

THE A WORD

SERIES 3

Episode Four

SHOOTING SCRIPT

Written by

Peter Bowker



12th July 2019

STRICTLY PRIVATE AND CONFIDENTIAL. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of Fifty Fathoms Productions. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction. © 2019 Fifty Fathoms (KAW2) Limited and Keshet International UK Limited.

1 EXT. SCOTT'S BREWERY. DAY 17. 08:10.

MAURICE and RALPH stand side by side outside the brewery. RALPH is already in his new work gear, including a T shirt with 'MASH-UP' written in big letters on the back. Visible on the building, a sign: 'SCOTT'S BREWERY - PROUD MEMBER OF THE MASH-UP BREWERY GROUP'.

MAURICE

End of an era, Ralph. All those memories.

RALPH

Yes.

MAURICE

You're probably as choked up as I am.

RALPH

Yes.

RALPH does not seem remotely choked.

RALPH (CONT'D)

We need suits. Wedding suits.

MAURICE looks at RALPH. Interprets this as RALPH asking him to be Best Man.

MAURICE

Do we? (SMILES) We do. (CHUFFED)
Cheers Ralph. I won't let you down.

RALPH looks at MAURICE sideways as MAURICE looks at the brewery.

MAURICE (CONT'D)

You know, when Eddie married Nicola he had Paul as his best man. And we all know how that marriage ended. Tell you what. I'll buy the suits. My treat.

RALPH

If you like.

MAURICE

Can't have the groom and best man looking like a pair of scruffbags, can we?

RALPH's attention is taken by two Hipster-looking CRAFT BREWERS coming out of the brewery, in same uniform, greeting RALPH.

HIPSTER 1

Ralph! All right!

RALPH heads towards them, all handshakes and greetings, and follows them back into the brewery.

MAURICE
(UNDER HIS BREATH)
Bloody London.

CUT TO:

2

EXT. PARK. MANCHESTER. DAY 17. 08:12.

We crash into 'Trampolene' by Julian Cope - the opening 3-chord riff. The song plays over the following . . .

Early morning - JOE with headphones on, walking, singing - a close up and a splash of green behind him - for a moment we think he may be in the Lakes.

JOE / JULIAN COPE
"Well I stand at every corner of
the world
And I stand at every corner of your
heart
And I give you everything that I
call love
From the heavens to the bottom of
the sea . . ."

We pull out to reveal that JOE is in a park, watching ALISON walking ahead of him. She is making notes as she goes and, every so often, stopping to draw a chalk cross on the ground.

CUT TO:

3

EXT. HILL BEHIND MAURICE'S HOUSE. DAY 17. 08:15.

REBECCA walking alone, 7 months pregnant now, lost in thought.

CUT TO:

4

INT. VILLAGE HALL. DAY 17. 08:30.

'Trampolene' continues to play as we find LOUISE leading the CHOIR in some breathing exercises. We take in, amongst others, MAURICE, PAULINE, etc.

CUT TO:

5

EXT. PARK. MANCHESTER. DAY 17. 08:32.

ALISON a way ahead of JOE now, taking notes as she stands by water and a low fence. JOE is staring at a MAN asleep on a bench. Still singing.

JOE / JULIAN COPE
"Well I stand at heavens gate
Come see me cry
Heavens gate is locked
They will not let me by . . ."

He moves on and follows ALISON.

CUT TO:

6

EXT. HILL BEHIND MAURICE'S HOUSE. DAY 17. 08:35.

REBECCA has climbed up the hill and is staring down at the house below her, her hands resting on her tummy - an unavoidable gesture - considering her future.

CUT TO:

7

EXT. PARK - NEAR BOATING LAKE. MANCHESTER. DAY 17. 08:40.

BEN is waiting by his van as JOE and ALISON approach. ALISON and BEN exchange a smile as they all get in the van.

CUT TO:

8

EXT. PEAR TREE PRIMARY SCHOOL. ENTRANCE. DAY 17. 08:55.

ALISON, with BEN, watches JOE greet HEATHER with a handshake. He goes in, HEATHER gives ALISON a smile then heads in too.

A beat. Then ALISON turns to BEN and waves and heads into the school herself.

The music fades and we . . .

CUT TO:

9

INT. PEAR TREE PRIMARY SCHOOL. ZEBRAS CLASS. DAY 17. 09:15.

HEATHER at the head of the horse shoe of chairs as the kids pass around a "Good Morning", chair to chair. At the end of the row is ALISON. TANYA turns to her.

TANYA
Good morning, Alison . . .

ALISON
Good morning, Tanya. Good morning,
Heather.

HEATHER
Good morning Alison. Now whose turn
is it to show the timetable today?

A CHILD takes a stick and points to the pictures on a timetable on the wall. Each card has been attached with a clothes peg, showing the order of the day. HEATHER may improvise responses to the CHILD pointing to, or talking about, the stages of the day.

During this we watch ALISON watching JOE.

HEATHER (CONT'D)

Great. And after circle time Joe's Mum, Alison, is going to be telling us about tomorrow . . .

CUT TO:

10

INT. PEAR TREE PRIMARY SCHOOL. ZEBRAS CLASS. DAY 17. 09:30.

ALISON has a large sheet of paper on the table. It is a map, hand drawn - an Alison masterpiece - of her sponsored walk route. A number of 'Stations' are labelled, and at each one a small cartoon figure with a photo of a real person's head is attached with blue tac - Maurice's head on a cartoon fireman, REBECCA's head on a cartoon jester, etc.

TANYA and two CHILDREN stand round the table looking at the map. JOE is there too, but further back. HEATHER nearby, watching. LSAs working with other CHILDREN away from this.

ALISON

So our first stop is with this man. He is called Maurice. And he is a Fireman. He is Joe's Granddad.

TANYA

Well done, Joe.

ALISON

You will need to say Hello and tell him your name, and he will tell you his name and give you a reward and then what will he do? Joe?

JOE

Point.

TANYA

It's rude to point.

ALISON

It is. But he won't be pointing at you. He will be pointing the way to your next station.

TANYA looks down at the map, back up at ALISON. JOE stands at the back, taking all this in, more withdrawn.

ALISON (CONT'D)

Heather and I will walk with you, all the way round. And Aardvark and Penguin Classes are coming with us too so we can all raise lots of money for the new minibus. What will you be dressed up as, Heather?

HEATHER

It's a surprise.

TANYA and CHILDREN look at the map. JOE watches them.

CUT TO:

11

INT. PEAR TREE PRIMARY SCHOOL. CORRIDOR. DAY 17. 10:15.

ALISON, carrying the rolled-up map and her bag, with HEATHER.

HEATHER

That was great, that is some map!
How long did it take you?

ALISON

It's not too busy is it? I don't want to overstimulate anyone.

HEATHER

It's okay. It was a compliment.

ALISON

I've written up the risk assessment about the pond in the park. Got a place for the quiet space. Brollies, welly box, rain hoods if it rains. All the volunteers are DBS checked. And I've sent sponsor forms home with every child - I'll chase the parents up for the money next week . . .

HEATHER

(IN) Alison. Calm down. This is the best planned sponsored walk I've ever seen. It's a local park, not the D-Day Landings.

ALISON

You think I've overplanned.

HEATHER

No. You've come up with an activity that the children will enjoy. And you've made the thing that Joe does best the centre of the day.

ALISON

You still think it's a good thing to base my assignment on? You don't think it's bad that I use it for my Uni course?

HEATHER

You've done a nice thing. It's not a crime if it helps you too. Now you just have to add our kids and see if it works. One other thing, though . . .

ALISON

What? What have I left out?

HEATHER

Enjoy it. Try and enjoy it.

ALISON

This is me enjoying it. You should see me when I'm tense.

HEATHER

And all your volunteers know not to be too big and loud around our children?

ALISON

(ROLLING HER EYES)

You've not met my Dad, have you?

CUT TO:

12

OMITTED

13

INT/EXT. VILLAGE HALL. DAY 17. 10:20.

End of choir rehearsal, MAURICE and OTHERS moving chairs, etc.

LOUISE

Next rehearsal is a run-through of the wedding songs, so I need a full attendance, please. I've put the arrangements and the baritone and soprano parts on the website!

PAULINE makes a beeline for MAURICE, carrying a bag which she tries to hand to MAURICE.

PAULINE

Maurice. I wanted to give you -

MAURICE steps back, panicked.

MAURICE

I really can't - (take anything from you)

PAULINE

(IN) They're not for you, they're for your Rebecca. How far along is she now?

MAURICE

Seven months.

PAULINE

These are all the rage at ante-natal classes apparently.

MAURICE can't help glancing over at LOUISE, who has clocked this, but not in a way that indicates she cares. He looks in the bag. Puzzled, he takes out half the present - a crocheted boob. He looks at it for a beat before realising what it is.

PAULINE (CONT'D)

It helps with demonstrating latching on apparently. I went a bit abstract with the colour.

MAURICE stuffs the boob back in the bag. Takes the bag.

MAURICE

Right. Thanks. Thanks a lot.

PAULINE

I think she only needs one for the class but I did a pair just to be on the safe side. One's crocheted, the other's knitted.

As she's saying this, PAULINE reaches into the bag and gets both the boobs out, holds up one in each hand to illustrate.

MAURICE

Well, it's always nice to have a choice.

MAURICE stands still, slightly stunned, as LOUISE approaches.

MAURICE (CONT'D)

They're for Rebecca.

LOUISE, amused, carries on moving the chairs and we . . .

CUT TO:

PAUL with REBECCA, who is staring at a knitted boob that MAURICE has just given her. MAURICE holds the crocheted one.

