

# THE A WORD

## SERIES 3

### Episode Five

#### SHOOTING SCRIPT

Written by

Peter Bowker



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1     **EXT. LAKE DISTRICT HILLS. DAY 19. 08:55.**

Morning. The landscape. We crash into the intro of 'Girls and Boys' by Blur - the bit where it goes full fat.

We pick up MAURICE running. A man with a lot on his mind. The song plays over the following montage . . .

CUT TO:

2     **EXT/INT. LAKE DISTRICT ROAD/PAUL'S CAR. DAY 19. 08:56.**

PAUL driving JOE back to the Lakes from Manchester. JOE in the back seat, headphones on, looking out, singing.

JOE/BLUR  
"Streets like a jungle  
So call the police  
Following the herd  
Down to Greece  
On holiday . . ."

CUT TO:

3     **EXT. LAKE DISTRICT HILLS. DAY 19. 08:57.**

MAURICE spots Paul's car on the road. He runs towards it . .

BLUR  
"Love in the nineties  
Is paranoid  
On sunny beaches  
Take your chances  
Looking for . . ."

CUT TO:

4     **INT. LOUISE'S GARDEN - SHED. DAY 19. 08:58.**

RALPH in his work T-shirt. We take in the full glory of his brewing shed as he inspects a row of bottles of 'Magic Ralph's'. These bottles have special labels - a picture of Ralph and Katie inside a heart, and the title: 'MAGIC RALPH'S - WEDDING SPECIAL'. LOUISE appears at the shed door, puts down a cup of tea for RALPH.

BLUR  
"Girls who are boys  
Who like boys to be girls  
Who do boys like they're girls  
Who do girls like they're boys"

CUT TO:

5      **EXT. VILLAGE HALL. DAY 19. 08:59.**

The Village Hall - our wedding venue. Not decorated at the moment. We see TOM and REBECCA (now 32 weeks pregnant) heading inside carrying boxes of decorations.

BLUR  
"Always should be someone you  
really love . . ."

CUT TO:

6      **INT. VILLAGE HALL. DAY 19. 09:00.**

TOM and REBECCA put down both boxes of decorations. The hall is empty, chairs pushed to one side, tables to another, but, on the stage, is the heart of love . . . And on the floor, unfurled, a banner, Ralph and Katie's faces in a heart in an echo of the beer label design, and their names either side. Ralph - Katie . . .

BLUR  
"Avoiding all work  
Because there's none available  
Like battery thinkers  
Count your thoughts  
On one-two-three-four-five fingers"

CUT TO:

7      **INT/EXT. PAUL'S CAR/LAKE DISTRICT ROAD. DAY 19. 09:01.**

In the car, JOE takes off his headphones and the music fades.

JOE  
Now.

PAUL  
(INTO REARVIEW MIRROR)  
You alright Joe?

JOE  
Now I walk.

PAUL  
Really? (SIGHS) Okay. Okay . . .

PAUL pulls into the side of the road and stops. He and JOE get out of the car as MAURICE, having descended the hill, runs over and joins them.

PAUL (CONT'D)  
Morning, Maurice.

MAURICE  
Is it a wee or a walk?

(CONTINUED)

7

CONTINUED:

PAUL

Walk.

JOE puts his headphones back on and sets off walking down the middle of the road. PAUL and MAURICE fall into step behind him. We focus on JOE as the chorus resumes, and it's like it used to be - music loud, the landscape, JOE singing . . .

JOE/BLUR

"Girls who are boys  
Who like boys to be girls  
Who do boys like they're girls  
Who do girls like they're boys  
Always should be someone you really  
love."

But now we are yanked out of the song by the sound of a car horn on full parp.

A Toyota has approached behind them. A man inside - DOUG - relaxed but hand on horn.

MAURICE

All right, all right! You're not in Spain.

MAURICE and PAUL steer JOE into the side of the road. The Toyota drives on without a nod or wave of thanks. PAUL and MAURICE exchange a glance. Wanker. The music kicks in again as JOE resumes walking and singing . . .

JOE/BLUR

"Girls who are boys  
Who like boys to be girls  
Who do boys like they're girls  
Who do girls like they're boys  
Always should be someone you really  
love . . ."

We go wide as the music continues and the MAN's car drives off.

