

# THE A WORD

## SERIES 3

### Episode Three

#### SHOOTING SCRIPT

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1     **EXT. LAKE DISTRICT FELLS. DAY 13. 08:20.**

Music: The Jam - 'I Got By In Time.' The opening riff full-fat. The song plays throughout the following sequence.

EDDIE running, headphones in. Strong, confident . . .

CUT TO:

2     **EXT. MANCHESTER. STREETS. DAY 13. 08:25.**

JOE, headphones on, singing. His morning walk recreated in an urban environment. ALISON trailing him a few yards behind.

THE JAM / JOE

"Saw a girl that I used to know  
I was deep in thought at the time  
Don't recognise the face at first  
Cos I was probably looking at mine"

CUT TO:

3     **EXT. LAKE DISTRICT FELLS. DAY 13. 08:26.**

We are with EDDIE again, and now he is running past a group of CHILDREN - three boys, BILL, RAMESH, ALFIE, and two girls, TIA and WILLOW. They are orienteering - poring over a map and compass - an activity organised by Bill's mum, SARAH.

EDDIE speeds past them in his running kit. The CHILDREN look up and watch him pass as though he is an exotic creature.

CUT TO:

4     **EXT. MANCHESTER STREETS. TRAM STOP. DAY 13. 08:27.**

JOE, headphones on, singing, walks up a tram stop and down the other side, followed by ALISON.

THE JAM / JOE

"I thought I'd never live without  
her,  
But I got by in time.  
Well let me tell you now . . ."

CUT TO:

5     **EXT. LAKE DISTRICT FELLS. DAY 13. 08:30.**

The music powers EDDIE up the hill. As he reaches the top, and Paul Weller belts out the song, EDDIE feels on top of the world. He smiles. He feels strong. He feels good.

CUT TO:

6

**EXT. MANCHESTER. ALISON'S HOUSE. DAY 13. 08:40.**

JOE arrives at the front door. Takes his headphones off. The music cuts out. JOE turns to ALISON.

JOE  
Now school.

ALISON  
Not today. Half-term. Remember.

JOE  
Half-term.

ALISON  
You're going camping with your Dad  
in two sleeps time.

JOE  
But not today.

ALISON  
No, today is going to be fun, but  
in a different way.

HARD CUT TO:

7

**INT. MANCHESTER CLOTHES SHOP/MAURICE'S KITCHEN. DAY 13. 09:00**

ALISON is looking for school polo shirts, taking each size off the rail and holding them against JOE. His attention is elsewhere - he's trying to head for a shelf of trainers.

At the same time, ALISON is on the phone to REBECCA, in Maurice's kitchen. REBECCA is now 22 weeks pregnant. She has an open jiffy bag on the table and two other jiffy bags beside her. We intercut between the women.

ALISON  
Hold still. You need to stop  
growing. (ON PHONE) No. Not you.  
You need to keep growing.

REBECCA  
That's just as well.

JOE  
Hold still.

ALISON trying to see how much room for growth.

ALISON  
I was just checking you got the  
books I sent yesterday.

REBECCA  
Yes. And the ones before that.

(CONTINUED)

ALISON  
Hold still.

JOE  
(WALKING AWAY)  
Hold still.

ALISON  
I put post-it notes in some of the  
stuff I thought'd be useful.

REBECCA  
This is you letting me do it my own  
way is it? Sorry Mum, I've got to  
go.

REBECCA hangs up. ALISON looks at her phone then at JOE who  
has headed to the shelf and starts lining up all the  
trainers.

ALISON  
Joe?

Her phone beeps. She checks it. Smiles. A shrug, 'Why not'.

CUT TO:

8

**EXT. MANCHESTER. SACKVILLE GARDENS. DAY 13. 09:30.**

ALISON and BEN - in his work clothes - sit on a bench and eat  
ice cream. JOE, a little distance away, with ice cream, runs  
his finger along the black lines on the nearby Bee Sculpture.

BEN  
If you want to swap children for a  
while I'm open to offers for a  
stropky eleven year old.

ALISON  
Raised a daughter already, thank  
you. And she's dropped out of Uni  
to have a baby and keeps hanging up  
on me so you might want to think  
about your offer.

BEN  
Stop doing that. You're a brilliant  
Mum. (BEAT) Well, I say brilliant,  
Top 3, definitely Top 3. (THINKS)  
Top 5. Put it this way, I've never  
seen you drop Joe off at school in  
your slippers.

ALISON  
So far.

(CONTINUED)

BEN

You still haven't filled in my  
dating questionnaire.

ALISON evasive, they both know this.

ALISON

I've been busy.

BEN

Well how about we all go out  
somewhere - you, me and Joe. Lyme  
Park? Peak District? The Arndale  
Centre? (ALISON SMILES) Not a date,  
just two mates.

ALISON

That sounds nice.

BEN

Tomorrow?

ALISON

I'm seeing Paul later, let me talk  
to him. See what he thinks.

BEN

He can't come. I haven't got room  
in the van.

ALISON

It's just, you know, if you're  
going to be around Joe, I think -  
(I should tell him)

BEN

I was joking. I knew what you  
meant.

ALISON

Yes. I knew you were joking. I'm a  
tough crowd.

ALISON smiles at BEN. He smiles back. This feels okay. We  
return to JOE, who has moved and is sitting on the same bench  
as the Alan Turing memorial, looking at him thoughtfully.

CUT TO:

9

**EXT. THE FELLSIDE GASTROPUB. DAY 13. 10:00.**

EDDIE's now dressed in his work suit. He's on a mission. He  
finds MARK on the decking.

EDDIE

Alright Mark. Is my dad here?

(CONTINUED)

9

CONTINUED:

MARK points - to round the back of the gastropub.

MARK

Be careful.

EDDIE's puzzled, then the sound of a chainsaw starts up.  
EDDIE heads towards it and we . . .

CUT TO:

10

**EXT. THE FELLSIDE GASTROPUB - ROUND THE BACK. DAY 13. 10:01.**

As EDDIE comes round the back of the gastro, reveal MAURICE, in full gear - hardhat, earguards, visor, chaps - wielding the chainsaw, chopping up a tree that has been felled.

EDDIE stands there, then waves, feels a bit of an idiot.  
Finally MAURICE looks up, kills the saw.

EDDIE

I've got some news. Good news. And  
I want you to be the first to know.

MAURICE

Go on.

EDDIE

I don't really do conversations  
with men holding chainsaws. Just  
one of the little things I've  
learnt over the years . . .

MAURICE looks slightly irritated.

CUT TO:

11

**INT. THE FELLSIDE GASTROPUB. DAY 13. 10:05.**

MAURICE and EDDIE sitting at a table. PAUL is nearby, jacket on, ready to go out, but loitering, trying to eavesdrop. MARK serving CUSTOMERS. EDDIE is enjoying this moment. His moment.

EDDIE

You know in films when one man  
writes a figure on a piece of paper  
and pushes it across the table to  
another man who looks at it and  
raises his eyebrows and whistles  
because the figure is so high?

MAURICE

Will this take long? If it rains on  
that trunk I'll be bucking it for  
days.

(CONTINUED)

EDDIE

I've always wanted to do this.

EDDIE writes down a figure on a piece of paper and pushes it over the table to MAURICE. MAURICE looks at the paper.

MAURICE

(NONPLUSSED)

What?

EDDIE

I've had an offer. For the Brewery.  
A company based in London. That's  
the opening bid. We're having  
exploratory talks.

MAURICE looks at the piece of paper again. The figure.

MAURICE

Now I see why you wanted me to put  
the chainsaw down.

EDDIE

(CHUFFED)

I know. I couldn't believe it  
either. There's a job for me in  
London if I accept. But nothing's  
decided yet. And if I do sell then  
I'll see you and Alison right. I  
just wanted to talk to you first.

EDDIE sits back. Waits for the praise that's surely coming  
his way. MAURICE shrugs.

MAURICE

What do you want me to say?

EDDIE

(EUPHORIA PUNCTURED)

How about "Well Done"?

MAURICE

How about, "It's not yours to  
sell."

MAURICE gets up and heads for the door - as EDDIE now  
realises that his Dad is not only not pleased, he's angry.

EDDIE

Is that it?

EDDIE glances at PAUL - who has been watching this with MARK -  
then exits after MAURICE. We hear the chainsaw start up.

MARK

You're not scared at all, are you,  
Paul?

(CONTINUED)

PAUL  
Do you remember where the First Aid  
box is?

MARK  
Yes.

PAUL  
Good lad. I won't be long.

PAUL heads out to his car. MARK turns, smiles at a customer.

CUT TO:

12 **EXT. THE FELLSIDE GASTROPUB. DAY 13. 10:10.**

MAURICE is "limbing" the tree, visor down. EDDIE watches him  
for a few moments. Stunned. Then -

EDDIE  
Dad! Dad!

MAURICE stops the chainsaw and looks at EDDIE. "What?"

EDDIE (CONT'D)  
Would you take that visor off, it's  
like trying to negotiate with Darth  
Vader.

MAURICE lifts the visor.

MAURICE  
There's nothing to negotiate,  
because you're not going to do it!

EDDIE  
You gave it to me. I made good on  
it. If you wanted to control what I  
did with it then it wasn't a gift  
at all.

MAURICE  
So if I gave you your dead Mother's  
wedding ring, you'd sell that too?

EDDIE  
I've not even decided to sell yet!  
I told you, we're in exploratory -  
(talks)

MAURICE  
(IN, OVER)  
You keep saying that like it means  
something. "Exploratory talks",  
"Rustic furniture." "Artisan  
Bread."

(CONTINUED)



EDDIE

You know what. It's not the visor.  
You are Darth Vader. You begged me  
to take that place on!

MAURICE

Because I thought you understood it  
like I did. I never sold out!

EDDIE

No Dad. You didn't. Remind me when  
it was that you were made a seven-  
figure offer for the brewery?

MAURICE

No one ever made me an offer  
because they knew what I'd say.

EDDIE

Right, well, we'll have to take  
your word for your imaginary  
response to this imaginary offer.

