireless about Cheese...

He plugs in his amp.

JAMES (V.O.)  
The amp was a 'sorry I shagged someone  
else present'. My sister went on the  
school Ski trip - which we couldn't  
afford - I got an amp. I wouldn't have  
brought it up. What we heard.  
(MORE)

JAMES (V.O.) (CONT'D)  
 But Alice thought it was a matter of feminine rights. I already had a guitar. It's what I want to play. But I also play flute. Because that's what they want me to play. Anyway... I'm quite good.

He plays a few notes on his guitar. He is good.

JAMES (V.O.)  
 And I - well, it does make me - there was part of me hoped Pete might want a demonstration - how the amp worked best and I could...

He plays a few more notes.

JAMES (V.O.)  
 And then I imagine Patrick answering the door and my big victory turning into.... They leave the house one after the other -

TIM  
 Bye.

ANGELA  
 Bye.

ALICE  
 Bye.

JAMES (V.O.)  
 And then it's just me and - him and my telly videos. I tape off the television. I collect series. My Mum buys me the VHS tapes for it. She says it's a hobby. Three for five pounds. The VHS.

PATRICK  
 I like a bit of telly.

JAMES (V.O.)  
 Yeah. Me too.

They're watching Alan Partridge. Patrick is laughing along. James isn't.

ALAN  
 Tonight's show is tsss-ssss-hot. How hot, Alan? Well, imagine Debbie Harry in camiknickers spoon-feeding a beef vindaloo to Pan's People in a sauna in Bangkok.

(MORE)

ALAN (CONT'D)

That's half as hot as tonight's show - because among tonight's spicy guests, I've got the hottest, sexiest dance act in northern Europe: Hot Pants. And, for the first time ever on an English-speaking chat show, a Jacuzzi...

JAMES (V.O.)

We had time. I didn't need to hurry him. It wasn't afternoon yet. So I save my request until we've watched four episodes...

SFX - fast forward.

ALAN

Now, Nina, none of my, none of my British friends will forgive me if I didn't say "We love the Channel Tunnel, but for goodness sake, don't send us any of your rabid dogs!"

NINA

No, we won't, Alan as long as you don't send us any of your mad cows.

ALAN

Well, I think, I think you'll find that our cows went mad because they were bitten by your dogs...

PATRICK laughs.

JAMES

You want to go for a walk Uncle Patrick?

PATRICK

OK.

JAMES

Go on then. Go get your coat and your outside shoes.

PATRICK

OK.

JAMES

I wasn't even sweating.

JAMES

Are you OK Uncle Patrick?

PATRICK  
New shoes.

JAMES  
Are they?

PATRICK  
Mother took me to Marks and Spencer.  
They're soft leather.

JAMES  
I didn't notice. They look nice.

PATRICK  
Thirty-four pounds, ninety-nine pence.  
I wanted to go cheaper, but Mother  
said that I had the money for thirty-  
four pounds, ninety-nine pence, so I  
might as well spend thirty-four  
pounds, ninety-nine pence.

JAMES  
Yes. Mum's usually right about most  
things...

PATRICK  
Where are we going James?

JAMES  
Just walking.

PATRICK  
OK.

JAMES  
Did you like the film?

PATRICK  
No.

JAMES  
Oh. You seemed to be laughing...

PATRICK  
Oh. Yes. I liked the film.

JAMES  
OK then.

PATRICK  
Yes.

JAMES  
Shall we sit on this bench?

PATRICK  
OK.

JAMES  
Do you like this bench?

PATRICK  
No.

JAMES  
It's quite comfortable though...

PATRICK  
Yes. I like this bench.

JAMES  
Do you want to play a game?

PATRICK  
OK.

JAMES  
I'm going to go run away and -

PATRICK  
You want me to find you James?

JAMES  
No. I'll find you. You stay on this  
bench. And I'll find you.

PATRICK  
That's the game?

JAMES  
Yes. You've got to stay here can you  
do that?

PATRICK  
Yes. OK.

JAMES  
See you then.

PATRICK  
Bye.