CUT TO:

8

**INT. LOUISE'S HOUSE. HALLWAY/LIVING ROOM. DAY 19. 10:10.**

MAURICE, in running kit, lets himself into Louise's. The music cuts out. LOUISE, looking stressed, darts into the hall to meet him before he can take more than a few steps. But MAURICE is already on one before LOUISE can speak.

MAURICE

You got any idea who that Toyota belongs to parked up outside?

LOUISE

Yes I - (have as it goes)

(CONTINUED)

MAURICE

(IN) He nearly killed me, Paul and Joe. Sounding his horn like Bertie Big Bollocks. I bet he's from Lancaster. Flash so and so.

LOUISE

He's from Carlisle. Not Lancaster.

MAURICE

What?

LOUISE

We've got a visitor.

She leads MAURICE into the living room, where we find DOUG - the man we just met driving the Toyota. He stands up.

LOUISE (CONT'D)

This is Doug. He's Ralph's Dad.

DOUG

Sorry about the car horn, mucker. Builder's manners I'm afraid, and I was worried you hadn't heard me.

MAURICE

What. When was this all arranged?

LOUISE

It wasn't.

DOUG

(TO LOUISE)

I was a bag of nerves to be honest. Coming here. After all this time. I never expected I would, but when I got your letter . . .

MAURICE looks at LOUISE. What letter?

LOUISE

I wrote to Doug to tell him Ralph was getting married because I thought he had a right to know.

(TO DOUG, POINTED)

It wasn't an invite to just drop in.

DOUG

Well. As I'm here. I'd like to see Ralph. To congratulate him, maybe meet his fiancée. Then I'll bugger off.

LOUISE

He's not marrying into money if that's why you came.

(CONTINUED)

MAURICE

Louise . . .

DOUG

I'd just like him to know I care  
about him.

LOUISE

If you cared about him you would  
have rung first!

MAURICE

Ralph doesn't even know you're  
coming?

LOUISE

Exactly. So you toddle off, Doug,  
and we'll arrange this properly.

DOUG

I'm here now, aren't I?

LOUISE

You can't just. He's not seen you  
for ten years! It's the day before  
his wedding for God's sake!

At that moment they hear the door go.

RALPH (O.S.)

Hiya, Mum.

KATIE

Hiya . . .

And RALPH and KATIE are in the living room before anybody can  
react. A silence. A stand off.

DOUG

Hello, son.

RALPH, stunned, doesn't say anything. DOUG shakes his hand.

DOUG (CONT'D)

That's a handshake and a half. What  
you thinking about United, hey? Or  
don't we want to go there? And you  
must be Katie, pleased to meet you.

KATIE looks at RALPH. He doesn't say anything. Instead he  
reaches for KATIE's hand. They stand in silence.

LOUISE

Happy now? Lad's in shock. Sorry,  
Ralph, I had no idea he was just  
going to show up like this.

(CONTINUED)

DOUG  
Bit of a surprise, hey?

RALPH nods. He doesn't quite know what to do.

LOUISE  
Okay. Right. That's enough, Doug.

DOUG  
I've only dropped in to say hello.

LOUISE  
I said enough! Not like this. No.  
It's not going to happen like this.  
You go away. And I'll talk to  
Ralph. On his own. If he wants to  
see you . . . well, I'll call you.

MAURICE  
Is that okay with you Ralph?

RALPH nods. DOUG looks to LOUISE.

DOUG  
I could come back at lunchtime.  
I'll bring sandwiches.

LOUISE  
(STRAIGHT FACED)  
I'll call you either way.

DOUG nods.

DOUG  
See you later I hope, son.

MAURICE ushers DOUG out. KATIE senses LOUISE wants to talk to  
RALPH - she withdraws to the kitchen, leaving them alone.

LOUISE  
I promise you I had no idea. I'm  
sorry.

RALPH  
Okay.

LOUISE  
And whatever you want to do I will  
back you. If you want to see him  
now or after the wedding. That's  
fine with me.

RALPH doesn't say anything.

LOUISE (CONT'D)  
Or. He doesn't need to come back.  
It's entirely up to you.

(CONTINUED)

A silence. RALPH looks at LOUISE.

RALPH  
He's here now, isn't he?

This comes over as resignation rather than enthusiasm. But it is a "Yes" whether LOUISE likes it or not.

CUT TO:

9 **INT. MAURICE'S HOUSE. KITCHEN. DAY 19. 10:55.**

MAURICE (still in his kit) is with PAUL and REBECCA. PAUL getting ready to leave for the gastro.