MAURICE

Success doesn't suit you. You know  
that?

EDDIE

No. My success doesn't suit you.  
That's what this is really about!

MAURICE pushes his visor down and sets about the tree again.  
EDDIE stands watching him. Can't believe this.

CUT TO:

13

**EXT. LAKESIDE CAMPING AREA. DAY 13. 10:35.**

PAUL pats the door of a portaloo which is stationed on the  
edge of a grassy space. SARAH looks on, clipboard in hand,  
planning for the upcoming camping night she's organising.

PAUL

I thought we were going to have the  
boys dig a hole and let nature take  
its course.

SARAH

Well, yes, but my son and nature  
are not the best of friends, sadly.  
That's why I set up the group.

PAUL

I'm messing about. And hopefully it  
won't get too Glastonbury over one  
night's camping.

(CONTINUED)

PAUL stops and looks around. It is stunning.

PAUL (CONT'D)  
You've found a brilliant spot. Joe will absolutely love it.

SARAH  
Good. It can't be easy only having him at weekends.

PAUL  
It works. You know.

But something in PAUL indicates SARAH may have touched a nerve. She stands with her arms outstretched.

SARAH  
Here's to The Awesome Outdoors.

PAUL  
Indeed.

SARAH  
That's the name of our group - as we get back in touch with the rough and tumble of the natural world. Do you think Joe will be okay with Spelt Flour muffins?

PAUL  
He eats nothing else.

SARAH  
I've got the vegetarian options covered. And I'm bringing a sneaky Prosecco.

PAUL  
Joe's more of a Guinness man if I'm honest.

PAUL's phone sounds with a text.

PAUL (CONT'D)  
Sorry, Sarah. Hold that thought.  
(CHECKING THE PHONE) Oh, shit. I'm going to have to dash. This all looks great!

PAUL heads for his car.

SARAH  
I'll take a guess on the choice of dips!

CUT TO:

14      **EXT. ALISON'S HOUSE. FRONT DOOR. DAY 13. 12:15.**

PAUL at the front door, ALISON answers it.

PAUL

Sorry, sorry I'm late. Forgot we were doing this. I was standing in a field with a chemical toilet and -

ALISON

It's fine. Come in.

CUT TO:

15      **INT. ALISON'S HOUSE. LIVING ROOM. DAY 13. 12:20.**

PAUL in the house. But this feels odd because it is ALISON's new space. He picks a book off the shelf - opens it - "Merry Christmas Paul, Love Alison xxx" He puts it back. ALISON enters with tea and two printed sheets.

ALISON

Sorry about keeping that. But I knew you were never going to look at it.

PAUL

I'm not now, am I?

ALISON

Take it back with you, if you want.

PAUL

No. That isn't what I meant.

They both take a breath. ALISON sits, hands PAUL one of the printed sheets. PAUL glances at it.

PAUL (CONT'D)

A printed agenda, hey. Right.

ALISON

I just thought if we were going to do this once a fortnight then . . . well, it helps me at least to have it written down.

PAUL

No. Thanks. It's a good idea.

ALISON

I sent Rebecca some of my old pregnancy books. Do you know if she's started reading them?

(CONTINUED)

PAUL

Maybe. She hasn't played the DVD yet. Or filled in the birth plan.

ALISON

She won't answer me when I ask, so I thought you might know. (MOVING ON) I've got an essay deadline so I was wondering if you could have Joe for an extra night next month. I've written down the date.

PAUL

Thanks.

ALISON

How's he seemed to you the last few weeks?

PAUL

Better, good, yeah, I think.

There is an unsatisfactory vagueness to Paul's reply, they both know it. He tries again.

PAUL (CONT'D)

I think he's looking forward to the camping.

ALISON

I'm sure he is. (BEAT) There's something else. The bloke who came to Dad's with me. Gave me a lift. Ben . . .

PAUL

Yeah I remember Ben.

ALISON

He's asked if me and Joe would like to go out for the day. Do you think he's all right?

PAUL

What are you asking me for?

ALISON

Because it involves Joe. And that involves you.

PAUL

It's not as though he's moving in, is it?

ALISON

(WEARY RATHER THAN  
AGGRESSIVE)

No.

(MORE)

(CONTINUED)

15 CONTINUED: (2)

ALISON (CONT'D)

I'm sorry to ask like that but I don't know what the rules are, do you? I'm making it up as I go along.

PAUL

Sorry.

ALISON

I don't want to bring someone into Joe's life without asking you first. And I'd want the same from you.

PAUL

He seems a nice bloke. Thanks for letting me know.

JOE drifts in, carrying a leaflet-type book.

PAUL (CONT'D)

All right, Chief. What are you reading?

JOE

What are you reading?

JOE hands the book to PAUL. It's one of the school handouts on 'Public' and 'Private'. PAUL starts to flick through. A cartoon of a YOUNG MAN and YOUNG WOMAN kissing. PAUL reads.

PAUL

"Sometimes when a man and woman like each other they might kiss. Because they both want to. And it feels nice." Is this yours or Mum's?

JOE doesn't respond. ALISON decides to let that one go - as PAUL stares at the picture in the book. Then looks up at JOE . . . ALISON looks at them both.

Music kicks in. Orange Juice, 'I Guess I'm Just a Little Too Sensitive' . . .

CUT TO:

16

**INT/EXT. PAUL'S CAR/ROADS. DAY 13. 12:40.**

The music continues as PAUL drives, thinking things over. He isn't jealous. Is he? Perhaps a jealousy of the progress Alison is making in moving on. And new man in Joe's life.

CUT TO:

16A INT. ALISON'S HOUSE. LIVING ROOM. DAY 13. 12:50.

ALISON sits, turning that conversation over. Glad it is over. Flicking through the book that PAUL took off the bookshelf.

CUT TO:

17 INT. MAYBROOK MEDICAL CENTRE. RECEPTION. DAY 13. 14:00.

REBECCA is sitting in reception, next to KATIE and her Mum, CLARE. KATIE talks to her Mum.

KATIE

I'm not having our wedding photos taken on a phone.

CLARE

No.

KATIE

So what are we going to do?

REBECCA

What's the problem?

KATIE

The photographer. Double booked. He can't do it. Ralph is no help.

REBECCA

I might know a man who can.  
(TAPPING HER NOSE) I'll be in touch.

KATIE

Really? Great. Thank you.

CLARE

That would be a load off our minds.  
(BEAT) How far gone are you, love?

REBECCA

Five months.

KATIE

Mum!

REBECCA

It's fine.

KATIE

You can keep her. She's not coming in with me.

CLARE

She doesn't mean that.

(CONTINUED)

KATIE

I do. I just wanted a lift. (TO  
REBECCA) She's very controlling.

REBECCA smiles at this Mother and Daughter joking together.

CLARE

Could your Mum not make it then?

KATIE

Give me strength.

REBECCA

Yes. But I wanted to do it on my  
own. Just easier, you know.

CLARE is about to ask a further question - KATIE gives her a  
look. REBECCA looks up to see her number come up.

REBECCA (CONT'D)

I'll ring you about the  
photographer.

REBECCA heads for the Doctor's door.

CUT TO:

18

**INT. ALISON'S HOUSE. JOE'S ROOM. EVENING 13. 20:15.**

JOE's bedtime. He and ALISON are lying on his bed.

ALISON

Picnic tomorrow.

JOE

Picnic tomorrow.

ALISON

Ben is coming too.

JOE falls silent.

ALISON (CONT'D)

Is that okay?

JOE

Will he like it?

ALISON

I think so. Who wouldn't like a  
picnic with us two?

JOE

Does Ben like food.

(CONTINUED)

ALISON

(AMUSED)

Oh. I see. There will be enough  
food. Don't worry about that.

JOE doesn't react. ALISON kisses him goodnight and we . . .

CUT TO:

19

**INT. LOUISE'S HOUSE. LOUISE'S BEDROOM. NIGHT 13. 22:05.**

MAURICE is in bed, lost in thought. LOUISE gets in bed, takes  
off her clothes under the covers, grabs MAURICE.

LOUISE

Ralph's still out with Katie so  
we're going to have to be quick but  
that doesn't seem to worry you.

MAURICE responds, kissing her, for a moment, then stops.

MAURICE

Sorry. I can't concentrate.

They break apart. LOUISE puts her T shirt back on.

LOUISE

At the risk of prompting one of  
your terrible jokes, you might want  
to come at this from a different  
angle.

MAURICE

Like what?

LOUISE

Like admitting you're wrong and the  
brewery is Eddie's to sell for a  
start.

MAURICE

Hang on a minute - (when)

LOUISE

(CUTTING HIM OFF)

And actually listening to him. You  
need to go to him and listen.

Out on MAURICE, turning this over.

CUT TO:



20      **EXT. SCOTT'S BREWERY. GATE. DAY 14. 11:45.**

MAURICE, clutching a supermarket bag, stands opposite the brewery, scanning the entrance for signs of RALPH. Nothing.

CUT TO:

21      **INT. SCOTT'S BREWERY. BREWHOUSE. DAY 14. 11:50.**

MAURICE enters and hands RALPH a shop bought sandwich.

MAURICE

Ralph. Here you go. You forgot your sandwiches.

RALPH

No, I didn't.

EDDIE appears on MAURICE's shoulder.

MAURICE

He forgot his sandwiches.

RALPH

No, I didn't.

MAURICE, cover blown, turns to EDDIE.

MAURICE

You talk. I'll listen.

On EDDIE, pleasantly surprised.

CUT TO:

22      **INT. ALISON'S HOUSE. LIVING ROOM. DAY 14. 11:53.**

ALISON in the front room watching the rain pouring down against the window as she tries to phone Ben.

ALISON

Hiya. Still chucking it down. You haven't called back or texted so am assuming it's off. Anyway. Give me a call when you can.

JOE enters - dressed, coat on.

ALISON (CONT'D)

You got ready. That's good.

ALISON looks around the room - the rain against the window. Makes a decision.

CUT TO:

23

**INT. SCOTT'S BREWERY. OFFICE. DAY 14. 11:55.**

EDDIE and MAURICE in the office - tense.