JAMES (V.O.)  
I watch him. I walk away and watch him  
as he sits on his bench. He doesn't  
even move a hair on his head. Just  
sits. Waiting for me to come back.

64 INT. LIVING ROOM. DAY.

64

JAMES (V.O.)  
I get home at 12am exactly and check  
the flour on the bell. That I had left  
there before we came out. James Bond  
trick.

(MORE)

JAMES (V.O.) (CONT'D)  
 It proves no-one's rung the house  
 while we've been out. So I wipe the  
 flour off. And then I wait....With the  
 amp by the door. And my guitar plugged  
 into it. And I watch my second film of  
 the day.

65 INT. LIVING ROOM. DAY.

65

He's watching *Absolutely Fabulous* - Fat.

MOTHER  
 You've got your grandmother's hips.

EDINA  
 Thanks to you. Thanks to all the chips  
 and latd, and potatoes, and white  
 bread, and suet pudding with treacle  
 you forced me to eat as a child.  
 Endless cups of sugary tea and...

MOTHER  
 My Whippy.

EDINA  
 And biscuits, and puddings, and meat  
 fried in six inches of animal fat.  
 Thanks to that.

MOTHER  
 Before we got the deep-freeze.

EDINA  
 Even before it was the same  
 food...just colder. But the real  
 problem began with the fact that I  
 wasn't even breastfed.

MOTHER  
 Don't be ridiculous. It wasn't done in  
 those days. Imagine me having that  
 clamped to my breast.

JAMES (V.O.)  
 Two o'clock ticks past. And the hands  
 take forever. Like the ticking clock  
 when the baby's falling down the  
 stairs in the *Untouchables*. Three  
 o'clock.

SPEAKING CLOCK  
 At the third stroke the time will be  
 three thirty-five and twenty  
 seconds...

SPEAKING CLOCK (CONT'D)  
 At the third stroke -

SPEAKING CLOCK (CONT'D)  
At the third stroke -

EDINA  
What you don't realize is that inside,  
inside of me there is a thin person  
just screaming to get out.

MOTHER  
Just the one, dear?

JAMES  
Four.

66 INT. SITTING ROOM. 1963.

66

JAMES (V.O.)  
When my Mum left university, she went  
home again...

ANGELA  
Mum. Don't fuss.

PHYLLIS  
It's no fuss. Who's fussing? Just a  
tea-pot and some bags.

ANGELA  
The doctor said you should rest.

PHYLLIS  
The doctor's a Jew.

ANGELA  
Well, have a rest, let me do it.

Beat. PHYLLIS turns to look at ANGELA.

PHYLLIS  
You will look after them won't you?

ANGELA  
Mum?

PHYLLIS  
Patrick. You will - look after him....

ANGELA  
When?

PHYLLIS  
When I'm gone. I'm relying on you.

ANGELA  
You're not going anywhere Mum.

PHYLLIS

You're like me. You're a natural at this stuff. You look after him...

JAMES (V.O.)

I don't know when it became the case that Patrick couldn't be left on his own - I imagine it was a gradual thing - the more pills they put in him - the more electric shock therapy -

PATRICK yells repeatedly over music.

EVE BOSWELL

Can't you imagine what a thrill it will be  
Pickin' a chicken with me

JAMES (V.O.)

But he couldn't - which meant either 24-hour care or mental hospital - or a relative giving up their life - And when she says 'you're like me' by the way - that's not a good thing. Calling her a natural is not a compliment. My gran never expected much of my Mum - she underestimated her like she underestimated herself -

PHYLLIS

He can live with you - you'll look after him -

SFX - Ding-dong the door goes.

PHYLLIS (CONT'D)

Who's that at the door now?

ANGELA

Mum. I want my own life -

PHYLLIS

I'll get the door...

ANGELA

I don't want to be looking after him all my life. It's not fair - Mum - please -

SFX - The door bell rings again.

PHYLLIS

I'll get the door...

SFX - a creaky door is opened.

67

EXT. PETE'S HOUSE. DAY.