MAURICE  
He wasn't exactly what I expected.

REBECCA  
Which was what?

MAURICE  
In my head he was always an ageing Sociology teacher with a pot belly and erectile dysfunction.

PAUL  
And what is he like?

MAURICE  
Well he's your height. But (HATES SAYING THIS) he looks like he's looked after himself. Might even be on nodding terms with a bench press.

REBECCA  
It's nice to see you're capable of the sensitive response this complex situation requires, Granddad.

PAUL  
Sensitive response? More like two silverbacks throwing shit at each other.

MAURICE  
Ralph's made a point of telling me I'm not his Dad. He's already dropped me for the cup final and now I could end up getting a free transfer.

REBECCA  
Thank God men have football where emotional maturity should be.

(CONTINUED)



9

CONTINUED:

JOE enters. He has his coat done up, rucksack on, and his headphones around his neck.

PAUL

All right, Champion. You moving out?

JOE

I'm ready.

MAURICE and REBECCA look puzzled. MAURICE's phone beeps.

PAUL

I've told you, mate. I can't take you today.

JOE

I know. I'm ready.

PAUL

I've got the food to sort for the wedding tomorrow. And Ralph's drinks later. And Rebecca's doing up the hall. I'll take you another day. (TO REBECCA) The farm park.

PAUL and REBECCA find themselves looking at MAURICE who looks up from his phone.

MAURICE

Sorry, Joe. Got to be somewhere.

MAURICE heads out and upstairs to get changed. PAUL watches him go, concerned, then back to JOE.

PAUL

You're gonna have to come to the Fellside with me, Joe. You can be a waiter if you like - that way you still get to feed some animals.

JOE

What animals.

PAUL

Never mind.

CUT TO:

10

**INT. LOUISE'S HOUSE. HALLWAY/LIVING ROOM. DAY 19. 12:15.**

MAURICE enters, letting himself in. He looks tense, he hears silence. Maybe the sound of plates being moved.

DOUG (O.S.)

What do you do for a living, Katie?

(CONTINUED)

KATIE (O.S.)  
I work in a bakery.

DOUG (O.S.)  
Not just a pretty face that  
attracted you then, Ralph? Free  
doughnuts for life.

MAURICE enters the living room to see that DOUG's line has  
earned a smile from KATIE, and a look from RALPH to KATIE,  
watching her, judging her reaction.

Also that DOUG has taken his seat at the table, next to  
LOUISE, and the only seat left (at the head of the table) is  
the piano stool.

MAURICE  
Sorry, I'm late, I er . . .

MAURICE gives LOUISE an apologetic glance.

KATIE  
What do you do?

DOUG  
I'm a builder.

KATIE  
What do you build?

DOUG  
Just built my own house.

MAURICE shrugs as he sits down, determined to be unimpressed.

DOUG (CONT'D)  
(STRUGGLING)  
Nothing to it, really. It's only  
lego for grown ups. (NOTHING) I  
know that makes me sound like a bit  
of a big head. But you know what  
it's like eh Ralph, building  
something from scratch. Like you  
and your brewery in the shed there.

MAURICE  
Not quite from scratch. I got him  
started with the equipment. But  
he's done well, yes.

DOUG  
Right.

RALPH nods.

DOUG (CONT'D)  
I wouldn't mind a tour of it, after  
this, if you fancy.

(CONTINUED)

RALPH nods, but it is noncommittal. More silence. LOUISE suddenly stands as though to break the spell.

LOUISE  
I forgot the napkins.

DOUG  
Napkins for sandwiches! Is it you  
who's turned her posh, Maurice?

KATIE gives a small laugh, RALPH notices this again. LOUISE tries to slide a drawer out but it is snagging on something. Without missing a beat DOUG heads over to her.

DOUG (CONT'D)  
Is this still sticking?

LOUISE  
(FIRM)  
No. It's just sticking today.

DOUG  
(GENTLE)  
Can I have a go?

DOUG waits patiently for his offer to be taken up. LOUISE lets him manoeuvre the drawer. He does so - un-jams it, demonstrates that it runs smooth on its runners.

DOUG (CONT'D)  
There's a knack.

DOUG reaches for the napkins but LOUISE gets there first.

LOUISE  
Thanks.

DOUG sits down again, LOUISE distributes the napkins.

