

(Name of Project)

by
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(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. Haaaaarrrrrg.

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. Keeeeez.

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 creek 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. Beeeeeeep.

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 cliché?
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-baaaa-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 beep 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. Beeeeeeeep.

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...

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
 AHHHHHHHHHHHHHHHHHHHHHHHHHHHH!

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
 AHHHHHHHHHHHHHHHHHHHHHHHHHHHH!

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

AAAAAAAAAAAAAAAAAAAAAAAAAAAA!

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 -

38

INT. HOSPITAL ROOM. DAY.

38

PHYLLIS

AHHHHHHHHH!

A popping noise.

PHYLLIS (CONT'D)

AHHHHHHHHH!

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)
Saraaaaaaa.

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

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 creek 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 scrug 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.

57

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

57

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 troke -

SPEAKING CLOCK (CONT'D)

At the third token -

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 cliché 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...

61 INT. JAMES'S BEDROOM. DAY.

61

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.

62

INT. SITTING ROOM. DAY.

62

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.

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 weirder 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

Ou etter o ames, 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...

69

EXT. A34. DAY.

69

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.

75 INT. BATHROOM. DAY.

75

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.