REBECCA

Thanks Granddad. They'll be an ice-breaker if nothing else.

PAUL

Did you make them yourself?

MAURICE ignores PAUL.

MAURICE

They're all the rage at the ante-natal groups.

PAUL

What time does your class start?

REBECCA

4.30. Why, do you want to come?

PAUL

I will if you really want me to, yes, but . . .

REBECCA

I'm joking. I know the thought terrifies you. Tom's coming. He's going to hand out business cards.

PAUL

As long as he's doing it for the right reasons, that's the main thing. (BEAT) And what about you?

REBECCA

What about me?

PAUL

Does the thought terrify you?

REBECCA

Bit late for that, isn't it?

Her glib brush-off isn't fooling anyone. PAUL glances at her, concerned, but doesn't know what to say. MAURICE notices this too but finds solace in the crocheted boob as TOM enters.

TOM

Is this a cry for help, Maurice?

MAURICE

They're all the rage apparently.

MAURICE gives the boob to TOM and heads out. PAUL looks over at REBECCA again, concerned.

CUT TO:

15

INT. THE FELLSIDE GASTROPUB. DAY 17. 11:50.

PAUL still thinking about Rebecca as he gets the gastropub ready for the lunchtime shift. MARK enters from outside.

MARK

There's a customer.

PAUL

I hate to be a stickler but you are the waiter.

MARK

She would like you.

PAUL looks through the window to see SARAH waving at him.

CUT TO:

16

EXT. THE FELLSIDE GASTROPUB. DAY 17. 11:55.

PAUL has brought SARAH a peppermint tea. He sits.

SARAH

I expect you're wondering why I didn't ring you. After our early morning chat, at the camping.

PAUL

No. Not at all. I get it. Euphoria of the barbecue and all that. Words said in haste. The heady perfume of the chemical toilet.

SARAH

I was waiting for the right event. There's a talk. At the library.

PAUL

A talk at the library, hey?

SARAH

A travel writer. He trekked through Nepal, lost three toes to frostbite. I thought if we went to something stimulating, we'd have a catalyst for conversation.

PAUL

Sarah. You had me at library.

SARAH

Right. Does that mean you'd like to come?

PAUL

Yes. It's a joke. End of Top Gun.

MARK
Jerry Maguire.

PAUL looks up. MARK has come out to clean a nearby table.

PAUL
Jerry Maguire. (BEAT) I think
that's a lovely idea.

SARAH
I brought you a leaflet. In case
you said yes.

PAUL
(GLANCING AT THE LEAFLET)
Great. That's great. Tomorrow.
(BEAT) Shit. I'm really sorry, I've
got Joe's sponsored walk in
Manchester tomorrow.

SARAH
(FLUSTERED)
Oh, right, well, you can't miss
that!

PAUL
I'm sorry.

SARAH
It's fine. It's fine. Another time.

SARAH quickly finishes her tea and goes. PAUL turns to MARK.

MARK
You don't like her, do you.

PAUL
I do like her. What? You think it
looked like I don't like her?

MARK
Your body language looked like you
don't like her.

PAUL
Right. That's just my body. I come
out at odd angles, you know. (BEAT)
Did it look like she liked me?

MARK thinks about this.

MARK
I think she thinks she's your
girlfriend.

PAUL looks at MARK, he knows this analysis to be true.

PAUL

You need to clean that table again.
You missed a bit.

PAUL heads inside and we . . .

CUT TO:

17

INT. LIBRARY. MANCHESTER. DAY 17. 13:05.

ALISON on her laptop, close to the cafe, working on her sponsored walk write-up for University. AIMS, OBJECTIVES, SAFEGUARDS, ETC. BEN enters and joins her.

ALISON

(WITHOUT LOOKING UP)

Hi.

BEN

A skinny americano when you're
ready.

ALISON looks at BEN, then gets up and heads for the counter. We see she's wearing an apron. She starts to make a coffee.

BEN (CONT'D)

How did it go then? At the school.
You still okay for volunteers?

ALISON

As long as you don't drop out I'll
be fine.

BEN

Drop out? I can't think of a better
way to spend a weekend than walking
round a park with you and a bunch
of kids. Other than walking around
a park with just you. On your own.

ALISON

That could get very dull. For you,
I mean.

BEN

We could put it to the test.
Weekend after next. Book somewhere
nice? Near a park. Or similar. Eat
room service and drink in the
afternoon . . .

ALISON

You have remembered it's fancy
dress, haven't you?

BEN

I'm assuming you mean the sponsored walk.

ALISON

The weekend away too if you like.

BEN

So that's a Yes?

ALISON

It's a lovely idea. Yes.

ALISON kisses him as she leans over to give him the coffee. She turns to the next CUSTOMER.

CUSTOMER

(NERVOUS)

I'll just have the coffee, thanks.

I'm in a bit of a rush.

CUT TO:

18

INT. ANTE-NATAL CLASS VENUE. CORRIDOR. DAY 17. 16:31.

TOM and REBECCA, both suddenly nervous in the corridor. REBECCA, carrying the boobs in a bag, turns to TOM.

REBECCA

We could just read a book about it.
And there's loads of stuff on
YouTube.

They look up and see another COUPLE looking equally nervous.

TOM

Yeah. YouTube would be my go to
guide for childbirth.

REBECCA

I just don't want to sit in a room
with a bunch of people who have
nothing in common except they all
had a shag around the same time.

TOM

Come on. You just sold it to me. It
might even be fun.

They head through the door and . . .

CUT TO:

19

INT. ANTE-NATAL CLASS ROOM. DAY 17. 16:32.

This isn't going to be fun. A group of smiling COUPLES sit around in a circle. JONATHAN and OLIVIA among them. All couples. REBECCA doesn't know what to do with the boobs.

A MIDWIFE - GAIL - stands at the front of the room with a white board.

GAIL

Come in, come in, Rebecca. You haven't missed much. We're just contemplating the mucous plug.

Nervous smiles from the other prospective parents and suddenly even TOM feels a bit nervous.

CUT TO:

20

INT. ANTE-NATAL CLASS ROOM. DAY 17. 16:40.

The MEN and WOMEN have been split into separate groups and paired up. TOM's partner could not be more different to TOM. Off-duty businessman, JONATHAN, in chinos and Boden catalogue shirt. REBECCA has been paired with Jonathan's wife, OLIVIA.

In front of each pair are some random objects.

GAIL

This is just a bit of a warm up. I would like each pair to use the objects they have to recreate a stage of the birth process.

TOM and JONATHAN look at their props - a jumper and a melon.

TOM

I think the melon must symbolise the baby.

JONATHAN

If we're going to win, we need to get on with it.

TOM

I don't know that it's a competition . . .

As TOM picks up the melon, we move to OLIVIA and REBECCA who are staring down at a tray of circular foods in front of them - a Cheerio, party ring biscuit, mini-doughnut and a bagel.

OLIVIA

Any ideas?

REBECCA

Mainly that you're going to have to
fight me for the doughnut.

OLIVIA

Stages of dilation I would have
thought . . .

OLIVIA starts to arrange the objects in order of size. We go back to JONATHAN and TOM.

JONATHAN

Is this your first?

TOM

No. I'm not the father.

JONATHAN

Wow. Well done you. Not sure I
could raise another man's child.

TOM starts to put the melon into the jumper.

TOM

Me neither.

JONATHAN just looks confused. Back to REBECCA and OLIVIA.

OLIVIA

How is your birth plan coming on?

REBECCA

I've made a start. I know what
sandwiches I'm bringing and I've
put down for every drug known to
man.

OLIVIA laughs, unsure if REBECCA is joking or not.

OLIVIA

All the kit we need! Unbelievable,
isn't it? John Lewis is good for
baby bag and presenting blankets.

REBECCA

"Presenting blankets"?

OLIVIA

Are you having a boy or a girl?

REBECCA

I don't know. I didn't want to
know.

OLIVIA

Best to find out. Then you can
imagine how it will feel.

(MORE)

OLIVIA (CONT'D)

Start to get to know the baby as a
person before they've even arrived

• • •

REBECCA looks around. She sees perfect couples everywhere.
OLIVIA smiles kindly and we . . .

CUT TO:

21

EXT. MENSWEAR SHOP. NEAREST BIG TOWN. DAY 17. 16:42.

MAURICE jauntily walking towards a menswear shop with RALPH.

MAURICE

Get a pint in after, hey, Ralph?
Run me speech past you.

RALPH looks at the ground.

MAURICE (CONT'D)

I'm pulling your leg. (HE'S NOT)
Here it is. Come on. Let's get in
there. We'll look like half the Rat
Pack when we come out.

RALPH doesn't move.

MAURICE (CONT'D)

What are we waiting for?

RALPH

Josh.

RALPH looks down the street and now we and MAURICE see a man
Ralph's age walking towards them. This is JOSH - RALPH's
mate, who also has Downs Syndrome.

MAURICE

Who the hell's Josh?

RALPH

My best man.

MAURICE

Hang on. He's your best man?

RALPH

Yes. Josh. He's a laugh.

JOSH has now joined them. MAURICE covers his disappointment.

MAURICE

Alright Josh. I'm Maurice.

JOSH shakes MAURICE's hand but does not speak. A nod and he and RALPH head into the shop together. On MAURICE - what the fuck happened here?

CUT TO:

22

INT. PAUL'S HOUSE. JOE'S ROOM. DAY 17. 16:44.

PAUL is on a ladder, trying to wire a new light fitting on the ceiling. There's a knock at the front door. He stops, waits for the person to go away. Another knock. He sighs, gets down from the ladder and we . . .