CUT TO:

11 **EXT/INT. THE FELLSIDE GASTROPUB. DAY 19. 12:30.**

JOE sat at a table outside on the decking. Headphones on. PAUL comes out with a coffee for himself and a juice for JOE. He sits. Gestures for JOE to take his headphones off.

PAUL  
Listen, mate. I've got some good  
news. Your mate, Bill. He's coming  
to the wedding.

JOE  
And Ramesh.

PAUL slightly nervous as he says this.

(CONTINUED)

PAUL

Well, yeah. If you like. Bill and Ramesh. Always together. So, you know, 'cos Bill's coming...his Mum is coming too. Sarah. Could hardly come without his Mum, could he?

JOE says nothing.

PAUL (CONT'D)

You like Bill's Mum, Sarah, don't you? She's nice, isn't she? Kind and funny and . . .

JOE

Big eyes.

PAUL

(FLUSTERED)

Yeah. Has she? Yeah, I suppose she has got big eyes. Yeah. Great. Good. Okay. To business.

PAUL stands, smacks his hands together, considers his 'man to man' talk done. He ushers JOE inside. We go with them.

PAUL (CONT'D)

I'm going to give you a job, Joe. You need to help me.

JOE

A job at the Farm Park.

PAUL

I've told you, mate. We're busy here today.

MARK arrives for his shift.

JOE

There will be goats and cows and chickens.

PAUL

Hi Mark. First thing - buffet changes. Katie's Mum rang. Strike the veggie samosas, add two dozen mini-scotch eggs instead. Two salad bowls but don't go mad. Salad at a wedding is more decoration than food.

MARK

I'll use the everyday lettuce.

PAUL

Try not to call it that in front of the customers.

(CONTINUED)

JOE

There will be goats and cows and chickens.

MARK

Hello, Joe.

PAUL

Joe's talking about a farm trip, not the menu. I can't take him. He's a bit disappointed.

MARK

I would be disappointed. If you had promised me that.

PAUL

I didn't promise him anything.

MARK

I would be very disappointed.

PAUL

Yes. I get that he's disappointed. Now can you sort the ingredients for the scotch eggs and Joe, maybe you can do the cutlery. Yeah?

PAUL brings over a basket of mixed cutlery (from dishwasher).

PAUL (CONT'D)

Lay it all out on here. (TABLE)  
Knives, forks, spoons.

JOE starts to select cutlery - knife, fork, spoon - and as he puts each one down, he accompanies it with a chant.

JOE

Goats. Cows. Chickens.

PAUL shakes his head, but he lets JOE carry on.

HARD CUT TO:

12

**INT. THE FELLSIDE GASTROPUB. DAY 19. 12:40.**

Close on JOE sorting more cutlery onto the table - and doing 'goats, cows, chickens' as each knife, fork, spoon goes down. This has clearly been going on for some time. PAUL close to cracking.

JOE

Goats, cows, chickens. Goats, cows, chickens.

PAUL sees REBECCA and TOM enter. MARK watches JOE.

(CONTINUED)

PAUL  
Okay! The cake plates are  
still in the dishwasher.  
Dinner plates by the door.  
Take the wine over now if you  
can . . . Joe. Joe. Just  
leave it now.

JOE (CONT'D)  
Goats, cows, chickens. Goats,  
cows, chickens. Goats, cows,  
chickens.

REBECCA  
Not the farm park. Still?

PAUL  
He'll get over it.

REBECCA and TOM start to collect plates, etc. Then, to PAUL's  
surprise, SARAH enters.

PAUL (CONT'D)  
Hello, Sarah! It's Sarah!

REBECCA nods, gives TOM a look - adolescent.

SARAH  
Hi there. I know you're busy. I was  
just walking by and thought I'd ask  
about dress code. For Ralph's  
wedding.

PAUL  
It says "Come as you are" on the  
invite.

SARAH  
I don't know what that is.

PAUL doesn't know what to say. MARK has crossed to PAUL.

MARK  
I can take him.

PAUL  
What?

MARK  
I can take Joe to the Farm Park.  
When I'm finished here.

PAUL  
(TO SARAH)  
Joe wants to go to the Farm Park.  
(TO MARK) That's kind of you, but  
you can't be taking Joe out in your  
free time.

MARK  
I don't mind. I love the Farm Park.

(CONTINUED)

PAUL

It's a lovely offer. Thank you.  
(NONCOMMITTAL) Let me have a think.

SARAH

What a nice young man.

MARK drifts off. TOM busy getting the stuff together. PAUL sees REBECCA looking at him.