EDDIE

See these awards. I didn't give them to myself. This brewery won them. And they got us in to the supermarkets. They do mean something.

MAURICE

I'll get the Brasso out and give them a polish if you like.

EDDIE

I thought you were here to listen.

MAURICE

Yes. Sorry. Carry on.

EDDIE

I've built the brand. And made it worth a few bob. And if I do sell, I won't be wrecking this place or shitting on the community, I'll be securing its future.

MAURICE

That includes Ralph, does it? You get some London spiv in charge here and he'll be first out the door.

EDDIE

I'm ahead of you on that. The first thing I did was make sure Ralph is protected for as long as he wants the job.

MAURICE

So you sold him as part of the fixtures and fittings, did you? I thought slavery had been abolished!

EDDIE

I've done what needed doing to give this place a future. And the people I've sold to - they're proper brewers, not some bunch of City bankers with a craft beer fetish.

MAURICE

They're still from London. I saw a pug in a waistcoat in London and that didn't impress me either.

EDDIE

This is you listening, is it?

(CONTINUED)

MAURICE

Yep. And I still think you're wrong.

EDDIE

You didn't listen. You heard me out. That isn't the same thing.

Before MAURICE can respond, RALPH knocks and enters.

MAURICE

Ralph.

RALPH

Is this about my wedding? Best man?

MAURICE

No, Son. Don't worry. We're not arguing about who is going to be your best man.

EDDIE

No. No pressure for you to decide. Really. Whoever you choose. Fine by me.

MAURICE

Me too. Me too. (BEAT) Although just to be clear, I would be honoured if it was me.

RALPH looks at EDDIE. 'Your turn'.

EDDIE

Be an honour for me too.

MAURICE scoffs.

RALPH

I will let you know.

RALPH exits.

EDDIE

You know what, Dad. You've done me a favour. All I wanted to do was talk this through with you. But you've made my mind up for me. I'm selling. I'm moving to London. Thank you.

MAURICE looks at EDDIE for a few moments, realised he has fucked up, and walks . . .

CUT TO:

24      **INT/EXT. ALISON'S HOUSE/FRONT DOOR. DAY 14. 12:10.**

Doorbell ringing. ALISON opens the door. BEN is standing there with a bag full of food, soaked. ALISON surprised.

BEN  
Thought we could still have the  
picnic at least.

ALISON smiles, delighted.

ALISON  
I know just the place.

Out on BEN, puzzled.

CUT TO:

25      **INT. ALISON'S HOUSE. LIVING ROOM. DAY 14. 12:12.**

BEN smiles at the den that ALISON has made, impressed. A sheet draped over a clothes rack and a chair in a traditional Den arrangement, but at one end it's also been draped over the fish tank so the tank glows under the sheet. Cushions and a blanket on the floor.

ALISON  
I call it Ancoats Aquarium.

BEN  
It's great. Where is Joe?

ALISON  
He went back to his room. He's a  
bit disappointed. He doesn't  
respond well to cajoling.

BEN  
Like his Mum. (BEAT) What? Why are  
you smiling?

ALISON  
I thought you'd fallen at the first  
fence.

BEN  
You're forgetting I've lived here  
for 20 years. I know the Mancunian  
law of picnics.

ALISON  
Not just that . . .

She thought he'd changed his mind. BEN gets it.

BEN  
You got any coloured paper?

(CONTINUED)

ALISON  
(THROWN)  
There's probably some in the craft  
box.

BEN  
A craft box. Of course. I knew  
you'd have a craft box.

ALISON  
Fuck off.

But ALISON is laughing.

CUT TO:

26 **INT. ALISON'S HOUSE. LANDING BY JOE'S ROOM. DAY 14. 12:40.**

BEN has made coloured paper 'stepping stones' in the shape of fish. They lead from outside Joe's room down the stairs. BEN stands at the bottom of the stairs looking up at ALISON, on the landing.

ALISON opens JOE's door slightly and places a 'paper fish' just inside and waits.

The door opens slowly, JOE looks at the 'fish stepping stones'. He puts one foot on the first and we . . .

CUT TO:

27 **INT. ALISON'S HOUSE. LIVING ROOM. DAY 14. 12:42.**

JOE's POV: the den, the blanket on the floor. And now, paper plates laid out with food on them . . . ALISON and BEN are sitting on the cushions.

JOE  
This kind of picnic.

JOE nods in approval, says nothing more and sits down.

CUT TO:

28 **EXT. LAKE DISTRICT FELS. DAY 14. 13:00.**

Music plays - the closing instrumental of 'I Got By In Time'.

EDDIE running, passes SARAH with BILL, RAMESH, ALFIE, TIA and WILLOW - orienteering. He gives them a nod, SARAH nods back.

He reaches the top of the hill as the riff ends, and takes in the landscape below him. Can he actually bring himself to finally leave this place?

(CONTINUED)

28 CONTINUED:

He is aware of a figure approaching. MAURICE joins him.

MAURICE

At least we can run together.

EDDIE shrugs agreement.

MAURICE (CONT'D)

Got a good route back if you fancy?

EDDIE

You haven't lined a sniper up, have you?

MAURICE

Come on.

MAURICE starts to run. EDDIE follows.

CUT TO:

29 **INT. CONISTON. STREET. DAY 14. 13:10.**

MAURICE has led them into Coniston. EDDIE growing suspicious.

CUT TO:

30 **EXT. LOUISE'S HOUSE. DAY 14. 13:12.**

EDDIE looking discomfited in his shorts and kit as he and MAURICE run to Louise's house . . .

EDDIE

This is the route, is it? There's a coincidence.

CUT TO:

31 **INT. LOUISE'S HOUSE. HALLWAY. DAY 14. 13:13.**

LOUISE comes into the hall to find EDDIE and MAURICE in kit.

LOUISE

Chippendales auditions are next door, boys . . .

MAURICE leads EDDIE through the house and into the garden.

CUT TO:

32 **EXT. LOUISE'S GARDEN. SHED. DAY 14. 13:20.**

We are looking at a medium-sized shed in Louise's garden.

(CONTINUED)

MAURICE (V.O.)  
He's done well. He's even got  
labels for the bottles.

CUT TO:

33 **INT. LOUISE'S GARDEN SHED. DAY 14. 13:21.**

MAURICE and EDDIE stand in the shed together. This is Ralph's homebrew empire. There are three brews at various stages of completion. A plastic bin with lid on, three demijohns with bubbling valves and bottles, with labels.

EDDIE examines a bottle. It is labelled 'Magic Ralph's' with a photo of Ralph on the label.

EDDIE  
Photo was Ralph's idea, was it?

MAURICE  
With a bit of a nudge from me.  
Cause, you know, at the end of the  
day, 'Disability's a brand.'

EDDIE  
And you think I've got no scruples.  
Why are you showing me this?

MAURICE  
I got him started. Bin. Couple of  
demijohns. Hops. Malt Extract.  
Barley . . .

EDDIE  
I do know the basics, Dad.

MAURICE  
Ralph did this . . . built this.

The penny drops for EDDIE - that's why he's here.

EDDIE  
And you don't think if someone made  
Ralph an offer he'd take it like a  
shot? He's more ruthless than both  
of us.

MAURICE  
No. Not Ralph. He knows what it's  
about. Building something. Making  
something. And keeping it close.  
Ralph gets it.

EDDIE  
(MORE SAD THAN ANGRY)  
I'm pleased for you, Dad.  
(MORE)

(CONTINUED)

33 CONTINUED:

EDDIE (CONT'D)  
You finally got the son you always  
wanted.

EDDIE looks down at the bottle again, and MAURICE sighs,  
feels he can do no more, and leaves.

CUT TO:

34 **INT. ALISON'S HOUSE. LIVING ROOM. DAY 14. 13:25.**

ALISON enters with a tray, flask, two cups. A drink for JOE.

ALISON  
I brought our coffee in a flask,  
make it an authentic picnic  
experience.

BEN and JOE sit 'toasting' marshmallows on wooden skewers  
against ALISON'S laptop, a fireside visual playing on the  
screen. Clearly they are not toasting at all but BEN is  
pretending they are.

BEN  
Is yours done yet?

JOE doesn't respond. BEN blows on his marshmallow, takes a  
small bite.

BEN (CONT'D)  
Mine is . . .

JOE glances at BEN. BEN pretends not to notice. JOE blows on  
his marshmallow, then takes a small bite.

JOE  
Mine is.

JOE looks at BEN eating his marshmallow and eats his too.  
ALISON looks on at this, she might have found an okay one.

CUT TO:

35 **INT. LOUISE'S GARDEN SHED. DAY 14. 13:30.**

EDDIE hasn't moved from the shed. On his own, turning over  
the previous conversation. His mind made up but saddened and  
frustrated by what he has just been through with Maurice.

And yes, all done in a look.

CUT TO:



36

**INT. ALISON'S HOUSE. LIVING ROOM. DAY 14. 13:45.**

JOE has collected all the stepping stone fish and laid them out nose to tail across the living room floor. ALISON and BEN looking on. ALISON turns to BEN and smiles fondly.

ALISON

How's your sugar rush?

BEN

I no longer want to climb the curtains, thank you. Going into the tearful phase.

ALISON

I thought you were a bit of a dick when we first met.

BEN

That's okay. I thought you were out on parole and your Dad was your escort.

ALISON

(LAUGHS)

Top picnic work by the way.

BEN

I put a marshmallow on a stick. It's pretty basic stuff.

ALISON

But you don't try too hard. You're not in his face every time he doesn't respond.

BEN

That's probably more laziness than insight.

ALISON

Well it works. Whatever the reason.

BEN

Good. So do you think there's any chance of a second date?

ALISON

We've not had a first date yet. And I hate the word 'date'.

BEN

Oh, I see. So this is a pre-qualification round. Like the Europa League.

(CONTINUED)

ALISON

Joe's at his Dad's tomorrow. So if you're free I'll meet you at the swings after you've had your tea.

BEN laughs. A beat, then Alison more serious.