CUT TO:

23

EXT. PAUL'S HOUSE. FRONT DOOR. DAY 17. 16:45.

PAUL opens the door to find SARAH standing there with two coffees in 'eco' cups, and a tupperware tub.

SARAH

Thought you might be in need of sustenance.

PAUL smiles, a little uncertainly and we . . .

CUT TO:

24

INT. PAUL'S HOUSE. JOE'S ROOM. DAY 17. 16:48.

SARAH is on the ladder and PAUL is holding the ladder. She fits the light fitting quickly and efficiently.

SARAH

There's a knack with these kind of fittings. Your hand is going against what your brain is telling you is logical. I'm used to that feeling.

SARAH lets go and the fitting stays in place.

PAUL

Brilliant. Thank you.

SARAH

Pleasure. What's next. The chest of drawers?

SARAH nods towards a flatpack still in a box.

PAUL

Well, yes, but we could have the cake and I could do that later.

SARAH

Do the things you don't want to do first, Paul, that way the day will always get better and you will end it on a smile.

SARAH comes down the ladder.

SARAH (CONT'D)

Phillips or Flathead screwdriver?

PAUL, somewhat surprised by her competence, follows her . . .

CUT TO:

25

INT. ANTE-NATAL CLASS ROOM. DAY 17. 16:50.

TOM has pushed the melon into the sleeve of the jumper.

TOM

So we thought the melon represented the baby's head and the sleeve is the birth canal. And here we have crowning, Ladies and Gentleman.

GAIL

Excellent. Yes. That's very good.

TOM

Thank you.

GAIL

Rebecca and Olivia?

OLIVIA indicates the order by size of the circular foods.

OLIVIA

We were thinking stages of dilation. (POINTS TO EACH FOOD)
First contractions. Bigger. Then bigger still. Eye watering.

GAIL

Very good. Excellent.

REBECCA turns to OLIVIA as GAIL moves on.

REBECCA

Have you really got everything ready?

OLIVIA

The way I see it. Make yourself as prepared as you can for the unexpected.

REBECCA

Well, I think we all know what's expected.

OLIVIA

What I mean is, when the baby comes. We don't actually know what it's going to be like, do we?

On REBECCA, troubled at this notion. Back to GAIL.

GAIL

Now Tom, could you lend me your melon? And if I can get two volunteers to pull this scarf from either end, we can start showing how much pressure the pelvic floor is going to be under . . . Rebecca?

REBECCA shaken out of it by the mention of her name.

REBECCA

Yeah. Sure. Sure.

REBECCA walks up, without enthusiasm, still turning over OLIVIA's words.

CUT TO:

26

INT. MENSWEAR SHOP. DAY 17. 17:02.

MAURICE is frowning, sulking really, working his way down the suits. JOSH and RALPH not to be seen, in the changing rooms.

MAURICE

All right, Ralph?

RALPH (O.S.)

Yes!

MAURICE

Josh?

Nothing.

MAURICE (CONT'D)

(TO RALPH'S CHANGING ROOM)

What's Josh doing in there? Working on his speech?

A young male shop assistant - MO - comes over.

MO

What sort of thing are you looking for, Sir?

MAURICE

The sort of suit a best man
wouldn't wear.

At that moment RALPH and JOSH come out of adjacent changing rooms in matching suits. RALPH looks at MAURICE.

MAURICE (CONT'D)

You look like you should be working
the door at Wetherspoons.

RALPH and JOSH exchange a look.

MAURICE (CONT'D)

Too fitted mate.

MO steps in. Addresses RALPH and JOSH.

MO

What we thinking, fellers?

RALPH

Not right.

MO

More of a classic line? Softer cut?

MO gets a double breasted jacket off the rail.

MAURICE

You don't want double breasted,
Ralph.

RALPH

I know.

MAURICE

And you don't want them double
vents that make it look like you've
got a book resting on your arse.

MAURICE has taken over and is holding a new jacket against RALPH. Doesn't see RALPH getting more irritated.

MAURICE (CONT'D)

Try it on. Take a look in the
mirror out here.

MAURICE reaches to help RALPH off with his jacket.

RALPH

(IRRITATED)

Stop fussing. You're not my Dad.

MAURICE retreats. Silence. RALPH turns to MO.

RALPH (CONT'D)
It needs to look good with
trainers.

MO laughs and looks at MAURICE.

MO
Is he serious?

MAURICE
Ask him. Like he says, I'm not his
Dad. Or ask his best man - he's
very forthcoming.

MO looks at JOSH. JOSH shrugs and we . . .

CUT TO:

27

INT. PAUL'S HOUSE. JOE'S ROOM. DAY 17. 17:05.

PAUL and SARAH have half-assembled the flatpack and are now eating SARAH's cake.

SARAH
Are you keeping it neutral? Not too
busy?

PAUL
Yes. That's the idea.

SARAH
Because of his autism?

PAUL
Yes. Because of his autism. Which
is ironic since he's living at his
Granddad's which looks like an
auction house.

SARAH
It speaks well of your family that
you can live with your ex-Father in
Law without killing each other.

PAUL
I think that's only a matter of
time.

SARAH
Bill's grandparents spend their
time shouting at him. Because of
his hearing aids. And saying with
complete confidence but without a
hint of medical knowledge that
"There is nothing wrong with him."
And "He hears you when he wants
to."

PAUL

"He seems to understand when you offer him ice cream." That was one of Maurice's favourites with Joe.

SARAH

They don't blame Bill, they blame me. Sally Fusspot. All my allergies and homeopathic remedies and organic this and gluten-free that.

PAUL

That's made Bill deaf, has it?
According to them?

SARAH

They think I worry too much. And once I found out there was something wrong I exaggerated it until he needed hearing aids . . .

PAUL

Wow. Do they actually say that?

SARAH

They don't have to. (BEAT) I've always been a worrier and then fate gave me a child to worry about.

PAUL

Not sure it works like that.

PAUL chews thoughtfully on the cake.

SARAH

You don't have to feel obliged to have our date after this, Paul.
This can count and we can say we tried.

PAUL

Well, if there was another talk at the library some time.

SARAH

You don't mean that.

PAUL

I do. Really. Shall we get this job finished?

SARAH

(PLEASANTLY)

Yes. I'll just take an anti-histamine though, I don't want the paint fumes irritating my membrane.

PAUL
Amen to that.

SARAH reaches inside her bag and we . . .

CUT TO:

28

INT. MENSWEAR SHOP. DAY 17. 17:20.

MAURICE and RALPH - who's in a different, good suit - wait for JOSH to emerge from the changing room.

MAURICE
He was always your first choice,
was he? For Best Man, like.

RALPH
Yes.

MAURICE
Just thought he might need to be a
bit more outgoing. Or at least say
a few words? Now and again?

Nothing. JOSH comes out in a suit matching RALPH's. He looks good. RALPH smiles, shakes JOSH's hand. They stand together.

MAURICE (CONT'D)
Nice. Smart. You look the dogs
bollocks. Very nice.

Jealousy and pride fight for MAURICE's soul.

CUT TO:

29

EXT. MAURICE'S HOUSE. DAY 17. 17:30.

TOM has walked REBECCA back to Maurice's.

TOM
You could at least have told me you
were going to take a vow of
silence.

REBECCA
I'm sorry.

TOM
It wasn't so bad though, was it?

REBECCA
Okay for you. Top of the class with
your melon installation.

TOM

Jonathan was a great leader. I felt competitive urges I never knew I had.

REBECCA

Olivia. Banging on about all the plans she's made. All the kit she's already bought.

TOM

She was a bit full-on but perhaps she thought she was being helpful.

REBECCA

Perfect couples. They do my head in.

TOM links his arm through REBECCA's.

TOM

Now come on. Couples don't come much more perfect than us.

REBECCA smiles but briefly. TOM looks at her, puzzled.

TOM (CONT'D)

What? What is it? Is it just that it's scary now it's really happening?

REBECCA

Yeah, that's it.

TOM

I've known you since double English on the first day of Year 7. I know when you're hiding something from me.

REBECCA

You're right. It's just scary.
That's all.

TOM knows there is something else but REBECCA won't say. She hugs TOM, then he watches, concerned, as she heads inside.

CUT TO:

JOE in his pyjamas, with ALISON and BEN. They have the Walk Map out on the table in front of them. JOE is just finishing switching the 'Maurice' and 'Ben' figures on the map so that 'Maurice' is now on Station 3 and 'Ben' on Station 1.

BEN

Oh. I see. I'm being promoted to
Station 1, am I?

JOE stands back to regard his work, leaning against BEN as he does this. ALISON notices how at ease JOE feels with BEN.

ALISON

I think that's a good idea, love.
Cos Granddad can be a bit . . .
alarming if you don't know him.

BEN

(SMILING) Okay, kidder. I'm off.
See you bright and early.

JOE doesn't reply. BEN pecks ALISON on the cheek.

BEN (CONT'D)

Get some sleep.

ALISON

I'll try.

BEN exits. JOE hasn't moved.

ALISON (CONT'D)

You know what Heather said? We have to enjoy it? Yes.

JOE

(NODS)

What if.

ALISON

What if what?

JOE

What if it rains.

ALISON

It might rain. But we'll be all right. We have a plan.

JOE

The plan. The cross. The map. The park. My class.

ALISON

All those things just help the day to go well. They aren't things to worry about.

JOE

There will be hats.

ALISON

Yes. If it rains. Maybe. Or
raincoats.

JOE

We need hats. All my class. For the
walk.

ALISON

Hats?

JOE

Special hats. For the walk. So we
know.

ALISON

Hats. Right.