PAUL

What?

REBECCA

You should let him take him.  
Shouldn't he, Sarah?

SARAH

Well, I . . .

PAUL

I like Mark but trusting Joe with  
him . . .

REBECCA

Joe is going to be Mark's age one  
day.

PAUL

And?

REBECCA

And when Joe is Mark's age wouldn't  
you want someone to trust him?

PAUL looks to SARAH again.

SARAH

I think Rebecca might have a point.

PAUL

Really?

TOM has done most of the work here.

TOM

Great. Now we've all confirmed our  
liberal credentials can we get back  
to sprinkling some stardust on the  
Village Hall?

REBECCA leaving with TOM.

REBECCA

Text us a photo of the animals if  
you do go, Mark.

(CONTINUED)

REBECCA smiles at PAUL, PAUL feels stitched up. They exit.  
PAUL turns to SARAH.

PAUL  
You didn't mean that, did you?  
About Rebecca having a point. I  
mean, would you let Mark take Bill  
off for the day?

SARAH  
Maybe not a year ago. But, well,  
let's just say I'm getting a bit  
more relaxed these days. Mark seems  
very responsible and all turtles  
need to cross the beach to the sea  
one day . . .

Out on PAUL, looking over at MARK, turning this over.

CUT TO:

13 **INT. LOUISE'S GARDEN - SHED. DAY 19. 12:45.**

The door opens and RALPH and DOUG enter the shed. DOUG looks  
around, impressed.

DOUG  
Wow. Ralph. This is something.

DOUG reaches for one of the bottles of 'MAGIC RALPH'S -  
WEDDING SPECIAL'.

RALPH  
Don't touch anything.

DOUG returns the bottle to the shelf.

DOUG  
No. Right. Course. Well. Thanks.  
For letting me see this.

RALPH  
It's all right.

DOUG turns to leave, then turns back.

DOUG  
I might not get another chance to  
say this so I'm sorry. Right. I'm  
sorry.

RALPH  
What for?

DOUG  
You know, like. I'm sorry it didn't  
work out with me and your Mum.  
(MORE)

(CONTINUED)



DOUG (CONT'D)

These things happen, but I should never have left you to handle it on your lonesome. I thought it'd be easier if I left. And it was, but it was mainly easier for me, you know. I should have stayed in touch.

RALPH

Yes. You should.

RALPH doesn't give DOUG any more and we . . .

CUT TO:

14

**INT. THE FELLSIDE GASTROPUB. DAY 19. 12:50.**

PAUL approaches JOE, not sure he's doing the right thing. He turns to SARAH before he speaks and she nods encouragement, ushering him forward with unsubtle arm gestures.

PAUL

Joe. You know how you really want to go to the Farm Park.

JOE

Goats. Cows. Chickens.

PAUL

Exactly. Well, Mark here is free this afternoon and he said he'd like to take you.

JOE

That Mark.

JOE points at MARK. MARK looks at JOE.

PAUL

Yes. (BEAT) Do you know any other Marks?

JOE

No.

PAUL begins to steer JOE over to MARK.

PAUL

So, yes, Mark has said he would like to take you to the Farm Park. And if that's okay with you, that's okay with me.

A beat.

JOE

That's okay with me.

(CONTINUED)

PAUL

Great. Well, that's great. That's great then, that's settled. Great.

PAUL leaves JOE with MARK - joins SARAH.

SARAH

A good decision, well made. "Just chill" as Bill would say after a day with his Dad's new partner.

PAUL

You're right. Yes. Okay.

PAUL smiles, then turns to MARK and JOE - to see that they are standing side by side, not interacting at all. What the hell has he agreed to?

PAUL (CONT'D)

Sorry I was no help on the dress code.

SARAH

What?

PAUL

You came to see me about the dress code.

SARAH

That was an alibi. I was just giving you a chance to uninvite me.

PAUL

Why would I do that?

SARAH

You definitely want me to come?

PAUL is aware of MARK and JOE now standing watching this.

PAUL

Mark. Why don't you and Joe make a list. Of what you're going to do at the park. Hey?

MARK

Like an itinerary?

PAUL

Yes. Like that.

PAUL moves SARAH a little out of earshot.

PAUL (CONT'D)

If you'd like to come I would like it very much, yes.

(CONTINUED)

SARAH  
I won't get drunk and disgrace  
myself.

PAUL  
Really? I'll be disappointed if you  
don't.