67

JAMES  
Did you knock on the door?

PETE  
What?

JAMES  
Did you knock on the door instead of  
ring the door?

PETE  
What you talking about? What do you  
want? James, right?

JAMES  
It's - um - it's five o'clock...so...

Mr Morris calls from off.

MR MORRIS  
Who is it Pete?

PETE  
You came round to tell me the time?  
Are you actually weirdier than I  
thought...

JAMES  
No, I just - I thought - you were  
going to come over...

Mr Morris calls again from off.

MR MORRIS  
Who is it Peter?

PETE  
For a slumber party?

JAMES  
No. You wanted my amp -

Suddenly Pete is pulled down from off. There's a  
scuffle.

MR MORRIS  
When I ask you a question - you give  
me answer you understand?

PETE  
Dad - please -

MR MORRIS  
You understand? You understand you  
little shit?

PETE  
Dad - you're drunk - you don't -

Pete is hit hard.

MR MORRIS  
Don't cheek me. Do not cheek me.

Pete is clearly tearful.

PETE  
Sorry, I'm - sorry....

MR MORRIS  
So - who is it? Who is this kid? Take  
my hand I'm helping you up -

PETE  
Sorry. Sorry Sir.

MR MORRIS  
Who is this kid?

PETE  
Just a guy from school -

MR MORRIS  
What's he called? What are you called  
kid?

PETE  
He's called James.

JAMES  
I'm James.

Pause.

MR MORRIS  
Fuck off James.

JAMES  
I just - we'd arranged to meet - I've  
got an amp.

PETE  
The gig's cancelled.

MR MORRIS  
What gig?

PETE  
You better go, James, OK?

MR MORRIS  
What gig?

The door is shut.

68

EXT. STREET. DAY.

68

JAMES (V.O.)  
And I just...

PETE  
You better go James, OK?

JAMES (V.O.)  
And I just...

PETE  
You better go James, OK?

JAMES (V.O.)  
I still remember the first time I  
realized I was going to turn into my  
Uncle. We were sitting on the bus -  
Mum was sitting by me and Patrick was  
sitting on his own - always a good  
idea, the guy smelt of mildew and used  
hand cream - anyway, this truly  
beautiful woman gets on the bus -  
looks about for a free seat and sees  
one beside my uncle and she looked at  
him, looking as he did, like an  
unwashed madmen - because he is - and  
I saw - watched - her visibly overcome  
her prejudices and then - sit - she  
sat beside him. Anyway, she's not  
interesting, my uncle's face when she  
did, sit, however, was one of really  
carefully restrained - horror. And I  
recognized it. I knew how he was  
feeling.

He takes a moment.

JAMES (V.O.)  
He wasn't pleased a beautiful woman  
sat beside him, he hated it - felt  
humiliated for all sorts of - I can't  
explain it - it's a feeling you either  
know or - I knew. I know it. I  
understand what it's like to be so -  
afraid. Afraid of beautiful people  
snogging in front of me in the street  
because I think I might look at them  
wrong and they might look back at me  
and that'll make the moment real.  
Afraid of talking to someone at a bus  
stop or in a library because I don't  
know how to say goodbye and they'll  
think I'm - desperate. Afraid of -  
everything - everyone. And I thought -  
think - to myself - what if this isn't  
autism... Because truthfully I haven't  
got the symptoms of autism. Really.

(MORE)

JAMES (V.O.) (CONT'D)  
 I looked them up once. What if this is schizophrenia - what if I'm like him...what if...Because he didn't have it by the time he was my age, not til he was...So...And....And...

James yells...repeatedly.

EVE BOSWELL  
 Can't you imagine what a thrill it will be  
 Pickin' a chicken with me

JAMES (V.O.)  
 - and I begin to run. Run along the streets. Faster and faster. I begin to -

He bangs into someone.

MAN  
 Oi, you little prick..

JAMES  
 Sorry. I've - uh -

JAMES (V.O.) (CONT'D)  
 Five hours. Five hours on his own. Which is ten years in cat life or whatever - or - I can just - because if he's not - I left him and he could be...