JOE heads off upstairs to his room. ALISON picks up her phone, looking stressed. She waits for an answer.

ALISON (CONT'D)

There's 12 hours till it starts and
now he's saying we need hats.

CUT TO:

31

INT. PAUL'S HOUSE. KITCHEN. EVENING 17. 19:35.

PAUL and SARAH come into the finished kitchen, having done the work on Joe's room.

PAUL

Thanks for today. You saved me a
load of time.

SARAH

I'm never happier than when I've
got my hand on an Allen Key.

PAUL

(LAUGHS)

You're full of surprises.

SARAH

It's logical. It's reassuring. And
when it's done, it's done. Although
chipboard dust has to be handled
with care.

PAUL

Of course.

SARAH

I'll come tomorrow if you like.

(PAUL LOOKS PUZZLED) To the
sponsored walk.

(MORE)

SARAH (CONT'D)

You said there weren't enough
volunteers. I'll come. I'd like to.

PAUL

Really? You do know it's fancy
dress? And what about Bill?

SARAH

Bill's with his Gran this week. The
other one. The nice one.

PAUL

Really. Oh, right.

SARAH

Only if you want me to. Otherwise
you just have to say, "Sarah, you
need to re-tune your antennae"

PAUL

No. No. You should come. You should
come. It'd be nice.

Without warning SARAH steps up to PAUL and kisses him
suddenly on the lips.

SARAH

Goodness me! What a day of
surprises. Do you have any herbal
tea?

PAUL

Not so much herbal, no.

SARAH has produced two green tea bags.

SARAH

I always carry a couple for
emergencies.

PAUL reaches for the kettle, both of them surprised by what
just happened.

CUT TO:

32

INT. ALISON'S HOUSE. JOE'S BEDROOM. EVENING 17. 20:05.

ALISON stands at JOE's bedroom door, watching him sleeping.
There is a quiet knock at the front door. ALISON looks
slightly puzzled, goes to answer it . . .

CUT TO:

33

INT/EXT. ALISON'S HOUSE/FRONT DOOR. EVENING 17. 20:06.

ALISON opens her door, is surprised to see HEATHER, who is holding a bag full of paper, scissors, etc.

HEATHER

I reckon between us we're capable of making a dozen hats, aren't we?

HEATHER pulls a couple of bottles of beer from her bag. ALISON smiles and we . . .

CUT TO:

34

INT. ALISON'S HOUSE. LIVING ROOM. EVENING 17. 20:12.

ALISON and HEATHER - with card laid out, glitter, stars, feathers, scissors, etc. HEATHER has already started.

HEATHER

You start that end. I'll start this end. And don't hog the glue.

ALISON

I didn't mean for you to drop everything and come round. I just panicked.

HEATHER

I know how that feels.

ALISON

I can't believe you've ever panicked.

HEATHER

My first day of teaching practice I slipped on a mat and fell over, banged my head. I was demonstrating an obstacle course. And all the kids laughed. I panicked. I wanted to cry. So I pretended I'd done it on purpose. Really hammed it up - so I could properly cry. If The Smiths had written a song about teaching practice then I would have been that song.

ALISON

(LAUGHS)

You stuck at it. That's the main thing.

HEATHER

I had to. It was what I wanted to do.

ALISON

Why? I mean. I know why I'm
obsessed with this stuff. Because
of Joe. But why would you . . .

HEATHER

In the first place. I'm ashamed to
say. Because I was a nauseating do-
gooder. No, wait. I'm not being
fair on myself. I was a kid. There
used to be a collecting box,
outside the sweet shop. A statue of
a little boy with a leg iron and a
walking stick. He might have been
blind too, but I could've made that
bit up. And I thought, I could do
something about that. And when I
left university I wanted to be a
poet. But I had to get a job to
tide me over before I became
famous. So I got work at a hospital
for people with learning
disabilities - which was easy,
because no fucker else wanted to do
it. The first time I went up there
I was - frightened. After six
months a Nurse said to me, "You
like working here, don't you." And
I hadn't even thought about it. But
I said, "Yes". And then I knew.
This was what I wanted to do. Not
because I wanted to do good.
Because I enjoyed it. Do gooders
don't survive.

ALISON

Well, nobody ever accused me of
being a do-gooder, so . . .

HEATHER

So. My turn to say it to you. You
like doing this, don't you. Not
just because of Joe.

ALISON

Well. I don't know. It's crept up
on me. The feeling that this might
be my life now. I didn't know what
I wanted when I first moved here. I
knew what I'd had. What I'd lost.
And for a while it was just about
surviving, you know. But now it
feels as though . . . It might be
all right.

CUT TO:

35

INT. MAURICE'S HOUSE. KITCHEN. EVENING 17. 20:20.

MAURICE comes home to find REBECCA sitting alone.

MAURICE

You okay?

REBECCA

Yes.

MAURICE

How was the baby class . . .

REBECCA

Great. Yes. How was the suit hunt?

MAURICE

Good. I got something. Pretty plain.

REBECCA

You and Ralph didn't go for electric blue mohair, then?

MAURICE

We won't have matching suits. I'm not the best man. How was the baby class?

REBECCA

Oh. I thought you were.

MAURICE

No. I'm on the bench. When Ralph said we needed to go and get new suits I thought I was in. But it turns out he just thinks I'm a scruffy bastard and he doesn't want me showing him up. How was the baby class? I'm going to keep asking.

REBECCA

I took the knitted boobs. But I kept them in the bag in the end.

MAURICE

Not really my main concern.

REBECCA

I don't know. It was full of couples. I'm not in a couple. It was full of women who had planned everything. Not my thing really.

MAURICE

I know "need" is the wrong word these days and we're all strong and independent women and all that.

REBECCA

It's not the wrong word.

MAURICE

Has it occurred to you that you
might need your Mum, right now.

Out on REBECCA, turning this over. MAURICE exits. We stay on REBECCA, she picks up her phone. She presses ALISON's number. She is about to press 'call' but something stops her. She stares at her phone for a few moments. Decides not to call.

CUT TO:

36

INT. ALISON'S HOUSE. LIVING ROOM. EVENING 17. 20:40.

HEATHER and ALISON - nearly finished all the cardboard hats.

ALISON

Do you want to go through the plan
with me one more time?

HEATHER

No. I don't. And neither do you.
Just get an early night and then
embrace the chaos.

ALISON

It's a guilt thing, you know. The
planning. Because I can never be
sure where his autism ends and my
bad parenting begins. I think I can
plan my way out of anything. Cos if
I plan it might make things better.

HEATHER

Listen. I've got a son who got a
First in Modern Languages at
Durham. He's living back with us in
his old bedroom and delivering fast
food on a moped so he can save
enough money to get as far away
from his Mum and Dad as possible.
In the end we're all bad parents.
And on that cheery note . . . I'll
see you tomorrow.

ALISON

8.30.

HEATHER

Traffic permitting. Yes.

ALISON

Traffic permitting? Maybe you
should set off earlier.

HEATHER

I'm winding you up. I'll be there.
I'll take this (PICKS UP THE MAP).

ALISON

I can bring it.

HEATHER

No chance. I know you. If I leave
it, you'll still be tinkering with
it at 2 in the morning.

HEATHER laughs as she exits.

CUT TO:

37

INT. ALISON'S HOUSE. JOE'S BEDROOM. EVENING 17. 20:45.

ALISON comes in to look at JOE and finds him awake.

ALISON

Hey, Mister.

JOE

I'm not awake, am I.

ALISON goes and sits on her bed.

ALISON

We've got the hats. For tomorrow.
Everything is ready.

JOE nods. ALISON notices that the duvet is tight around his chin. She loosens it slightly and sees he has his school sweatshirt on. She gently pulls it down further and sees he is fully dressed.

ALISON (CONT'D)

What's all this?

JOE

I'm going to like the walk
tomorrow, aren't I.

ALISON

Of course you are.

JOE

The cross. The map. The park. The
class.

ALISON

Listen. You don't need to worry
about any of that stuff.

(MORE)

ALISON (CONT'D)
All you have to do is walk. And you
walk better than anyone I know.
Right?

CUT TO:

38

INT. ALISON'S HOUSE. JOE'S BEDROOM. EVENING 17. 20:49.

JOE has his pyjamas on again and climbs into bed as ALISON folds his clothes and puts them on a chair for morning.

ALISON
There. Now. Stay in your pyjamas
till morning. You'll sleep better,
I promise.

JOE
I won't do it wrong, will I.

ALISON
Sleep? No. You're good at sleep.

JOE
I won't do the walk wrong.

A beat - this lands with ALISON.

ALISON
No. It's not like that. It's just
fun. It'll be fun. Now go to sleep.
You dream best in your pyjamas. I
promise.

JOE
It will be fun.

ALISON
That's right.

JOE
Will Asif have fun.

ALISON
Yes.

JOE
Will Tanya have fun.

ALISON
Yes.

JOE
(IN ONE BREATH)
Will Abby Jacob Caspar Flo Ibrahim
have fun.

ALISON

Yes. They will. They will.

ALISON kisses JOE goodnight and we . . .

CUT TO:

39

INT. PAUL'S HOUSE. LIVING ROOM. EVENING 17. 20:50.

SARAH is sitting beside - and finishing off assembling - a small bookshelf with the last tweak of an Allen Key. PAUL is bringing in fresh cups of tea.

PAUL

If I'd known you were this handy
I'd have hired you to build the
extension.

SARAH puts the bookshelf to one side.

SARAH

I just like to keep my hands
occupied at all times.

PAUL

Indeed.

SARAH

Otherwise who knows what mischief
I'd get up to.

SARAH realises this is more flirty than she intended. They go silent again. PAUL sips his tea.