SARAH laughs. Heads off towards the door.

SARAH  
Till tomorrow! (AWKWARD WAVE)  
Awkward wave (EXITS) and exit.

SARAH disappears round the corner, then comes back.

SARAH (CONT'D)  
Can we forget that bit ever  
happened?

PAUL  
Yep.

PAUL turns to see MARK writing down a list and JOE watching.

CUT TO:

15 **INT. LOUISE'S HOUSE. HALLWAY/LIVING ROOM. DAY 19. 12:55.**

DOUG is standing in the hallway. MAURICE with LOUISE who is barely disguising her impatience for him to leave.

DOUG  
Thanks for that. It went all right,  
I think. Do you think?

LOUISE  
It was fine. Yes.

DOUG  
I don't want to be pushy but I  
could stick around if you like,  
even come to the wedding if Ralph  
wanted me there or . . .

LOUISE  
(LOWERS HER VOICE)  
Are you kidding me! Don't you think  
you've put him through enough? This  
is the most important week of his  
life. No more surprise appearances.

DOUG  
Okay. Okay. You're probably right.  
Fair enough. (SHAKES MAURICE'S  
HAND) Nice to meet you, Maurice.

(CONTINUED)

DOUG goes. He looks disappointed. LOUISE shuts the door and heads back to the living room without meeting MAURICE's eye. MAURICE follows. LOUISE turns.

LOUISE  
I won't let him break that lad's heart a second time.

MAURICE  
I don't exactly want him hanging around either - (but)

LOUISE  
(IN) Good. Then we're in agreement. He's been. He's done his bit. Mea culpa. Let's keep it that way. I'm off to get the hall ready. And you've got a stag do to attend.

LOUISE exits.

CUT TO:

16 **INT. THE FELLSIDE GASTROPUB. DAY 19. 14:30.**

RALPH and JOSH sit at the table PAUL prepared. A few bowls of nuts, crisps. PAUL trying to give some sense of occasion.

PAUL  
Drinks are on the house. Lager, Bitter, IPA, Prosecco, cheeky Scotch if you like.

RALPH  
Lager please.

PAUL  
What about you, Josh?

RALPH looks at JOSH, JOSH shrugs.

RALPH  
He'll have the same.

PAUL  
Okay. Two lagers.

RALPH  
Halves.

PAUL  
Very sensible. Don't go mad early on. And food, bar snack menu we've got Nachos, Thai Fishcakes, Veggie Kebab, Beer Battered Calamari, Mezze Board?

(CONTINUED)

RALPH

Nachos.

PAUL

Nachos for Ralph. And for the Best Man?

The slightest of glances between RALPH and JOSH.

RALPH

Same.

PAUL overcompensating with enthusiasm.

PAUL

Two lagers and two nachos coming up. Let's get the party started!

PAUL crosses to the bar as MAURICE enters.

MAURICE

How's it going?

They both look over at RALPH and JOSH.

PAUL

I expect they'll warm up when the stripper arrives.

MAURICE heads to the table as MARK and JOE join PAUL - coats on, ready to leave. JOE with headphones round his neck. MARK has a handwritten itinerary with bus times etc, and a leaflet for the Farm Park.

MARK

I have the plan. And the destination. And the bus timetable.

PAUL

Great. Now remember you two. Safety first hats on.

MARK

We don't have hats.

PAUL

Metaphorical safety first hats.

MARK

You just have to trust me, Paul.

PAUL

I do trust you. Which bus will you be getting?

MARK

If you trust me you wouldn't ask that.

(CONTINUED)

PAUL

I was just interested. In buses. I love to hear about a good bus route. Times. Departures. Stops. That kind of stuff.

MARK

You aren't interested in buses.

PAUL

What if you lose your money?

MARK

I have emergency money.

PAUL

What if you get on the wrong bus?

MARK

I will not get on the wrong bus if I lose my money because I won't be able to pay for the bus so if I lose my money we will walk home.

PAUL takes a deep breath. He has to get over this.

PAUL

Okay. Okay. I know. Have a great time. Go! Go! Before you miss the bus.

MARK

I won't miss the bus.

PAUL

Wait! Wait!

PAUL runs to the kitchen hatch and fetches two paper bags, two packed lunches. He gives them to MARK.

PAUL (CONT'D)

There. You see. Packed lunches. You forgot them.

MARK

I didn't. You forgot to give them to us.