ALISON (CONT'D)

It would be nice to do something though, yes. The two of us.

BEN smiles, nods, says nothing more.

CUT TO:

37

**INT. THE FELLSIDE GASTROPUB. EVENING 14. 20:40.**

End of day. EDDIE with PAUL as he clears up, PAUL animated.

PAUL

Straight away! You're joking aren't you? You can't go straight away. You are joking.

EDDIE

If I hang around it'll just be more of the same arguments with Dad. It will get poisonous. This way. Clean break. It makes sense.

PAUL

But the sale hasn't even gone through.

EDDIE

I don't need to be physically here to sort the brewery sale. There's a job waiting for me in London. Emily's down there already with her Mum and you know what it's like to miss your kid.

PAUL thinks this over, but doesn't say anything.

EDDIE (CONT'D)

What are you thinking?

PAUL

That I should have married you when I had the chance.

PAUL goes off to clear some plates but stops and turns.

PAUL (CONT'D)

You know this doesn't get you out of camping night tomorrow, don't you?

(CONTINUED)

EDDIE  
I feared as much.

PAUL  
It'll be a laugh. A last hoorah!  
Camp fire, beers, and if you're  
lucky I'll wear my special shorts.

EDDIE nods - that's the clincher.

CUT TO:

38 **INT. MAURICE'S HOUSE. EDDIE'S BEDROOM. DAY 15. 16:35.**

A new day. Music: Cortinas 'I Don't Really Want To Get Involved'.

EDDIE starts to do some rudimentary packing. He takes a photo of him, Nicola and Emily off the wall, puts it carefully into his bag, looks around at his childhood bedroom. His phone rings, bringing him back to the here and now and we . . .

CONTINUOUS:

39 **EXT/INT. LAY-BY/EDDIE'S BEDROOM. DAY 15. 16:36.**

ALISON, on phone, to EDDIE. Waiting in the lay-by for Paul. JOE in the back of the car, headphones on - Cortinas playing through his headphones.

We cut between ALISON in the lay-by and EDDIE in his bedroom.

ALISON  
Is it true?

EDDIE  
The brewery sale or my plans to  
become a DJ in Ibiza?

ALISON  
The DJ gig is a given. Are you  
doing it?

EDDIE  
Are you going to tell me not to?

ALISON  
No. Of course not.

EDDIE  
Then, yes, I'm doing it.

ALISON  
I'm glad. It's the right thing. Who  
knows, it might even make you  
happy.

(CONTINUED)

EDDIE

Well I wouldn't go that far. Thanks  
Alison. Thanks for getting it.

ALISON

Like you say, I wouldn't go that  
far.

In the bedroom, EDDIE hangs up. He smiles, and continues to  
pack - more businesslike now, strengthened by the  
conversation with Alison.

CUT TO:

40

**INT/EXT. ALISON'S CAR/LAY BY. DAY 15. 16:38.**

We cut back to the lay-by, but start close on JOE, in the  
back of the car, headphones on.

ALISON (V.O.)

His spiderman pants are missing.

PAUL (V.O.)

Have you checked with Eddie?

We cut outside to ALISON with PAUL, who's now arrived,  
standing by her car.

ALISON

Might account for his latest career  
move.

PAUL

Do you think he'll really go?

ALISON

I think he really needs to go.

They stand in silence for a few moments and then.

PAUL

Okay. Better get moving. The  
delights of a night under canvas  
and all that . . .

ALISON

(HAS TO SAY IT NOW)

I'm seeing Ben again by the way.  
Like, for a drink.

PAUL

I think you told me that already.

ALISON

That was with Joe. This is, well,  
I'm seeing him socially. He's good  
around Joe. Really good.

(MORE)

(CONTINUED)

ALISON (CONT'D)

And it's nice for Joe to be round new people. He's got an 11 year old daughter. He's not some stalker who goes after single Mums with a child.

PAUL

He's good with Joe. I get it. The rest is none of my business.

PAUL clearly rattled.

ALISON

Like I say, I've never done this before, Paul. I never thought I'd have to . . .

PAUL

Sorry. Sorry. You just don't need to tell me everything.

ALISON

Old habits. When something happens in my life you're still the first person I think of telling. That isn't me saying it's not over or we're not divorced. It's me saying I can't lose that habit overnight after 20 years together.

PAUL

Right. Rebecca was reading the books by the way. She was pretending not to but she was . . .

ALISON smiles, 'Thanks'. This the nearest he can get to acknowledging he is trying to be less pissy.

PAUL and JOE head for the car. JOE gets in, takes off his headphones immediately. PAUL and ALISON exchange a glance.

CUT TO:

41 **EXT. LAKESIDE CAMPING AREA. DAY 15. 17:30.**

One tent has been erected, SARAH is getting groups to put up the other two tents in an ultra organised manner - BILL and RAMESH with one tent, TIA, WILLOW and ALFIE with another.

PAUL stands with JOE - JOE a bit nervous, and PAUL a bit nervous on JOE's behalf. EDDIE getting out of his car nearby.

SARAH

Remember. Ramesh is mallet holder for Bill and Ramesh, and Tia is mallet holder for Tia, Willow and Alfie. Are you listening?

(CONTINUED)

PAUL

This looks great, doesn't it, Joe.

JOE

This looks great doesn't it Joe.

JOE is looking away from the tents. PAUL looks at him for a moment, feels that lack of connection again. BILL has spotted JOE and PAUL and waves. SARAH turns.

SARAH

Hello Joe. You are in with your chums, Bill and Ramesh - over you go. Bill, stand back when Ramesh is swinging, we don't want any accidents.

RAMESH

The arc of my swing makes a collision with Bill unlikely, Mrs Bill's Mum.

PAUL

Famous last words.

SARAH

Hello, Paul. Hi Eddie.

EDDIE walking across in shorts, carrying a rucksack.

PAUL

(TO SARAH)

I've told him he won't regret it.

EDDIE

I'm already regretting these shorts. Got chaffing issues.

SARAH

Would you like to borrow Bill's Sudocrem?

EDDIE

I'll take my chances, thanks.

SARAH

Thank you for coming to muck in, Eddie. Although the muck is very much metaphorical.

EDDIE

My favourite kind.

SARAH

I do have biodegradable wet wipes just in case.

(CONTINUED)

EDDIE

Where's my tent? I'll get pitching.

SARAH points to an unattended tent on the ground.

SARAH

Already pitched. We only have three decent tents since the Adventure Day incident, so I was thinking you could share with your Dad.

EDDIE

My Dad? Dad's coming?

SARAH

Paul didn't tell you?

EDDIE

No. Paul didn't.

PAUL avoids EDDIE's gaze.

SARAH

Sorry, yes. He's covering Health and Safety.

EDDIE

Not my health and safety.

And now we see MAURICE approaching on the horizon - kitted up in Firefighter trousers, T-shirt and high vis gilet.

CUT TO:

42 **OMITTED**

43 **EXT. ALISON'S HOUSE. DAY 15. 19:00.**

ALISON, rushed and feeling hassled, running towards her house to find BEN already outside, pressing the buzzer.

ALISON

Sorry. Traffic. I need to get ready. You could come in and wait, I suppose.

BEN

I'll go away again. No problem.

ALISON

Are you hungry? I bet you're really hungry. Why don't you go and have the meal and I'll join you for a drink after . . .

(CONTINUED)

BEN

Really. You want us to have a date  
in separate buildings?

ALISON

Sorry. I had a tricky conversation  
with Joe's Dad. Maybe tonight isn't  
such a good idea.

BEN

I'll go away and meet you there.  
You get ready. Not that I think you  
need to get ready. You look nice.

ALISON

I said "get ready" but I meant go  
to the toilet and clean my teeth.  
That kind of thing?

BEN

Yes. Right. I'll see you at the  
bar. I'll probably dig a few holes  
for myself on the way just to keep  
my hand in.

ALISON

Oh, I don't think you need any more  
practice on that front.

BEN dashes away. ALISON heads inside.

CUT TO:

44

**EXT. LAKESIDE CAMPING AREA. DAY 15. 19:05.**

PAUL helping ALFIE, TIA and WILLOW to put up the final tent.

EDDIE with SARAH, laying out burgers and sausages, and veggie  
sausages, and sticking veg on skewers for veggie kebabs, etc.  
Two tupperware boxes of weird looking buns, labelled - Gluten  
and Non-Gluten.

MAURICE, RAMESH, BILL and JOE arrive carrying sticks and  
kindling. BILL is wearing rubber gloves. MAURICE sets about  
building the fire.

MAURICE

Gracias, lads. And don't worry  
about fire safety, Sarah. "Soy un  
bombero."

SARAH

(BIT THROWN)

Well, lovely. Careful with the dust  
off those twigs, Bill. Don't want a  
night on the inhaler.

(CONTINUED)



MAURICE

If the inside of a ten year old's  
tent is anything like I remember  
then we'd all welcome an inhaler.

SARAH turns to EDDIE.

SARAH

Do you have any allergies, Eddie?

EDDIE

(LOOKING AT MAURICE)

Only one, as it turns out, and I've  
had it since childhood.

PAUL looks across at EDDIE. EDDIE shrugs.

MAURICE

(POINTED)

That's right lads. Great joint  
effort. Bit of community spirit can  
get anything done, hey?

EDDIE

Going to set fire to it all in a  
minute but, hey . . .

SARAH glances nervously at PAUL. MAURICE sparks the kindling.

PAUL

(STEPPING IN)

Game of footie? Eddie? In goal?

MAURICE

Goalkeeper. Good position. More an  
individual than part of the team.

MAURICE addresses this to a bemused BILL and RAMESH.

EDDIE

For God's sake, Dad.

MAURICE

(MOCK INNOCENCE)

What?

MAURICE is on his hands and knees blowing into the small  
flame in the centre of the wannabe campfire.

RAMESH

Have you done this sort of thing  
before, Mr Joe's Granddad?

MAURICE

I was the very first man to do  
this, Ramesh. I invented fire.

The fire sparks into life.

(CONTINUED)

MAURICE (CONT'D)

There you go, what did I tell you?