SARAH (CONT'D)

It didn't have to be green again.
I do have other flavours.

PAUL

This is fine. Getting a taste for
it.

Again, silence. SARAH sips her tea.

SARAH

Bill's at his Gran's. (BEAT)
Just in case you were wondering.
About me getting back . . . if
things might get out of hand.

PAUL

Could easily happen, both of us on
the green tea.

SARAH laughs but the tea goes down the wrong way.

SARAH

I'm sorry. It went down the wrong way.

PAUL

Are you okay?

SARAH

Yes. Yes. Probably do me good.

Their faces are close.

SARAH (CONT'D)

Would you like me to kiss you again?

PAUL

Well, we could give it a go . . .

PAUL's phone starts to vibrate.

PAUL (CONT'D)

That's my phone.

SARAH

I thought it was.

PAUL looks at the name on the phone - ALISON. They both look at the name. PAUL picks it up on the last ring

PAUL

Hi. No. I was just . . . busy.

SARAH, thrown, disappointed, grabs her things and stands. PAUL tries to mouth to her - 'Don't go' - SARAH mimes back, all hands and flutter, that it is fine, she waves a hurried goodbye to PAUL and heads out.

CONTINUOUS:

40

INT/INT. ALISON'S L'ROOM/PAUL'S L'ROOM. EVENING 17. 20:51.

We start on ALISON, then intercut between her and PAUL as they speak. ALISON is panicking.

ALISON

I involved him because I thought he would understand it better but I think I've overwhelmed him. If he has a meltdown and I've got the other kids to think of too - (and)

PAUL

Woah. Woah. Woah. Do you remember that time he refused to get off the ferry in France, or insisted on jumping from the highest diving board at Center Parcs? Or when he was three and he pooped in the ornamental carp pond? Hey? He survived those, didn't he? It will be fine.

ALISON

Will it?

PAUL

Or it won't be fine. Either way we'll deal with it. Okay?

ALISON

Yeah. You're right. Thanks. Okay.

ALISON hangs up. Allowing herself to be reassured.

CUT TO:

40A

INT. PAUL'S HOUSE. LIVING ROOM. EVENING 17. 20:52.

PAUL has hung up. Sits where we left him. Looks at the two mugs of green tea. He is disappointed, perhaps more disappointed than he expected to be. And yes, he can do this with a look.

CUT TO:

41

INT. ALISON'S HOUSE. ALISON'S BEDROOM. DAY 18. 07:00.

The alarm goes off. 7:00AM. ALISON kills it . . .

CUT TO:

42

OMITTED

43

INT. ALISON'S HOUSE. LIVING ROOM. DAY 18. 07:35.

ALISON in PJs, packs the hats. Checks her checklist. Sorts snacks and drinks into separate bags. Looks at the clock.

CUT TO:

44

INT. ALISON'S HOUSE. JOE'S BEDROOM. DAY 18. 08:15.

JOE is in bed. His clothes still on the chair. ALISON kneels by the bed - now dressed in her fancy dress pirate costume.

JOE

"A walk in the park a sponsored walk, it will be okay it's nothing to worry about is it."

ALISON

We might have to move soon.
Remember what we said. Out of bed by 8.

JOE looks at the clock on his visual timetable by the bed and looks at his alarm clock.

JOE

It's too late now.

ALISON

No. It's not. We've got plenty of time. You take your time. See?

JOE looks at the clock.

ALISON (CONT'D)

We can wait. You've got time. Do you want me to help you?

JOE

Do you want me to help you?

ALISON

Joe.

JOE

When you say Joe you mean wrong.

ALISON

I don't love. I just want you to know that you've got nothing to worry about. I'll be there. All the time. And if it stops being fun we can come home.

JOE

Everybody.

ALISON

Everybody will have fun, yes.

JOE

"Get your clothes on Joe. You will have a lovely time."

ALISON

You will, yes. I promise.

JOE

Everybody.

But JOE still doesn't move. The doorbell goes.

CUT TO:

45

INT. ALISON'S HOUSE. LIVING ROOM. DAY 18. 08:18.

ALISON with BEN – who is in his gardening gear but with a straw hat as a nod towards fancy dress.

BEN

There's no need to panic. We've got loads of time.

ALISON

That's exactly what I said to Joe. I can see now why it doesn't work.

BEN

What's the worst thing that can happen?

ALISON

Joe doesn't turn up? I don't turn up. I'll have let everybody down and promised something I can't do.

BEN

Heather is there. She'll sort it. The volunteers will still turn up. It will happen.

ALISON

And Joe's day becomes the day everybody talks about because Joe wasn't there. 'Joe's day?' Listen to me. He hates being the centre of attention. I should have seen this coming.

BEN

He might just be over-excited. Shall I talk to him?

ALISON

As long as you don't use the phrase "Big day ahead of you."

The doorbell goes. BEN stays where he is.

ALISON (CONT'D)

That'll be Rebecca. She said she might come here first. At least she can take the hats! The hats!

BEN

Don't worry about the hats.

ALISON

Okay.

BEN

Do you like my hat by the way?

ALISON

It's lovely, yeah . . .

ALISON paces - looks at all the stuff, looks at her watch. The doorbell goes again. ALISON doesn't move. BEN hesitates.

BEN

I'll get it, shall I?

BEN leaves ALISON alone. She looks at all her plans. She starts to organise stuff.

CUT TO:

46

EXT/INT. ALISON'S HOUSE - FRONT DOOR. DAY 18. 08:20.

BEN opens the door as PAUL is already speaking.

PAUL

You said fancy dress, we give you fancy dress.

PAUL and REBECCA standing there. PAUL dressed as a Chef, REBECCA as a Jester . . . PAUL is surprised that it is BEN answering the door and it becomes slightly awkward.

BEN

You'd better come in.

CUT TO:

47

INT. ALISON'S HOUSE. LANDING. DAY 18. 08:23.

JOE's closed door. ALISON gently knocking. Downstairs, we can hear adult voices.

PAUL (O.S.)

How do you mean, he won't come out?

BEN (O.S.)

Alison's been trying since early on. He won't open the door now.

CONTINUOUS:

48

INT. ALISON'S HOUSE. JOE'S BEDROOM. DAY 18. 08:24.

Find JOE has pulled out all the drawers from his chest of drawers. The contents are now on the floor.

The mattress from his bed is also on the floor, blocking the door. JOE stands, hoping this will somehow make the anxiety stop. We hear a gentle knock at the door.

ALISON (O.S.)
Joe? I won't come in if you don't want. I just want to know that you're all right.

CUT TO:

49

INT. ALISON'S HOUSE. LIVING ROOM. DAY 18. 08:35.

REBECCA sitting down. PAUL and BEN stand, awkward. ALISON enters in pirate outfit.

PAUL
(OF THE OUTFIT)
Not sure how that's going to help.

ALISON
I'm just trying to get everything done so we can go when he's ready.
(LOOKS AT HER WATCH) I should be there by now.

PAUL
I'll go and have a word with him.

ALISON
He's not used to you being here.
He's already anxious. If you go in he'll feel pressured and then it'll be a crisis.

PAUL
And this isn't a crisis?

ALISON
(IRRITATED)
Paul. Don't make this any harder than it is already. I don't know what to do. Let me think.

PAUL
I do know what to do.

The strain has pulled PAUL and ALISON back into their old habits of arguing, each taking the other's comments personally. BEN on the outside, looking on. Helpless.

ALISON
Remember what he's like when he gets like this.

PAUL

I know what he's like. I see him
all the time.

ALISON

I didn't mean . . .

PAUL

Of course I know what he's like.
I'll talk to him.

ALISON

You're the adult here, Paul and
he's the distressed child. Just try
and remember that, will you?

PAUL

That helps. That really helps.

REBECCA

Dad.

BEN

(GENTLE)

Maybe Alison's right. This is his
and Alison's space, isn't it? Maybe
it would just confuse him.

ALISON

No. Hang on, Ben, it's okay.

BEN

(HANDS IN 'SURRENDER')

Just trying to help here. (TO

ALISON) On your side, by the way.

ALISON

Didn't help.

BEN

Yeah. I get that.

ALISON notices BEN's irritation.

REBECCA

You all go. And I'll stay.

ALISON

No. I can't.

REBECCA

Mum. You've done all this work.

ALISON hesitates.

ALISON

No. Paul. You and Ben go.

PAUL

Me and Ben.

ALISON

We'll talk to him. And if he won't come I'll follow and Rebecca can stay behind. Is that okay, love?

REBECCA

Yes.

On PAUL and BEN - realising they are now paired up.

CUT TO:

50

OMITTED

51

INT. ALISON'S HOUSE. LANDING/JOE'S ROOM. DAY 18. 08:50.

ALISON and REBECCA try Joe's door. It opens. The mattress has been moved. They step inside to see all the clothes on the floor and the mattress now leaning upright against one wall, forming a triangular hiding place for JOE behind it.

They both look at the mattress and look at each other . . .

CUT TO:

52

EXT. PARK. MANCHESTER. DAY 18. 09:00.

MAURICE is standing in the corner of the park by his station, on a small picnic table, lining up individual fruit pastilles on a tray, pacing, looking at his watch, in his firefighting gear. A kid - JESSE - breaks away from his Dad and comes up to him.

JESSE

My football got stuck up a tree.

MAURICE

Sorry to hear that, son, but I'm not on duty.

JESSE looks bemused, starts to walk off.

MAURICE (CONT'D)

Practise keeping the ball on the deck next time.

Then MAURICE sees the minibus arriving, with HEATHER driving and Joe's classmates inside. He walks towards it . . .