PAUL

Joe. Be good. Help Mark. Mark. Be good. Help Joe! My number is in your phone!

MAURICE re-joins PAUL as MARK and JOE head out together.

They watch MARK on the decking, showing the itinerary to JOE.

(CONTINUED)

MAURICE

Which one's the brains of the  
operation? Winnie the Pooh or  
Piglet?

PAUL looks at MAURICE, then sees MARK opening the door again.

PAUL

That was quick.

But then PAUL realises MARK is opening the door for someone.

DOUG walks in, a bit wary. He nods at MAURICE.

DOUG

Maurice.

MAURICE

(NODS)

Doug.

MAURICE looks pissed off, then looks over at RALPH who has  
spotted his Dad and gives DOUG a nod.

DOUG

I was invited in case you were  
wondering. Ralph messaged me.  
(CALLING OVER) Didn't you Ralph?

RALPH

Yes.

MAURICE

Right.

MAURICE left with no choice.

CUT TO:

17

**EXT. LAKE DISTRICT. BUS STOP. DAY 19. 14:45.**

MARK and JOE sit at a bus stop. (JOE still has his headphones  
round his neck). Both finishing their packed lunches. MARK is  
running through the plan for the farm park.

MARK

Goats first. Then Pigs. Crisps.  
Donkeys.

JOE

Ice lolly.

MARK thinks about this - does a re-order in his head.

MARK

Goats. Crisps. Pigs. Ice lolly.  
Donkeys. Drink. Chickens.

(CONTINUED)

JOE says nothing. They carry on waiting for the bus.

CUT TO:

18 **INT. THE FELLSIDE GASTROPUB. DAY 19. 14:50.**

RALPH, DOUG, MAURICE and JOSH sitting round the table. The conversation is not exactly flowing. MAURICE decides to make the effort.

MAURICE

So how is your best man's speech  
coming on then, Josh?

JOSH turns to MAURICE, takes a typed speech from his pocket and puts it into MAURICE's top pocket as though he is tipping a waiter. DOUG watching this - mystified.

RALPH

He wants you to read it out.

MAURICE

Me? Really. Right. Thanks. I'll do  
a good job.

JOSH nods. DOUG looks a bit nonplussed. RALPH, feeling a little sorry for DOUG, offers an explanation.

RALPH

Josh doesn't say much.

On MAURICE, registering this kindness.

DOUG

Oh, right, I see. Do you remember  
when you went through that non-  
talking phase?

RALPH

No.

DOUG

He hadn't talked for three weeks,  
Maurice, and his Mum said on a  
Friday that if he didn't start  
talking she was taking him back to  
the Speech Therapist first thing  
Monday morning.

MAURICE

Why weren't you talking?

DOUG

He held out till Sunday night and  
then he started again. Full  
sentences . . .

(CONTINUED)



MAURICE  
You didn't.

RALPH  
(SMILES)  
I did.

And RALPH looks at DOUG, enjoying this, warming to him.  
MAURICE notices this.

DOUG  
He wanted Cup Final tickets. He  
thought if he held out I might get  
them. But his Mum wasn't having it.  
She won that one, Ralph.  
Powerplayed you, son.

RALPH  
She did.

DOUG  
(A WINK)  
We still got to the Cup Final  
though, didn't we?

RALPH  
3-0. Against Millwall.

DOUG  
Ronaldo and van Nistelrooy. Happy  
Days.

On MAURICE, watching this. He sees that RALPH is getting  
easier with his Dad and he feels conflicted. He hates the  
part of himself that is glad, and he hates the disloyalty he  
feels towards Louise. He sees PAUL checking his phone, uses  
this as an excuse to leave the table and walk over to PAUL.  
In the background DOUG and RALPH engage in an old United  
chant. An answer and call . . .

MAURICE  
Have you heard anything?

DOUG (CONT'D)  
Boom boom boom, let me hear  
you say Keano!

PAUL  
No.

RALPH  
Keano!

MAURICE  
That's a good sign then, isn't it?  
They must be having a good time.

PAUL  
Yeah. Yeah. That'll be it.

PAUL doesn't look convinced.

CUT TO:

19      **INT. VILLAGE HALL. DAY 19. 15:05.**

REBECCA and TOM are back decorating the hall. They're up on the balcony, fastening fairy lights along its length. Down in the hall, CLARE and LOUISE are working through a checklist together. KATIE at a table to one side, working on her vows.