RAMESH

Well, I don't think fire was ever invented but it was an impressive display for a man of your age.

MAURICE

Just imagine, Ramesh, if the man who invented fire had a son, and he decided he wanted to share the fire with his son, but the son just poured a bucket of water on it and walked away.

RAMESH

Is this a parable?

EDDIE

Dad . . .

SARAH is very aware of the growing tension.

MAURICE

Or what if the father gave his son one of these sticks of fire, but instead of making the fire stronger the son just chucked the stick on the floor and trod on it? What would you say to that, Ramesh? What would you think of a son like that?

SARAH springs forward, clutching a ukulele.

SARAH

Now we've got the fire going it's time for a sing-song, surely. Eddie, can you make sure the Linda McCartneys stay on the veggie section of the grill.

PAUL

I don't know that one. How does it go?

SARAH laughs brightly and starts up a song.

SARAH

"Do your ears hang low,  
Do they wobble to and fro?  
Can you tie them in a knot,  
Can you tie them in a bow?"

Over this, EDDIE has walked over to MAURICE.

(CONTINUED)

EDDIE  
(OVER SONG)  
You know what? The one fantasy that  
kept me going throughout my  
childhood was that I had been  
switched at birth and you weren't  
my real Dad.

MAURICE  
Mine too.

As SARAH sings on, the CHILDREN join in with enthusiasm, JOE drifting across and also joining in - knows the words. PAUL joins in and looks across at EDDIE, who is turning the burgers and sausages with savagery and MAURICE, who is concentrating on the fire singing loud and a bit aggressive.

CUT TO:

45 **INT. MANCHESTER BAR. DAY 15. 19:15.**

BEN sits in a seat by the window. He has a beer in front of him. He is checking his phone. Then there is a tap on the window . . . he turns, his best smile, and sees his daughter MOLLY standing there with two MATES.

CUT TO:

46 **EXT. MANCHESTER BAR. DAY 15. 19:16.**

BEN comes out to see MOLLY and her mates.

BEN  
I told you where I'd be for  
emergency purposes only.

MOLLY  
This is an emergency. We need  
snacks. For the cinema.

BEN  
I bought you snacks to take to the  
cinema.

MOLLY  
Nobody takes their own snacks to  
the cinema.

BEN sighs, gets his wallet out, hands her a tenner.

BEN  
Are you wearing make-up?

MOLLY  
Are you?

(CONTINUED)

Her friends laugh, think this is hilarious.

MOLLY (CONT'D)  
Hi, Alison!

BEN turns around to see, with horror, ALISON arriving.

ALISON  
Oh, hi. Nice trainers.

MOLLY  
Thanks.

BEN  
Have a nice time and straight back  
to Julie's afterwards. No hanging  
about in town.

MOLLY  
Julie's dad is picking us up. You  
know, like a responsible parent.

MOLLY and her MATES head off.

BEN  
I was just . . .

ALISON  
Paying off your daughter, I saw.

They head inside . . .

CUT TO:

47 **INT. MANCHESTER BAR. DAY 15. 19:17.**

ALISON and BEN head into the bar and back to BEN's table, but  
there's a couple sitting there.

BEN  
Was there . . . Was there a beer  
here?

The COUPLE look nonplussed.

BEN (CONT'D)  
Shit.

BEN looks around to the bar.

BEN (CONT'D)  
They took my drink. That's a blow.

ALISON  
What do you want?

(CONTINUED)

BEN

I didn't say that so you would buy me another.

ALISON

I know. I didn't think you'd made it up.

BEN

No, this isn't how it goes. Let me get you one.

ALISON

I am pretty sure I can buy you a drink. A man showed me how to do it once, I'd like to give it a try.

ALISON heads to the bar.

CUT TO:

48

**EXT. LAKESIDE CAMPING AREA. DAY 15. 19:20.**

PAUL is kicking a ball around with ALFIE, PAUL doing exaggerated goalkeeper dives. TIA and WILLOW behind, retrieving the ball - there is always one who ends up with this job.

BILL, RAMESH and JOE watching the barbecue like labradors.

ALFIE

Good save, Mister.

PAUL

Thanks.

ALFIE lines another one up.

ALFIE

I'm going to go for a panenka now, Mister.

PAUL

I think there's only sausages and burgers.

ALFIE tries a "Panenka" penalty. PAUL saves it.

PAUL (CONT'D)

Come on. Try that again after we've eaten. Well done Tia!

PAUL has the ball in one hand and his arm on ALFIE's shoulder. ALFIE looks pleased with himself.

ALFIE

You're a good goalkeeper.

(CONTINUED)

PAUL  
Thanks, Alfie.

Bread rolls have been labelled 'WHITE' and 'GLUTEN FREE' - sausages and burgers - 'VEGGIE', 'MEATY'. EDDIE, putting a brave face on it, is doling out burgers. SARAH, helping with the ketchup, notices that BILL is taking a white roll . . .

SARAH  
As long as you know this counts as your white bread day, Bill. (TO EDDIE) I'm giving him a taste of freedom as he gets older.

EDDIE  
I know that feeling.

EDDIE puts a burger in MAURICE's bun.

MAURICE  
How much do I owe you for the burger?

EDDIE hands the burger and bun to MAURICE and hands the tongs to SARAH, takes his own hot dog and walks away.

SARAH  
Organic ketchup, Maurice?  
Guacamole? In keeping with your continental phrasing?

But MAURICE is watching EDDIE, who has sat down by a tree.

JOE, RAMESH, BILL, TIA and WILLOW eat their burgers, PAUL joins them with ALFIE.

ALFIE  
Do you like David de Gea?

PAUL  
Yes. I taught him all he knows.

ALFIE laughs.

ALFIE  
That's just the sort of joke my Dad would make.

PAUL  
They give us a joke book at Dad school.

ALFIE  
Has Joe ever been to Old Trafford?

(CONTINUED)

PAUL

Not yet, no. Not a big football fan, are you, Joe? Prefer music and that, hey?

JOE doesn't reply. PAUL looks at the other lads eating round the campfire - restless, talkative, messing about. JOE a still point in it all. Then . . .

JOE

I've done this before.

PAUL

Have you? Had your tea by a campfire. I don't remember that.

JOE

I've done this before. With Ben.

PAUL

Oh. Right. Have you? Right. Great. Sounds great.

Out on PAUL watching JOE, looking into the fire, turning over what JOE has just said.

CUT TO:

49

**INT. MANCHESTER BAR. DAY 15. 19:25.**

ALISON and BEN sit with their drinks in a crowded corner, sitting side by side rather than opposite. There is a group on their table who are together and loud. It is all a bit awkward and uncomfortable.

BEN

Did Joe get off okay?

ALISON

Yeah. Yeah. Not really.

BEN

Quite a distance between "Yeah" and not really.

ALISON

Transition isn't Joe's strong suit. It goes with his autism. And handovers. I mean . . .

BEN

I think I know what you mean.

ALISON

I always feel guilty because I am guilty and that makes them even shittier.

(MORE)

(CONTINUED)

ALISON (CONT'D)

And then there's Paul - who is trying not to feel guilty so hoping I will do or say something that makes him feel vindicated for leaving in the first place.

BEN

Right.

ALISON

It's like, when we broke up I found somewhere to live, I kept Joe settled at his school, I started a degree. And Paul - he's had two years and all he's done is move in with my dad. And Eddie. Also living with my dad.

BEN

Which one's Eddie again?

ALISON

He wants to be judged. I think he wants to be judged. 'Cos then it gets him off the hook 'cos it's me who has made him feel bad. But I can't say any of this to Paul because if I did he'd get upset and that would be bad for Joe.

BEN is nodding, smiling, trying to be reassuring.

ALISON (CONT'D)

And that's pretty much all I've got in the flirting locker - how are you enjoying it so far?

BEN

I'm overwhelmed to be honest. This could be the most romantic night of my life.

ALISON

You could get me another drink now. And it'll give you a chance to recover your poise.

The MAN next to ALISON moves to get up from the table and has to struggle past the sitting ALISON and BEN to do so.

DRINKER

Excuse me. Excuse me.

His MATES start yelling orders for the bar. He stops to pay attention, seemingly oblivious to BEN and ALISON sitting directly behind him, his arse loitering in front of them. BEN and ALISON exchange a glance.

(CONTINUED)



ALISON  
You know what. Let's get something  
to eat instead.

BEN laughs, ALISON gets up to leave, BEN follows.

CUT TO:

50

**INT. MAURICE'S HOUSE. KITCHEN. DAY 15. 19:28.**

KATIE and RALPH sit with REBECCA as TOM shows them his  
photography portfolio. RALPH not really interested - on his  
phone, checking football scores. TOM shows a photo that is  
quite avant garde - black and white, shadowy.

KATIE  
I love this.

TOM  
Great.

KATIE  
But my Mum would hate it.

TOM  
Okay.

TOM turns the page.

KATIE  
My Mum thinks it's her wedding.

REBECCA  
I'm sure mine would be the same.

KATIE  
Right.

KATIE doesn't believe this. REBECCA changes the subject.

REBECCA  
What sort of thing are you and  
Ralph going for, for the reception?

KATIE  
So far we've got a neon heart,  
chocolate fountain, three tier-  
sprinkle cake, balloon arch and  
cupcakes with our initials on . . .

TOM  
You know what? What about, as part  
of the package, a portrait of you  
and Ralph from a photo, something  
like this?

(CONTINUED)

TOM brings out a painting he has done of a couple sitting on throne-like velvet chairs. KATIE turns her nose up.

KATIE

Bit tacky. (TURNS TO REBECCA) So your Mum likes weddings but not babies?

REBECCA

No. She likes babies too.

KATIE

Oh. Right. Sorry. I'm very direct. He's not.

They all look at RALPH who looks up from his phone at them over his glasses. Back to REBECCA, processing KATIE's words.

CUT TO:

51 **EXT. MANCHESTER STREET. EVENING 15. 20:00.**

BEN and ALISON sitting on a bench in the city, eating fruit and chocolate from a supermarket bag, bottle of beer each.