. . . as HEATHER gets out, dressed as Where's Wally. She brings Alison's rolled-up Walk Map with her.

The KIDS (WHO ARE IN SCHOOL UNIFORM, NOT FANCY DRESS) get out of the minibus with LSAs, etc.

MAURICE (CONT'D)
No sign of Alison yet but I've given the course the onceover just to be on the safe side.

HEATHER
Glad to hear it.

MAURICE
(LOOKS AT THE KIDS)
I'm guessing you are the special school.

HEATHER
One or two clues, yes.

MAURICE
I take my hat off to you. I'm Maurice, by the way. Alison's Dad.

HEATHER
I got that. Heather. Joe's teacher.
(TO THE KIDS) Okay, everyone, do we all remember our sponsored walk rules?

HEATHER un-rolls Alison's map. Holds it up.

MAURICE
Has Alison told you what the hold up is, 'cos I've heard nothing.

HEATHER
(COMPLETE FOCUS ON THE KIDS)
First things first. Toilet break.
Look at the map. Who can see the toilet on it?

One of the children and LSAs looks at the map.

HEATHER (CONT'D)
Now which way should we go?

One of the CHILDREN points in the right direction.

HEATHER (CONT'D)
Right. Off we go then. (TO MAURICE)
You don't mind giving us a hand, do you?

MAURICE
No. Not at all.

MAURICE walks along as the CHILDREN form an orderly procession towards the toilet.

MAURICE (CONT'D)

Thanks for helping Alison, by the way. I've not seen her this, you know . . . (A SHRUG) happy? For quite a while . . .

HEATHER

Don't be silly. She's helped me.

MAURICE

I know that's what you say. But she's my daughter. I know she's hard work at times.

HEATHER

(LAUGHS)

When she talked about you I thought she was exaggerating but no, you're pretty much living up to your reputation.

MAURICE

Right. Good.

MAURICE looks up and is surprised to see SARAH hurrying towards him - dressed in a tiger onesie.

SARAH

Hello, Maurice.

MAURICE

Hello, erm, Bill's Mum.

SARAH

Sarah. Yes. (TO HEATHER) Is this the sponsored walk for Joe's school? Joe's Dad said you might be short of volunteers and I am fully checked. I have my certificate here as a matter of fact. I always carry it round.

SARAH pulls her certificate out of her bag.

MAURICE

Paul invited you? (TO HEATHER) Neighbour of ours. She knows the territory. Got a deaf kid.

SARAH

Yes. Yes. Where is everyone? I thought they'd all be here by now.

CUT TO:

53

INT. ALISON'S HOUSE. JOE'S BEDROOM. DAY 18. 09:10.

ALISON and REBECCA sit in front of the mattress. We can see JOE, from the side, sitting, back against the wall behind his mattress shield. But ALISON and REBECCA talk to the mattress.

ALISON

Your Dad and Ben. They've gone to the park. We're just going to stay here for a bit, with you.

JOE

Will Dad be sad.

ALISON

No. He won't be sad. He'll have a good time.

JOE

Fiery Jack.

REBECCA

The Fall. 1980. You like to walk.

JOE

I like to walk.

ALISON

So we could walk.

JOE

So we could walk.

ALISON

Where do you think we could walk.

JOE

The other way.

ALISON

The other way?

JOE

(INTO HIS HAND)

"That way Joe with everybody else, with everybody else why do you have to be different, why do you always have to be different?"

ALISON

Hey. It's okay. (BEAT) I tell you what, Joe. I'm going to go now. Just to see how your class are getting on. Rebecca's going to stay here with you. How about that, hey?

ALISON and REBECCA exchange a look. ALISON stands to give them space. She exits but leaves the door open.

REBECCA

Just us two now.

JOE

Just us two.

REBECCA

I know what this feels like. When something is going to happen. Something good even. But you start to think what it might be like. And you worry. And worry chases all the good away. I know what it feels like.

JOE

I know what it feels like.

CONTINUOUS:

54

INT. ALISON'S HOUSE. LANDING. DAY 18. 09:11.

On the landing, by Joe's door, ALISON has been listening to this. She moves away, then heads downstairs.

CUT TO:

55

EXT. STREET. MANCHESTER. DAY 18. 09:12.

PAUL and BEN hurry through the streets together.

BEN

Look mate, I'm sorry. About back there. About butting in.

PAUL

You were right. Really. It was just, you know, when he's distressed you get pulled in to Joe world and all bets are off.

BEN

I wouldn't have liked it if it was Molly and some bloke I hardly knew started telling me -

PAUL

You know what. You are right. You were bang out of order.

BEN smiles.

BEN

One question. Does this hat make me look like a bit of a tosser?

PAUL

If I'm honest. It does a bit.
That's not a powerplay. It really
does.

BEN puts the hat on the top of a concrete bollard as he
passes and they head on . . .

CUT TO:

56

INT. ALISON'S HOUSE. JOE'S BEDROOM. DAY 18. 09:15.

REBECCA with JOE. He is still behind the mattress.

JOE

Where will they be?

REBECCA

Who?

JOE

My class. My Dad.

REBECCA

Right now? I think they'll just be
getting to the park. The walk won't
have started yet but I might need
to get going soon. Do you know the
way?

No reply.

REBECCA (CONT'D)

What's the park called?

JOE

What's the park called.

REBECCA says nothing. She waits.

JOE (CONT'D)

The Sponsored Walk Park.

REBECCA

I don't know where that is. I don't
live here.

JOE

How will you find it.

REBECCA

I don't know. (BEAT) Do you know
where it is?

JOE puts a hand out from behind the mattress, points.

REBECCA (CONT'D)
Maybe you could show me the way?

REBECCA stands, hoping he might come out. We wait. The mattress perfectly still. Until, finally, it falls forward having been tipped by JOE. Now he remains sitting with his back against the wall. Not moving. The following exchange is done at breakneck speed - like a game of snap.

JOE
The Life of Riley.

REBECCA
Lightning Seeds 1992.

JOE
Disco 2000.

REBECCA
Pulp 1995.

JOE
Station Approach.

REBECCA
Elbow 2005.

JOE doesn't move. REBECCA sits down next to him, her back against the wall. She waits. Then . . .

JOE
I will need a hat.

REBECCA looks at JOE and we . . .

CUT TO:

57

EXT. PARK. MANCHESTER. DAY 18. 09:20.

MAURICE waiting with PAUL and BEN, who have arrived. The hats are being distributed.

PAUL
Well, we got here at least. That's the main thing.

MAURICE
No Joe and no Alison and you're giving yourself a pat on the back for turning up. Bloody hell.

HEATHER
I can see where Alison gets her anxiety from, Maurice.

MAURICE

Me. I'm not anxious. I'm the calm
at the eye of the storm.

HEATHER

Right. If you say so. Who's this?

They turn to see ALISON arriving in her pirate costume.

BEN

Well done. You made it.

MAURICE

What time do you call this?

ALISON

Sorry, sorry. Sorry, everybody.

HEATHER

It's fine.

ALISON

(SPOTTING SARAH - PUZZLED)

Hello, Sarah.

MAURICE

Paul invited her. She's got a
certificate. Where's Joe?

On ALISON who exchanges a look with HEATHER.

HEATHER

Right. Everybody. We want you all
at the start in a nice line. No
bunching!

ALISON smiles, grateful.

CUT TO:

58

EXT. PARK. MANCHESTER. DAY 18. 09:28.

All the children are lined up. Each of them is wearing a
cardboard hat. HEATHER and LSAs in line.

ALISON

You all look fantastic. We are
going to start on that path and
then follow the blue arrows to your
first station where we will tick
you in and you may well get a
reward!

TANYA looks at something beyond ALISON.

ALISON (CONT'D)

Tanya? Are you ready?

But TANYA is still looking. ALISON looks round and, at first, sees a flurry of bubbles in the air. They are coming from JOE - who has a bubble machine going at full pelt, and is wearing BEN's abandoned hat. Bubbles trailing behind him. REBECCA by his side. Applause from the kids. ALISON smiles to herself - a look towards HEATHER.

CUT TO:

59

EXT. PARK. MANCHESTER. DAY 18. 09:30.

JOE leads off from the front - wearing his headphones, Ben's hat on top, and a cardboard hat on top of that - bubble machine on the go . . . Other CHILDREN follow with HEATHER and LSAs. ALISON and REBECCA fall in side by side as they watch the kids go off.

REBECCA

He looks good in Ben's hat.

ALISON

Yeah. And it didn't suit Ben.

REBECCA

You didn't tell Ben that, did you?

ALISON

No.

REBECCA

You owe me a fiver for the bubble machine by the way.

REBECCA heads off to her station where a camping chair waits.

ALISON

A tenner if you don't tell Ben I lied about liking his hat.

REBECCA turns to ALISON and smiles - no edge for the first time in a while - as ALISON catches the walk up.

CUT TO:

60

EXT. PARK. MANCHESTER. DAY 18. 09:40 - MONTAGE.

MONTAGE - 'The Life of Riley' by The Lightning Seeds plays over the following sequence. The CHILDREN, including JOE, and LSAs, HEATHER and ALISON arrive at each station in turn.

LIGHTNING SEEDS

"Lost in the Milky Way,
Smile at the empty sky and wait for
The moment a million chances may
all collide."

STATION 1 - BEN, in his gardening gear, giving each CHILD a drink, ticking their arrival, then pointing them towards the next station. ALISON watches him, smiling. TANYA takes one drink then reaches back for a second and takes it as she goes.

CUT TO:

61

EXT. PARK. MANCHESTER. DAY 18. 09:50 - MONTAGE.