ELDERLY WOMAN  
 Mind me dogs. Mind me dogs.

EVE BOSWELL  
 Can't you imagine what a thrill it will be  
 Pickin' a chicken with me

PATRICK screams.

JAMES (V.O.)  
 And. And. And. These thoughts flow through me...

JAMES (V.O.)  
 Patrick walking into open traffic.

A car swerves to avoid Patrick. The sound of beeps.

DRIVER  
 What the fuck...!

JAMES (V.O.)  
Patrick killing himself....

70 INT. CUBE. DAY.

70

PATRICK  
And with this knife I -

Patrick screams.

JAMES (V.O.)  
Patrick killing someone else...

71 EXT. HIGH STREET. DAY.

71

Screams all around.

PATRICK  
You - you - I'm gonna kill you all..

72 INT. JAMES'S BEDROOM. DAY.

72

JAMES (V.O.)  
And my Mum finding out - because of  
all this - and the look on her  
face...The look on her face - the  
words she'd say -

ANGELA  
Oh love. Oh no.

JAMES (V.O.)  
Disappointing my Mum. Hurting my Mum.  
Not being as good as my Mum. Because  
she's really good and -

ANGELA  
Oh love. Not my brother. Oh no.

JAMES (V.O.)  
I up my pace. I've always liked  
running I - I up my pace. I'm running  
as fast as I can...

73 EXT. STREET. DAY.

73

The sound of running.

JAMES (V.O.)  
I -

JAMES (V.O.)  
I -

JAMES (V.O.)  
Five hours.

JAMES (V.O.)  
He shouldn't be on his own and I - and when I see him he's sitting on a bench as if I never left...He hasn't done anything. He's sitting on a bench. Not very dramatic. He's sitting on a sodding bench. He's - why am I crying?

74 EXT. A34. DAY.

74

JAMES  
Hello -

James is struggling to regain his breath.

PATRICK  
Hello -

James is really struggling.

JAMES (V.O.)  
Why am I crying?

JAMES  
Hello -

PATRICK  
Did I win the game?

James is really really struggling.

JAMES (V.O.)  
Just look at him.

JAMES  
Um. Yeah.

PATRICK  
Good.

JAMES (V.O.)  
I want to vomit on him. Or stab him. Not to kill him. Just to cause him pain.

JAMES  
You did really well...

PATRICK  
Good.

JAMES (V.O.)  
He smells of mildew, women's hand cream and -

JAMES

Have you - wet yourself -

PATRICK

I think so...Sorry.

JAMES (V.O.)

I left him on a bench all day and the worst thing he did was wet himself.

PATRICK

Sorry.

JAMES

Let's get you home.

PATRICK

Yes. Sorry.

JAMES (V.O.)

Sometimes, you can look at Patrick and he reminds you of a wooden pear - or a wounded bear or a -

PATRICK

Yes. I won. Sorry.

JAMES (V.O.)

And I take him home - and I put him in the shower - and I watch him in the shower and he watches me and he gets an erection and that's OK....And then I- put him in new clothes and dry his old ones covered in piss in the tumble drier and put them in his basket, because she'd notice if I did them in the washer and she probably wouldn't bat an eyelid dealing with piss-stained dry clothes and then I - and then I make him promise he won't tell Mum -

PATRICK

OK.

JAMES

It's really really important.

PATRICK

OK.

JAMES

Because -

PATRICK  
OK.

JAMES  
No. You're not listening. Because she  
wouldn't understand...

PATRICK  
I - know.

JAMES  
OK.

Beat.

PATRICK  
When you didn't come back. I was  
scared. Did you - was that how you  
wanted it?

JAMES  
What?

PATRICK  
Did you - play the game to hurt me?

JAMES  
No. Don't be (thick). Promise you  
won't tell Mum...

PATRICK  
You - grow up. Grow up and you look at  
me different. And...you all grow up.

JAMES  
What?

Beat.

PATRICK  
I don't want to be this.

Beat. JAMES isn't sure how to respond.