BEN

When you said get something to eat, I didn't think you meant . . .

ALISON

Fruit and chocolate was exactly what I wanted. Are you okay with this?

BEN

Yeah. Of course. What could be nicer.

ALISON

I haven't really done this kind of thing before. Ever.

BEN

Really?

ALISON

Well, maybe 25 years ago at Keswick Youth Club. I'm not sure if it counts. I only found out I was on a date when he gave me a lovebite.

BEN

What about Paul?

ALISON

We'd known each other ages. I already had Rebecca by then.

(MORE)

(CONTINUED)

ALISON (CONT'D)  
So we kind of just fell into it.  
What about you?

BEN  
I didn't date Paul either, although  
I feel like I might have done,  
after tonight.

ALISON laughs. Her phone beeps. She immediately starts to  
read the message. No apology.

BEN (CONT'D)  
Tell Paul I miss him.

ALISON  
Just Joe checking in. He's camping  
with his Dad and Granddad and  
Uncle. Not that he comes from an  
overprotective family or anything.

BEN  
Any news?

ALISON  
A photo of a burger and a photo of  
a tent peg.

BEN  
Sounds like a top night.

ALISON  
Are you jealous?

BEN  
No. I'm having a good time.

ALISON laughs and looks at BEN.

BEN (CONT'D)  
What?

ALISON  
I'm having a good time too.

BEN  
You sound surprised.

ALISON  
I'm surprised about all of this to  
be honest.

BEN takes ALISON's hand, she lets him. They stand and walk  
down the road hand in hand - slightly self-conscious.

(CONTINUED)

BEN  
(STARING AHEAD)  
If my daughter comes out of the  
cinema, I will have to let go of  
your hand.

ALISON  
Understood.

They walk on and we . . .

CUT TO:

52

**EXT. LAKESIDE CAMPING AREA. EVENING 15. 20:05.**

SARAH on her ukulele, leading the campers in another song -  
'Quartermaster's Store':

SARAH/KIDS/MAURICE  
"There were chips, chips,  
as big as battleships,  
In the store, In the store . . ."

EDDIE is by the tree - PAUL walks over to join him, carrying  
a fruit kebab with marshmallows in between pieces of fruit.

PAUL  
Wouldn't want you missing your  
pudding because you're too  
embarrassed to come back and join  
the other campers.

EDDIE  
(FEELING A BIT DAFT)  
Has that man gone yet?

PAUL  
Sorry for not warning you Maurice  
would be here. I just thought . . .

EDDIE  
What? We'd have a singsong and bury  
the hatchet.

PAUL  
There's still time. I bet Sarah  
knows the chords to 'Wonderwall.'  
(BEAT) I just thought we'd have a  
laugh and a drink.

EDDIE  
I feel like I did when I was 12. He  
always makes me feel like this.

They eat in silence for a few moments.

(CONTINUED)

EDDIE (CONT'D)  
Alfie's a nice kid, isn't he?

PAUL  
(DEFENSIVE)  
They're all nice kids. Just kicked  
a ball around with him.

EDDIE  
I'm just saying . . .

PAUL  
(POURING OUT OF HIM FAST)  
Joe said something earlier. About  
something he'd done with Ben. And I  
know the grown up thing is to think  
it's good that Joe has someone in  
his life who is being nice to him  
but I'm already thinking how long  
till he starts calling him Dad?

EDDIE is surprised by this coming out like this, as is PAUL.

EDDIE  
That's not going to happen.

PAUL  
Why not? Rebecca calls me Dad.

EDDIE  
She was a baby when you and Alison  
got together. You are her Dad. Her  
real Dad's a wanker. It'll never be  
like that for Joe.

PAUL  
Is this how it happens? How he  
starts to slip away from me?

EDDIE  
He loves you, you idiot. Anyone can  
see that. He needs you.

PAUL turns and watches the group. Animated, playing tag,  
'Scissors, Paper, Stone.' But JOE looking on. Not engaging.

PAUL  
I think you're mad to go to London,  
mate, I really do.

EDDIE  
I know.

PAUL  
If I volunteer to take your place  
in Maurice's tent will you think  
again?

(CONTINUED)

EDDIE

Of course.

PAUL knows EDDIE is not serious.

PAUL

I was worrying you'd say that.

They both look over at MAURICE having a good scratch.

PAUL (CONT'D)

Have you got ear plugs and a nose  
peg?

CUT TO:

53

**EXT. LAKESIDE CAMPING AREA. EVENING 15. 20:30.**

EDDIE's moving his stuff to RAMESH, BILL and JOE's tent. PAUL  
heads from there to MAURICE's tent. SARAH intercepts PAUL.

SARAH

I'm really sorry if I've heightened  
family tensions. I have camomile  
tea bags on standby.

PAUL laughs.

SARAH (CONT'D)

I know I'm fussy. I know I'm  
ridiculous. A herbal tea is hardly  
going to build a bridge across a  
family rift.

PAUL

No. I'm laughing because you're  
always trying to make things  
better. You always try to be  
positive. And that's no bad thing.

SARAH

Oh. Well. Thank you. Thank you.

SARAH doesn't quite know what to do with a bit of praise. She  
isn't used to it. PAUL heads off to his tent and we . . .

CUT TO:

54

**EXT. ALISON'S HOUSE. EVENING 15. 21:20**

ALISON and BEN arrive at Alison's house.

ALISON

Do you want to come up for a tea or  
a coffee?

(CONTINUED)

BEN

That'd be nice.

ALISON

That isn't a euphemism for sex by the way.

BEN

Okay. But I'd still like a coffee.

ALISON

Not that I'm ruling sex out at some time in the future.

BEN

Great. I'll bear that in mind.

ALISON

With you, I mean.

BEN

Even better. Alison?

ALISON

Yes.

BEN

I'm just as nervous as you.

ALISON

I doubt that.

BEN

I like you a lot and I don't want to mess it up. Not this early at any rate . . . I mean . . .

ALISON stops him with a kiss. And at first it is awkward, but then more tender, more passionate. And then a voice shocks ALISON from behind.

REBECCA

Hi, Mum. Sorry if you were busy. I just wondered if we could talk.

ALISON

Sure. Yes. Sure.

BEN

(WAVING AND WALKING AWAY)

Night. Night, Rebecca.

REBECCA

Night, Ben. (TO ALISON) Sorry.

ALISON

We weren't . . . We were just saying goodnight.

(CONTINUED)

54 CONTINUED: (2)

REBECCA nods, in a kind of "Can we get on with this?" way.

CUT TO:

55 **EXT. LAKESIDE CAMPING AREA. EDDIE'S TENT. NIGHT 15. 21:49.**

The campsite is dark. The glow of a lamp from inside Eddie's tent. We stay on it as . . .

BILL (V.O.)

I can feel the world turning.

RAMESH (V.O.)

I think that's highly unlikely.

EDDIE (V.O.)

I know what he means though.  
Something about lying down on the  
ground.

HARD CUT TO:

56 **INT. EDDIE'S TENT. NIGHT 15. 21:50.**

Inside the tent, BILL, RAMESH, JOE and EDDIE - lying on the ground in sleeping bags like sardines. JOE's eyes remain closed throughout.

RAMESH

I know what he means too. But he's  
not right.

EDDIE

Two people can feel two different  
ways about something. It doesn't  
mean only one of them is right.

RAMESH

It's science, Mr Joe's Uncle, it's  
objectively true. I think you are  
both experiencing a praxic  
hallucination.

EDDIE

Just call me Eddie. What do you  
think, Joe? What can you feel?

JOE

I can feel sleep.

EDDIE

And so say all of us.

CUT TO:



57      **EXT. LAKESIDE CAMPING AREA. EDDIE'S TENT. NIGHT 15. 21:51.**

Back outside the tent. The light goes off. A beat, then . . .

EDDIE (V.O.)  
(AMERICAN)  
G'night, John Boy.

No response. The kids don't have a fucking clue.

CUT TO:

58      **INT. ALISON'S HOUSE. LIVING ROOM. NIGHT 15. 21:52.**

REBECCA with ALISON.

ALISON  
If you'd told me you were coming I  
would have got some Elderflower  
Juice in . . . I might have some  
Ribena somewhere . . .

REBECCA  
Mum. Water is fine. I didn't come  
for Elderflower Juice.

ALISON  
I guessed that.

REBECCA  
Or to interrupt your love life for  
that matter.

ALISON  
The evening was over. Believe me.  
It wasn't going anywhere else.

REBECCA  
Okay. Enough. Why did you send the  
books?

ALISON  
Well, they might be a bit out of  
date but they helped me and at  
least they're less scattergun than  
the internet.

REBECCA  
I don't mean why did you think  
they'd be useful. Why did you send  
them when you told me you were  
going to keep your distance?

ALISON  
Sorry. Sorry. I couldn't resist.  
Too much? I'll definitely back off.

(CONTINUED)

REBECCA

Why?

ALISON

Why what? I explained. I didn't want to be my usual controlling self . . .

REBECCA

To help you or to help me?

ALISON

You. I'm doing it for you. You do know that.

REBECCA

I don't buy that, you see, Mum. I've been thinking about it a lot and I don't buy it for a minute.

ALISON

I love you and I would love to be more involved, if that's what you want. But I'm not sure it is.

REBECCA

I think you're keeping your distance because you don't approve. Because you think I'm making a mistake.

ALISON

It isn't that. It really isn't that.

REBECCA

But I'm right, aren't I. You do think this is a mistake. For me to have a baby this early.

ALISON

Without a partner to help, yes. I do.

REBECCA

Thank you.

ALISON

I know it will be difficult because I went through it myself.

REBECCA

With me.

ALISON

Yes. With you.

(CONTINUED)

REBECCA

Who you regret.

ALISON

No. Never! I don't want you to ever think that.

REBECCA

I'm not doing this because you did it.

ALISON

I know. But can you blame me for wondering why you're doing it? Or for thinking maybe it's because of what's happened with me and Paul?

REBECCA

Oh, right. I am having a baby because I'm upset you and Dad got divorced?