STATION 2 - PAUL in Chef's gear, waiting to check off each arrival. This time he has mini-chocolate bars on a tray. The CHILDREN pick one piece each. TANYA reaches back for an extra mini-chocolate as she goes.

LIGHTNING SEEDS

"I'll be the guiding light,
Swim to me through stars that shine
down,
And call to the sleeping world as
they fall to Earth."

CUT TO:

62

EXT. PARK. MANCHESTER. DAY 18. 10:00 - MONTAGE.

STATION 3 - MAURICE in Fireman's uniform. Helmet in place, so to speak. He ticks each CHILD off on a pad and gives them a fruit pastille each. Then points in the direction of their next station. TANYA reaches for an extra one as she goes but MAURICE clamps his hand down on it. TANYA heads off, looking back at MAURICE - unyielding, arms folded. When TANYA is out of sight MAURICE helps himself to a fruit pastille.

LIGHTNING SEEDS

"So here's your life,
We'll find our way,
We're sailing blind,
But it's certain nothing's
certain."

CUT TO:

63

EXT. PARK. MANCHESTER. DAY 18. 10:10 - MONTAGE.

STATION 4 - REBECCA in Jester's outfit, in a camping chair - a tray full of cakes. Each CHILD gets a cake as they're signed out and then we find JOE, headphones on, singing now.

JOE / LIGHTNING SEEDS

"I don't mind, I get the feeling
You'll be fine, I still believe
That in this world,
(MORE)

JOE / LIGHTNING SEEDS (CONT'D)
We've got to find the time
For the life of Riley."

CUT TO:

64

EXT. PARK. MANCHESTER. DAY 18. 10:20 - MONTAGE.

STATION 5 - SARAH - dressed in her tiger onesie - checking off and waiting to point the CHILDREN to the end point. She offers fruit to each child, but they all walk past the fruit and to the finish. The music fades, and then . . .

Last to come past SARAH is PAUL. He takes a piece of fruit. SARAH smiles. PAUL looks her up and down.

PAUL
You didn't have time for the fancy dress, then?

SARAH laughs.

PAUL (CONT'D)
No. It's nice. Suits you.

SARAH
Me and Bill like to wear them for our movie nights.

PAUL
That's good to know. (BEAT)
Thank you for coming to help.

SARAH
Well . . . It was a pleasure.

They exchange a smile.

CUT TO:

65

EXT. PARK. MANCHESTER. DAY 18. 10:25.

The finish point. Applause for the stragglers. ALISON with HEATHER.

The KIDS who have finished are running around, blankets spread out. Some PARENTS, LSAs, etc. We might see PAUL, SARAH, BEN joining them. (N.B. We don't see MAURICE).

ALISON spots REBECCA, exhausted, eyes closed, now in her camping chair under the gazebo - the dedicated quiet place.

CUT TO:

66

EXT. 'QUIET PLACE'. PARK. MANCHESTER. DAY 18. 10:26.

ALISON standing by the dozing REBECCA. REBECCA opens one eye and looks at her.

REBECCA

You did it then.

REBECCA looks over at the CHILDREN, lost. ALISON watches her.

ALISON

Yep. (BEAT) At the risk of breaking my own resolution to not wade in, I'm wading in. I'm making a guess you're terrified.

REBECCA looks at ALISON.

REBECCA

It was the antenatal class.

ALISON

It usually is . . .

REBECCA

I just. I haven't done anything. At all. I haven't even got a presenting blanket.

ALISON

(AMUSED)

Outrageous.

REBECCA

This woman at the class mentioned it. I'm not even sure what it is.

ALISON

(LAUGHS)

It's nonsense. It's just a blanket. They call it that so they can charge you more. You were passed round wrapped in a towel after you were born. And you were beautiful. No one looks at the blanket.

REBECCA

Really?

ALISON

Really. (SCEPTICAL) And that was it? That was what you were terrified about?

REBECCA

Yes. That and everything else.

ALISON

Becky. Nobody knows what it's going to be like. It's unknown. And then the baby is here and somehow you manage. Everybody is panicking in different ways. Even the woman with the birth plan, the fully fitted nursery and the presenting blanket.

REBECCA

And is every woman thinking "What if my child has difficulties?" Is everybody thinking that?

ALISON

Rebecca -

REBECCA

Did it cross your mind when you were having me?

ALISON

(THROWN) No.

REBECCA

And what about when you were having Joe?

ALISON

I don't (think) . . . No. (GENTLE) But maybe that was always going to be a question for you. You've grown up with Joe. He's been your normal.

REBECCA

I looked at all the perfect couples. And I thought . . . I bet you'll all have perfect babies. And if anybody is going to have the less than perfect baby, it's me.

ALISON

You know that's not true . . .

REBECCA

The woman in the class. She asked if my baby was a boy or a girl and I said I didn't want to know. I wanted a surprise. But the truth is I didn't want to know anything. Because something might be wrong. And if I say to myself I don't want a baby like Joe then I'm saying I don't want Joe for a brother -

ALISON

No. No. All you're saying is that you want a healthy baby.

(MORE)

ALISON (CONT'D)

The rest is chance. You can want a baby without autism and still love Joe. That doesn't make you a bad sister. It doesn't mean you don't love him.

REBECCA

You're not ashamed of me?

ALISON

I could never be ashamed of you.

REBECCA

I really wanted you to be ashamed of me. To have a go at me.

ALISON

Why love? Why would you want that?

REBECCA

To give me something to fight against. Someone to prove wrong. And that way there'd be no room for regrets. Or doubt.

ALISON

I don't know a mother who doesn't have doubts. It's the first rule of parenthood: Whatever you are doing, you're doing it wrong.

REBECCA smiles.

REBECCA

What's the second rule.

ALISON

Everybody else is doing it right.

REBECCA relaxes, glances across at ALISON.

REBECCA

You could help me with the birth plan.

ALISON

Oh, boy, could I help you with the birth plan. Mine ran to 42 pages in a bound folder.

REBECCA laughs.

REBECCA

Did the hospital stick to it?

ALISON

Not so much the second time.
Because Paul was there and he was
too busy making the nurses laugh.
The first time. Your Grandma was
there. So. They really did.

REBECCA looks at ALISON.

REBECCA

Is that you volunteering?

ALISON

Yes. If you'd like me to. I would
love that.

ALISON hugs REBECCA. A release for both of them.

CUT TO:

67

EXT. PARK. MANCHESTER. DAY 18. 12:05.

Later. The picnic thinning out. ALISON is collecting litter.
PAUL is standing drinking coffee as she walks past.

PAUL

You've missed a bit.

ALISON

Thank you.

PAUL

You did great today, by the way.
This is brilliant.

ALISON

Oh. Well. Everybody at the school
mucked in, you know and . . .

PAUL

Anyway.

ALISON stops for a moment, looks over at SARAH who is
wandering round sharing cakes from a box.

ALISON

Sarah. An interesting choice.

PAUL

I'm not sure either of us have
actually made a choice.

ALISON

Any allergies cropped up so far?

PAUL

All right, all right. Let's just say she's got a well-hidden sense of irony that neither of us fully appreciated.

ALISON

If you say so. I'm not judging you.

As they talk, relaxed, BEN looks over. Not with any envy but can't help feeling strange - watching their long established familiarity.

PAUL

I talked to Ben.

ALISON

Well done.

PAUL

He's a nice bloke.

(ALISON DOESN'T REPLY)

What?

ALISON

I don't know what to say to you sometimes. It's hard to do small talk with someone you know this well.

REBECCA is taking a photo of JOE and his classmates.

REBECCA

Okay. Are we ready. Say "Ice Cream!"

Some do, some don't.

REBECCA (CONT'D)

Excellent.

HEATHER approaches ALISON.

HEATHER

See. I told you it'd be fine.

ALISON

You did. Only a couple of mishaps.

HEATHER

And most of those are biodegradable so I don't think you have to put them in the report.

ALISON

Don't. Thank the Lord for wet wipes and a sense of humour.

HEATHER

Now you just have to write it all up.

ALISON

You know me. I enjoy that bit. I'm in control at last.

HEATHER

So not just Joe who has found a positive outlet for his obsessive behaviour, then.

HEATHER looks on at the picnic. A moment of celebration. A moment of harmony in some pretty tough lives.

Then they look over to where JOE is standing perfectly still and taking in the full glory of the picnic.

CUT TO:

68

OMITTED

69

INT. LOUISE'S HOUSE. LIVING ROOM/HALLWAY. EVENING 18. 19:00.

Evening now. LOUISE in the living room, looking at her watch, pacing, waiting for something or somebody, not clear what. She goes into the hall and shouts up the stairs.

LOUISE

Are you two going to be long? I could have made you both a suit in this time!

MAURICE (O.S.)

Coming. Coming. Button flies. Why anybody still insists on making these is beyond me . . .

MAURICE enters the living room, in his suit.

MAURICE (CONT'D)

Here you are. Emperor Armani meets Emperor Penguin.

MAURICE stands. LOUISE smiles. MAURICE self-conscious.

MAURICE (CONT'D)

What? I thought I did them all up.

LOUISE

I'll say this for you Maurice. You scrub up well.

MAURICE

Ralph chose it.

LOUISE

Did he now. Well, he's got a good eye, my boy.

MAURICE

I think he was feeling bad. Leading me on like that. About being his best man.

LOUISE

God's sake, Maurice, let it go.

MAURICE

I don't know what kind of speech Josh is going to make but I've not heard a word out of him so far.

LOUISE

Maybe that's why Ralph chose him. So he won't take all the attention on his big day.

MAURICE shrugs, forces a half smile of acceptance.