JAMES  
Well. You're in dry trousers now.

PATRICK  
Yeah. OK.

JAMES  
OK?

PATRICK  
OK.

76

INT. LIVING ROOM. DAY.

76

JAMES (V.O.)  
And that's...

ANGELA (O.S.)  
Hello.....Hello....Want to see what  
we've bought...

JAMES (V.O.)  
And this is...

ANGELA enters the TV room. ALICE trailing behind.

MUM  
Hello. Hello. We got loads of great  
stuff - didn't we Alice...?

ALICE  
Yeah.

ANGELA  
We got a nice top for Alice, and some  
new jeans, and some underwear -

ALICE  
Mum -

ANGELA  
Shall we do a fashion show?

ALICE  
I'm going to my room -

ANGELA  
Not the underwear love - just the -

ALICE  
I'm going to my room.

ANGELA  
OK. Well, thanks for a lovely day -

ALICE  
OK.

ALICE exits.

ANGELA  
So how were my two men...

JAMES  
Yeah. OK.

PATRICK  
OK.

77

INT. BEDROOM. NIGHT.

77

JAMES (V.O.)

The first night Mum bought him home -  
her and Dad had the biggest row I've  
ever heard -

TIM

- it's my fucking house too!

ANGELA

I know! I know it's your house. It's  
always your house. I feel like a -

TIM

I am not having that - man - under my  
roof -

ANGELA

My Mum's just died. Do you understand  
that? My Mum's just died...

JAMES (V.O.)

And I was in my room. And Patrick was  
in his room. And I could hear him  
crying, and then I could hear him do  
something else, and then he started to  
masturbate.

TIM

What is this? Guilt? You feel guilty?  
You want to take him in out of guilt?

ANGELA

Guilt about what?

TIM

Exactly! I don't know how your mother  
talked you into this -

SFX - a slow fade up on a creaky bed.

ANGELA

Maybe it's not about my mother - maybe  
it's about me loving my brother. Maybe  
it's about that...

TIM

Well, I don't want him here, do you  
understand?

ANGELA

Well, I do, do you understand that?

TIM

You selfish bitch. How do you think  
the kids....?

ANGELA

Don't you - ever - ever - ever call me selfish. Don't you ever do that...

SFX - The squeaking bed gets louder and louder. The grunts join in. It gets louder and louder and then the dogs barking join in. And then -

TIM

She makes me feel so young -

And then silence.

78

INT. KITCHEN. DAY.

78

JAMES (V.O.)

That night me and Mum and Patrick watch Blind Date and Gladiators together and Saturday is almost over and I'm pretty sure that Monday will be shit because Pete - I mean, I think I'll probably get more attention than just being dog boy - I think I'll probably get bad attention - and - then Patrick got up to go to the toilet and while he's out of the room Mum turns to me and says -

The Blind date theme music. Da-da Da-da Da-da-da-da-da DA - da DA - da...

ANGELA

Here - take this -

JAMES

What?

ANGELA

For looking after Patrick all day and not making a fuss -

JAMES

No Mum, I'm fine -

ANGELA

It's just a fiver...

JAMES

Mum -

ANGELA

Please. Buy some more video tapes with it. I like your tapes. It's a nice hobby.

Beat. Pure silence.

JAMES

Mum - if I had something wrong with me

-

ANGELA

What's wrong?

JAMES

Nothing.

ANGELA

Good. Take the fiver.

JAMES

But if I did have something wrong -  
you'd look after me, right?

ANGELA

Of course. You want a cuddle?

JAMES

No.

ANGELA

Take the fiver.

JAMES

OK.

SFX - door. PATRICK re-enters the room.

PATRICK

Did I miss the date bit Mother?

ANGELA

No Patrick.

PATRICK

It'll be the one last week - it'll be  
the one last week - the couple from  
last week...I like the date bit.

ANGELA

I know you do. You've left your flies  
open Patrick.

PATRICK

Have I? Oh.... OK. OK. Thankyou  
mother.

Slow fade into Elastica - Line Up.

THE END.