ALISON

No. Not as cut and dried as that. Because of Joe.

REBECCA

I'm having a baby because of Joe. This gets better and better . . .

ALISON

You have an autistic brother. Your family is broken. Isn't it possible that you might at some level want to try and build a new family for him?

REBECCA

What? Cause I'll end up looking after Joe one day, so I might as well bang out a couple of babies so I've got something to do in the quiet times?

ALISON

You know I don't mean it like that!

REBECCA

Just tell me you're ashamed of me.

ALISON

I could never be ashamed of you. I do think you've made your life harder by having a baby at your age on your own. But if you imagine for one moment that means I won't support you. I would never ever abandon you.

(CONTINUED)

REBECCA

Right. Well. That's very generous  
of you. (BEAT) I'll sleep in Joe's  
room.

REBECCA exits.

CUT TO:

59 **EXT. LAKESIDE CAMPING AREA. DAY 16. 07:00.**

Very early morning. The tents. Everything's quiet. Still.

CUT TO:

60 **INT. MAURICE'S TENT. DAY 16. 07:01.**

PAUL lies in his sleeping bag, wide awake. MAURICE snoring  
lightly beside him.

Tentatively he moves, unzips his sleeping bag and heads for  
the tent flap and we . . .

CONTINUOUS:

61 **EXT. LAKESIDE CAMPING AREA. DAY 16. 07:02.**

PAUL comes out of the tent, barefoot, trackie bottoms, T-  
shirt, etc. Half asleep. No sound or movement from the rest  
of the field. He stretches and . . .

CUT TO:

62 **EXT. LAKESIDE CAMPING AREA. STREAM. DAY 16. 07:03.**

PAUL walks towards a stream. He stares down in the water for  
a few moments.

Then a notion takes hold.

He rolls up his trouser legs, sits on the bank and dangles  
his feet in the water. The water is cold but he likes the  
feel of it there - it blocks out other thoughts.

He hears a noise to his left. He looks towards it and sees,  
about 50 yards along the bank, JOE, shoes and socks off, feet  
in the water, exactly the same.

They look at each other. But neither move. Then both look  
back down at their feet in the water.

(CONTINUED)

A moment of connection. The sound of the stream. Stillness.  
They could be the only people in the world right now.

CUT TO:

63 **EXT. LAKESIDE CAMPING AREA. DAY 16. 07:10.**

Still early. PAUL has heated a pan of water on the Calor Gas,  
pours it into a small cafetiere with coffee in the bottom.

SARAH crosses to him, clutching a mug.

SARAH

Sorry but I just wondered if you  
could make me a very, very weak  
coffee and not tell anyone.

PAUL

Secret's safe with me.

PAUL takes her mug. Will get the coffee ready as . . .

SARAH

I hope you don't mind me saying  
this but I saw you and Joe, just  
now. It was lovely.

PAUL

Why?

SARAH

I was doing my yoga.

PAUL

No I mean why did you think it was  
lovely?

SARAH

Because you looked right together.  
And you had your feet in the same  
water.

PAUL

Right. Thanks.

SARAH

And I wouldn't ever do anything  
like that. I don't really do  
spontaneity.

PAUL

It's overrated, Sarah.

SARAH

What with Bill's eczema and me  
being a bit of a fuss-womble.

(CONTINUED)

PAUL  
(HANDING HER THE COFFEE)  
Spontaneity is just a matter of  
practice. Have a go.

SARAH  
I will. Later on. When I'm on my  
own.

PAUL  
That wouldn't be very spontaneous,  
would it. (SARAH LAUGHS) Just say  
the first thing that comes into  
your head. Just have a go.

SARAH  
Really? I will. Have a go. How  
about? Erm, how about . . .

PAUL  
Yes. Go on.

SARAH  
I can't.

PAUL  
Go on, you can. You can.

SARAH  
(BLURTS IT OUT)  
How about, would you like to meet  
up some time? For a drink. Or a  
walk.

PAUL tries to bury his surprise.

PAUL  
Oh. Right. Good.

SARAH  
Would you? Would you like to meet  
up some time?

PAUL  
Well, what can I say. Of course,  
yes, of course.

SARAH turns, spots BILL coming out of his tent and heads  
towards him, spring in her step.

SARAH  
Bill. Wellies on, young man. The  
bags under your eyes! That'll be  
the gluten aftershock!

PAUL watches her go. Did they just agree to a date?

CUT TO:

64      **EXT. LAKESIDE CAMPING AREA. DAY 16. 08:00.**

PAUL and JOE are taking the big tent down with BILL and RAMESH. They have laid it flat and folded it over.

PAUL  
Okay, Joe. We have to make the  
tightest sausage roll you have ever  
seen.

PAUL and JOE kneel side by side and start to roll the tent together. A Father and Son moment. JOE concentrates. PAUL glances over and watches him concentrating. His hands, his gaze, his effort.

Pull out to find EDDIE, about to drive away, looking back at this.

MAURICE in the background ordering TIA and WILLOW around.

MAURICE  
Right. Girls. Nobody leaves the  
campsite till you two have found  
that missing tent peg!

EDDIE smiles to himself at this, and the sound of MAURICE's voice, then looks saddened and gets into his car.

CUT TO:

65      **INT/EXT. RALPH'S SHED/LOUISE'S GARDEN. DAY 16. 09:00.**

RALPH is in the shed, working on his home brew. A knock at the door. EDDIE enters.

EDDIE  
I'll be on my way later so I've  
come to say Goodbye.

RALPH  
Right.

EDDIE  
And give you these . . .

EDDIE hands RALPH two beer glasses which have been customised with the 'Magic Ralph' logo. RALPH smiles.

RALPH  
Thanks.

RALPH gives EDDIE one of the glasses back.

RALPH (CONT'D)  
You have one. I have one. Then when  
we drink . . .

(CONTINUED)

RALPH makes a 'Cheers' gesture.

EDDIE  
We can toast each other. Great  
idea. That's great.

They fall silent for a moment, neither knowing what to say.

EDDIE (CONT'D)  
Just for the record. And not that I  
really care. Was I ever in the  
running for best man?

RALPH looks at his beer glass.

RALPH  
No.

EDDIE  
So is it Maurice?

RALPH  
No.

EDDIE  
Even better.

Out on EDDIE, laughing . . .

CUT TO:

66 **INT. ALISON'S HOUSE. JOE'S ROOM. DAY 16. 09:10.**

REBECCA is sleeping in Joe's bed. ALISON - already up and  
dressed - watching her, with a cup of tea in hand. REBECCA  
opens her eyes.

ALISON  
I've brought you some tea.

REBECCA  
Thanks.

REBECCA takes the tea. ALISON stops, sits on the bed.

ALISON  
Rebecca. I can't fall out with you.  
We can't fall out.

REBECCA  
Well don't then.

ALISON  
It's tough you know, for me as well  
as you. I want to be where you are  
all the time but I can't be.  
(MORE)

(CONTINUED)



ALISON (CONT'D)

If we have a misunderstanding I  
have to wait a week to put it  
right. It's like I'm on the outside  
of my own family, and that's not  
always easy.

REBECCA

I came because I wanted to know  
what you really thought. And now I  
do. So . . .

REBECCA's tone isn't reconciliatory. Not petulant. Just  
resigned.

CUT TO:

67 **EXT. SCOTT'S BREWERY. DAY 16. 14:30.**

EDDIE arrives at the brewery and heads inside . . .

CONTINUOUS:

68 **INT. SCOTT'S BREWERY. BREWHOUSE. DAY 16. 14:31.**

. . . where he finds MAURICE wandering about the brewhouse.  
It's quieter than usual. Father and Son look at each other.

EDDIE

Thought I'd find you here.

MAURICE

Well, need to take it all in while  
I still can.

EDDIE

I'm sure they'll let you come and  
have a look around. For a small  
fee.

MAURICE grunts - not joining in the joke.

EDDIE (CONT'D)

Just out of interest. What sort of  
son did you want?

MAURICE

You don't get to choose.

EDDIE

Yeah, but if you could choose.  
Because I know I can never give you  
what you want. I'll never be that  
son.

(CONTINUED)

MAURICE

Maybe what you mean is I'll never be the Dad you want.

EDDIE

I just look at everything I've achieved here. And I look at how hard I worked. And not even a pat on the back . . .

MAURICE

Not this again. I've explained.

EDDIE

No. You haven't. Not really. I mean, it always feels like you are looking for reasons to disapprove. You don't want to praise me so you find reasons to bury me instead.

MAURICE

I don't know how you've done it.

EDDIE

What?

MAURICE

This. Built it up. I don't know how you've done it and that bothers me. I don't get it.

EDDIE

You don't get it or me?

MAURICE

Both. I remember I could help you with Maths till you were about 10. And then you lost me. I couldn't help you. You were a bright kid. I was proud of that. But you weren't interested in the things I was. . . and I wasn't interested in the things you were. And that's only natural. You grew up. And we were different.

EDDIE

So why did you get me back here? Doing this.

MAURICE

Because I thought it would bring us closer. And it did for a bit.

EDDIE

You shouldn't have given it to me if you didn't want me to change it.

(CONTINUED)

MAURICE

Yes. Fair enough.

EDDIE

It's not easy being your son, you know.

MAURICE

I'm sorry your Mum died.

EDDIE

So am I.

MAURICE

Because she could give you what I can't. She just thought anything either of her children did was absolutely wonderful.

EDDIE

Yeah.

MAURICE

And I'm not built like that.

EDDIE

You don't say.

MAURICE

But we were a good team. She told you that you were brilliant and I kept your feet on the ground. Made sure you didn't get too big headed.

EDDIE

Yes. You were good at that.

MAURICE

Christ's sake, Eddie. I'm sorry if you don't think I'm proud of you because I am. And what you have done here is brilliant. I just don't want you to sell it . . .

EDDIE

You explained that several times. In several ways.

MAURICE

I don't want you to sell it because I don't want you to go. Because I like having you here. All right?

EDDIE

Why couldn't you have said that?