RALPH (O.S.)

Well?

And MAURICE and LOUISE both turn to see RALPH, in his wedding suit. MAURICE smiles his approval. LOUISE looks at RALPH. Goes across to him, runs her fingers down the lapels of his suit. The trousers are too long but apart from that . . .

LOUISE

You'll do. You'll do.

She feels proud and RALPH knows it.

LOUISE (CONT'D)

Now go and get changed before I make a fool of myself. Go on.

MAURICE

She likes it. A lot. Which is why she is sending you away. Don't look at me for an explanation. It's women. You'd better get used to it.

RALPH turns and goes upstairs.

MAURICE (CONT'D)

I'll get changed too, shall I?

LOUISE

You could give me a Frank Sinatra song before you do if you like.

MAURICE

No. You're all right. Maybe at the wedding . . .

LOUISE heads out of the living room, shouting up the stairs as she goes.

LOUISE (O.S.)

Those trousers are going to need taking up, Ralph.

MAURICE, alone, remains standing. At a loss.

CUT TO:

70

INT. ALISON'S HOUSE. LIVING ROOM. NIGHT 18. 21:02.

BEN and ALISON return, in regular clothes now, having spent the day together. BEN helping ALISON bring in stuff from the walk, including a bag with some of the paper hats on top.

ALISON

Thank you for today.

BEN

It was fun in the end.

They kiss.

ALISON

Yes. In the end. I'm sorry about having a go at you. When you were backing me up. With Paul.

BEN

I can't pretend I wasn't a little put out. But then, you're a family, aren't you.

ALISON kisses him but doesn't disagree.

ALISON

You're a good man.

BEN

And a top singer.

ALISON

You aren't a top singer.

BEN

Great lover.

ALISON

Better than your singing, certainly.

They kiss, and are heading upstairs when ALISON's phone goes.

ALISON (CONT'D)
Rebecca.

She answers. BEN pauses, then goes upstairs.

ALISON (CONT'D)
Hello.

CONTINUOUS:

71

INT/INT. MAURICE'S KITCHEN/ALISON'S L'ROOM. NIGHT 18. 21:03.

JOE is on REBECCA's phone, PAUL and REBECCA are there - playing cards on the table, clearly they have been playing a game. We intercut between JOE and ALISON.

JOE
Hello. How are you. What are you doing right now.

ALISON
Hello. I am fine. I am about to sleep. How are you? What are you doing right now?

JOE
I am fine. I am speaking into the phone.

ALISON
Well, I asked for that.

JOE
What did you ask for?

ALISON
It's just a saying. Shouldn't you be in bed?

JOE
Is Ben there.

ALISON
Well, yes. Ben is here. Do you want to talk to him?

JOE
Is he sleeping in my bed?

ALISON
No. I'll probably sleep in your bed.

JOE
Here's Rebecca.

ALISON

You did well today, Joe. Looking after everybody. You did really well.

REBECCA

It's me. I'll tell him.

ALISON

Thank you.

PAUL starts to head out of the kitchen, part of the game.

REBECCA

We think Joe may have a future as a card shark. He plays us. Maybe he's been playing us all along.

And now we stay with ALISON on the phone.

ALISON

Yes. Well, do you remember that time in Corfu?

PAUL

(IN BACKGROUND ON PHONE,
CALLING BACK)

It was Italy.

REBECCA (ON PHONE)

Dad said it was Italy.

CONTINUOUS:

72

OMITTED

73

INT. ALISON'S HOUSE. ALISON'S BEDROOM. NIGHT 18. 21:04.

BEN reading a book in bed, from ALISON's bedside table, only half reading, aware of the chatter and laughter from downstairs. He puts down the book and listens, disappointed.

ALISON (O.S.)

That's right. So it was. Well, your Dad's got a better memory for these things than me.

CUT TO:

74

INT. ALISON'S HOUSE. LIVING ROOM. NIGHT 18. 21:04.

ALISON on phone.

ALISON

Night, you lot. Night night. Yeah.
Thank you for today. Thank you.

ALISON hangs up the phone, smiles.

CUT TO:

75

INT. MAURICE'S HOUSE. KITCHEN. NIGHT 18. 21:06.

Nine playing cards laid out on the table. REBECCA picks up the card in the top left corner. 'Nine of Hearts'. JOE nods. REBECCA puts it back, face down. She's holding the rest of the deck in her hand. As PAUL comes back in, REBECCA gestures with her thumb on the deck to the top-left position. PAUL looks at the cards and turns over the one in the top left corner - the 'Nine of Hearts'.

PAUL

Is this your card?

JOE looks at it, nods "Yes". Enjoying the 'magic'. REBECCA laughs, playing along.

REBECCA

How are you doing that?

PAUL

I can't tell you. I'd be banned from the magic circle.

JOE

My turn now.

REBECCA and PAUL exchange a look.

PAUL

Go on then. Go into the hall. No peeping.

JOE goes outside. PAUL looks at REBECCA, a shrug. REBECCA taps the card in the top right hand corner. PAUL nods.

PAUL (CONT'D)

Okay, Joe. Come back in.

Nothing.

PAUL (CONT'D)

Joe?

PAUL goes to find JOE. He laughs. He turns to REBECCA.

PAUL (CONT'D)

He's gone to bed. Made himself disappear. That's a better trick, in fairness.

REBECCA laughs, PAUL too.

PAUL (CONT'D)
You all right?

REBECCA
Yeah . . . (GENUINE) I'm fine, Dad.
I'm fine. Are you?

A beat. PAUL knows what she's driving at.

PAUL
I'm glad your Mum's found someone.
That stuff at the house, that was
just because, you know, things were
tense. Ben seems nice and he seems
good with Joe and your Mum likes
him so . . .

REBECCA
Doesn't it make you sad to say
that?

PAUL
It makes me sad for you. Not for
me. I'm sorry. I'll always be
sorry.

REBECCA gives PAUL a hug. A gesture that tells him he doesn't need to be sorry.

CUT TO:

76

INT. LOUISE'S HOUSE. LIVING ROOM. NIGHT 18. 21:10.

LOUISE finds MAURICE sitting in his suit in the dark.

LOUISE
You going to keep that suit on till
the wedding?

MAURICE doesn't laugh or respond.

LOUISE (CONT'D)
This isn't still about not being
his best man, is it? He just wanted
a mate to do it. Josh has been his
mate since he was ten.

MAURICE
I could tell that by their
repartee.

MAURICE falls silent. Then . . .

MAURICE (CONT'D)
Do you think I drove Eddie away?

LOUISE

What's brought this on?

MAURICE

Something Ralph said today.

LOUISE

About Eddie?

MAURICE

"You're not my Dad."

LOUISE

He was probably just being stroppy.
It's what young men say to older
men.

MAURICE

But I'm not, am I? I drove my own
son away and now... Well, what am I
to Ralph, when all's said and done?

LOUISE

You're going to have to just grin
and bear this, Maurice. (GETTING
IMPATIENT) Because this is Ralph's
wedding!

MAURICE

That's just it, isn't it? When you
think about it. What's the point of
me even going to the wedding?

On MAURICE, unsure how he got to this question, and how he
came to say it out loud.

CUT TO:

76A

INT. MAURICE'S KITCHEN/SARAH'S BEDROOM. NIGHT 18. 21:12.

PAUL on his own now. Makes a decision. Calls a number. We
intercut between him and SARAH.

PAUL

Hiya.

SARAH

Oh. Hello.

PAUL

I was thinking about Joe at Ralph's
wedding. He's going to need a mate
or two 'cos kids get bored at
weddings, so, I was thinking it
would be great if Bill could come,
and he can't come on his own, so
maybe you could come?

(MORE)

PAUL (CONT'D)
If you're free? To Ralph's wedding.
As my plus one.

SARAH
Well, plus two with Bill.

PAUL
Yes. Obviously. Would you like to
come?

SARAH
That would be lovely, yes.

PAUL
And Sarah?

SARAH
Yes.

PAUL
Maybe don't wear the onesie.

SARAH puts the phone down. And she smiles. Big time.

End on PAUL - staring at the phone - well, that felt okay. He
smiles too.

CUT TO:

77

INT. ALISON'S HOUSE. LIVING ROOM. NIGHT 18. 21:15.

ALISON looking at the photos of the day on her computer.
Smiling to herself as she goes through the snaps. BEN comes
in, watches her for a few moments, then walks over and joins
her, puts his arms around her.

ALISON
Have you seen this one?

BEN
Lovely. Have you seen this?

BEN shows ALISON a picture of a hotel on his phone.

BEN (CONT'D)
I just booked it. For us. Weekend
after next.

ALISON
That's lovely. Thank you. I'm
looking forward to it already.

BEN kisses her, she kisses him back, but then she turns back
to the screen.

BEN
Are you coming to bed?

ALISON

In a minute. Yeah.

BEN

(SLIGHTLY PISSED OFF)

Yep. Sure. In a minute.

ALISON

Ben?

BEN is walking out, disappointed. On ALISON, watching him go, troubled. She likes Ben, and likes that he needs her like this, but isn't sure that the need in her is as strong.

ALISON looks back at the photos for a few beats, then closes the computer, gets up and starts to head upstairs. At the door, she looks back at the bag with the cardboard hats on top, and smiles.

CUT TO:

78

OMITTED

79

INT. MAURICE'S HOUSE. JOE & PAUL'S BEDROOM. NIGHT 18. 21:20.

JOE is in the bed, hidden under the duvet. A small gap in the duvet, near the top - and from it - a chain of bubbles flow out, jostling for space as they float out into the room.

END OF EPISODE
FOUR