(CONTINUED)

MAURICE

Because I don't want to hold you  
back either.

EDDIE

Right. Well. I see. You won't. You  
haven't.

EDDIE and MAURICE face each other. For a moment we might  
believe they might hug.

MAURICE

Right. Have you checked your tyre  
pressure? Oil. Windscreen wash? No.  
I bet you haven't . . .

MAURICE exits. EDDIE stands, looks around the brewery for the  
final time.

CUT TO:

69

**EXT. MAURICE'S HOUSE. DAY 16. 17:05.**

EDDIE is busy packing up his car, JOE follows him out with a  
kitbag and puts it into the car for him. EDDIE turns to JOE.

EDDIE

Thanks mate. Listen. We can  
Facetime. Yes? When I'm in my new  
house.

JOE

My new house.

EDDIE

Well, you've got a new house too.  
So that's good, yes. So we will  
both have a new house.

JOE

My Manchester house.

EDDIE

There's a lot of new houses. That's  
true. But you and me. We can talk  
on the computer. I'm moving away.  
I'll be with baby Emily. Do you  
remember?

JOE

Yes.

EDDIE

So. You understand?

JOE

You are moving away.

(CONTINUED)

EDDIE  
That's right.

JOE  
And then you come back.

EDDIE smiles at JOE's observation.

EDDIE  
Well, I know it feels that way. And  
I'll definitely come back and see  
you. And you can come to London and  
stay with me.

JOE  
And then you come back.

JOE gives EDDIE a small circular present.

EDDIE  
Thank you.

JOE heads inside. ALISON's car pulls in. We join her and  
REBECCA as REBECCA gets out.

REBECCA  
Thanks for the lift.

ALISON  
Rebecca? I'll give you a call.

REBECCA  
Yes.

ALISON gets out of the car and hugs REBECCA but doesn't get  
much back. REBECCA starts to walk away but something is  
troubling ALISON, she needs to say this and say it right.

ALISON  
(GENTLE)  
Rebecca? (REBECCA TURNS) You said  
you wanted to know what I really  
thought and I told you. Do you know  
what you really think?

ALISON sees a flicker in REBECCA - a vulnerability - but  
REBECCA isn't ready to admit that yet. She walks away.

CUT TO:

70

**INT. MAURICE'S HOUSE. PAUL & JOE'S ROOM. DAY 16. 17:40.**

PAUL helping JOE to pack his stuff.

PAUL  
Socks.

(CONTINUED)

JOE  
Socks.

PAUL  
Pants.

JOE  
Pants.

PAUL  
Lucky key to nowhere.

JOE takes an old key down from the shelf, puts it in the bag.

JOE  
Lucky key to nowhere.

PAUL  
Watch that doesn't work.

JOE  
Watch that doesn't work.

And JOE carefully places the watch that doesn't work on his pants. PAUL looks down at it. Puts his arm around JOE. JOE looks at the hand on his shoulder. And looks at PAUL who adjusts his face into a smile and we . . .

CUT TO:

71 **EXT. MAURICE'S HOUSE. DAY 16. 18:00.**

EDDIE with ALISON by the car. They have a hug.

EDDIE  
It's only London. I'm not dying.

ALISON  
I know. But I liked having you here.

EDDIE  
Even when you weren't . . .

ALISON  
Especially when I wasn't. Keeping an eye on Dad (BEAT) Do you think he'll be all right?

EDDIE  
I've spent a lifetime wondering if Dad'll be all right. It's about time he learned to stand on his own two feet.

(CONTINUED)

71 CONTINUED:

Out on EDDIE, determined, but also aware he just sounded like a bit of a bastard.

CUT TO:

72 **EXT. MAURICE'S HOUSE. DAY 16. 18:20.**

PAUL with EDDIE watches JOE and ALISON drive off . . . turning things over, not liking it. EDDIE can feel this so makes a joke.

EDDIE

Do you ever see everybody moving from here and leaving you behind and think, "Could it be me?"

PAUL

(AMUSED)

Fuck off.

EDDIE

I should have never come back.

PAUL

First time or the second.

EDDIE

Both. That first time I arrived, I was reversing the car and Maurice was out like a shot giving me directions. I should have just kept driving. It's taken me a long time to realise I can't spend the rest of my life with Dad in my rearview mirror doing air traffic control.

PAUL

I think he has moved on. I think he trusts you to drive these days.

EDDIE

I doubt that.

PAUL nods towards MAURICE who has come out of the house with REBECCA and is walking towards them.

PAUL

Now's your chance to prove him wrong.

EDDIE smiles.

CUT TO:

73

**INT/EXT. EDDIE'S CAR/MAURICE'S HOUSE. DAY 16. 18:35.**

PAUL, REBECCA and MAURICE stand together as EDDIE, trailer attached, reverses perfectly into position. As he's doing it, MAURICE's phone beeps and he instinctively checks it, missing the whole thing.

EDDIE stops, looks up triumphantly but PAUL is rushing towards him. EDDIE winds down the window.

PAUL

You'll have to do it again. Maurice missed it.

EDDIE

Really?

A beat while EDDIE weighs up the odds.

PAUL

You can't do it again, can you?

EDDIE

Not a chance. Come and visit me. In London. Not for a while but, you know, when I've forgotten what you're like.

PAUL

I know you find it hard to say you love me.

EDDIE

You've been a mate.

They shake hands through the window of the car. EDDIE smiles. Drives away.

PAUL, REBECCA and MAURICE stand watching the car disappear. Then REBECCA turns and heads inside, leaving the two men.

A beat. Both keep looking the way Eddie went - they don't look at each other.

MAURICE

You want me to go over and put those shelves together in Joe's new room?

PAUL

(NODS)

If you're not too busy. (BEAT)  
Probably a two man job, you know,  
I'll come with you.

MAURICE nods, "Yes", they say nothing else.

CUT TO:



74      **EXT. LAY-BY. DUSK 16. 20:30.**

EDDIE has pulled up in the lay-by in the fading light. He gets out the car, and opens the present Joe gave him – a biscuit with just the smallest of nibbles taken out. He smiles, and sits on the bonnet and looks at the landscape...

CUT TO:

75      **INT. ALISON'S HOUSE. NIGHT 16. 21:30.**

It's getting late. ALISON is back on her University work. Then looks up and JOE is there, standing in his pyjamas.

ALISON

What is it? Come here. Can't you settle?

JOE sits next to her. She looks at him. He looks straight ahead.

JOE

It isn't late, is it?

ALISON

Well, it is but . . .

JOE

It isn't far away.

ALISON looks at JOE and we . . .

CUT TO:

76      **EXT/INT. ROADS/ALISON'S CAR. NIGHT 16. 22:00.**

ALISON driving. JOE half asleep in the back. Familiar for ALISON, this drive, and yet new.

CUT TO:

77      **EXT/INT. ROADS/EDDIE'S CAR. NIGHT 16. 22:15.**

EDDIE is driving. A car passes him in the opposite direction. He looks round, then presses his phone on his dashboard. It rings, then . . .

ALISON (O.S, ON PHONE)

Hiya.

EDDIE

Did I just pass you? Driving back to the Lakes?

(CONTINUED)

ALISON (O.S, ON PHONE)  
Probably. Yes.

EDDIE  
Is everything okay?

CUT TO:

78 **EXT/INT. ROADS/ALISON'S CAR. NIGHT 16. 22:16.**

ALISON is driving. JOE awake in the back.

ALISON  
It's fine. Long story. Have a safe journey, Eddie.

EDDIE (O.S, ON PHONE)  
Yes. I will.

CUT TO:

79 **EXT/INT. ROADS/EDDIE'S CAR. NIGHT 16. 22:17.**

ALISON hangs up. EDDIE drives on, turning over everything he is leaving behind . . .

CUT TO:

80 **INT. MAURICE'S HOUSE. KITCHEN. NIGHT 16. 23:40.**

The house is dark and quiet. PAUL is up - half watching a film. A knock at the door. PAUL goes to answer it.

CONTINUOUS:

81 **INT/EXT. HALL/MAURICE'S FRONT DOOR. NIGHT 16. 23:41.**

PAUL opens the front door and is surprised to find ALISON standing there with JOE.

ALISON  
He wouldn't rest. He wanted to come and see you. So, you know how it is. Here we are.

PAUL  
Right. Right. Was he upset about something?

ALISON  
No. (BEAT) He thought you were.

(CONTINUED)

81 CONTINUED:

Out on PAUL, taking this in.

CUT TO:

82 **INT. MAURICE'S HOUSE. KITCHEN. NIGHT 16. 23:50.**

PAUL and JOE in the big chair together. ALISON drinks tea that PAUL has just made her.

ALISON  
Thanks. I needed this.

JOE gets up and crosses to the familiar heap of crap on the dining table. He pulls out a spare pair of his headphones, takes them back to his seat with PAUL. He puts the headphones on but they are not plugged in to anything. PAUL, hoping he's reading the whole thing right, plugs the headphones into his phone. He hands the phone to JOE, who scrolls.

We hear a song start: the opening of 'Lippy Kids' by Elbow.

JOE joins in on the whistle. PAUL whistles in reply.

JOE  
"Lippy Kids on the corner again.  
Lippy Kids on the corner begin  
settling like crows."

JOE carries on singing, snuggles into PAUL and, with the song still playing, we . . .

CUT TO:

83 **INT/EXT. EDDIE'S CAR/ROAD. NIGHT 16. 23:51.**

EDDIE drives on, towards London. 'Lippy Kids' continues.

CUT TO:

84 **INT. MAURICE'S HOUSE. KITCHEN. NIGHT 16. 23:52.**

The song continues, but JOE is now asleep, headphones on, on his Dad's shoulder. The only shoulder that will do right now.

PAUL looks down at his boy. This has answered his question. He isn't losing this boy. This boy isn't going anywhere.

REBECCA appears at the kitchen door and looks at this scene. As she does so, MAURICE appears behind her. REBECCA and MAURICE look at each other and then back at the family. ALISON glances at REBECCA.

For a moment, it feels like it used to.

END OF EPISODE THREE