On the balcony, REBECCA checks her phone.

TOM

What?

REBECCA

Nothing. Just hoping for a photo from Mark at the Farm Park.

TOM

Right. Because a snap of Mark's thumb and half a pig is really important compared with turning this place into a Theatre of Love.

REBECCA

"Theatre of Love"? You might want to go with a rebrand - sounds a bit on the porny side.

REBECCA's phone buzzes. She checks it.

TOM

Anything?

REBECCA

No. Maybe they haven't got there yet.

REBECCA returns to the lights, but we see she's concerned.

Move to CLARE with LOUISE, going through Louise's checklist.

CLARE

Flowers.

LOUISE

Delivered. Arranging in the morning.

CLARE

Crockery.

LOUISE

Present and correct.

CLARE

What does this say? Trousers? What?

(CONTINUED)

LOUISE  
Trousers. Trousers! What time is  
it? Can you hold the fort? Ralph's  
trousers have been altered. I  
forgot. I need to pick them up  
before they close.

LOUISE exits, at a lick.

CUT TO:

20 **EXT. LAKE DISTRICT. BUS STOP. DAY 19. 15:20.**

The bus stop from Scene 17. Empty now.

CUT TO:

21 **INT. THE FELLSIDE GASTROPUB. DAY 19. 15:30.**

JOSH taking photos on RALPH's phone of the food and then one  
of DOUG and RALPH who look up at the same time. JOSH shows  
MAURICE the photo.

MAURICE  
Nice. Yeah.

JOSH shows the photo to DOUG.

DOUG  
Great. You could send me a copy.

During this, MAURICE turns and sees LOUISE walking towards  
them. She takes in the scene, and DOUG. MAURICE tries for a  
conciliatory shrug.

LOUISE  
Sorry to interrupt your stag do,  
Ralph, but we need to pick up your  
suit trousers and I need you with  
me to try them on.

DOUG  
Right now?

LOUISE doesn't look at DOUG.

LOUISE  
Yes. The shop closes in half an  
hour. I'm sorry.

And this is genuine, but RALPH looks disappointed. MAURICE  
registers it. RALPH stands to go. JOSH stands too.

LOUISE (CONT'D)  
You don't have to come if you don't  
want to, Josh.

(CONTINUED)

JOSH pointedly looks at LOUISE - a look that says "You're not leaving me with these two."

LOUISE (CONT'D)  
Fair enough.

RALPH  
See you.

DOUG  
(A BIT THROWN, STANDS)  
Yes. Sure. See you. All the best  
for tomorrow, son. Have a great  
day. See you soon.

RALPH shakes DOUG's hand, more warmly this time, then he follows LOUISE and JOSH out of the gastropub. This leaves DOUG and MAURICE on their own. An awkward beat for both men.

DOUG (CONT'D)  
Do you fancy a coffee?

MAURICE hesitates. Something in him feels a bit sorry for DOUG. Then . . .

MAURICE  
Why not. Paul! When you've stopped  
checking your phone could we have  
two coffees?

PAUL, preoccupied, looks up from his phone and over to them - then he makes a decision. He calls over to another member of staff - ROBIN.

PAUL  
Robin. Can you do two coffees for  
table six. Just nipping out.

And PAUL legs it. MAURICE watches him go, shaking his head.

CUT TO:

22 **EXT. FARM PARK. CAR PARK. DAY 19. 15:45.**

PAUL has pulled up in the farm park car park. He gets out of the car, sees a sign pointing to the entrance, and rushes towards it. Other cars are parked up but neither we nor PAUL take any notice of those right now.

CUT TO:

23 **EXT. THE FELLSIDE GASTROPUB. DAY 19. 15:48.**

MAURICE and DOUG sit out on the decking with their coffees.

(CONTINUED)

DOUG

I'm sorry if I put you in the doghouse with Louise.

MAURICE

You didn't. She's just protective of Ralph. And I can't say I blame her. You seem all right for a builder but, you know, think she's frightened you'll just disappear again. Like last time.

DOUG

Like last time. That's what she told you happened, is it?

MAURICE

She's always said that in the end you couldn't cope with Ralph having Downs Syndrome. Once he became a teenager, like. Why? Are you saying something different?

DOUG

No, that's sort of true. But I think what I really couldn't cope with was being cut out.

MAURICE doesn't respond to this.

DOUG (CONT'D)

Have you got kids?

MAURICE

Kids. Grand-kids. Great grand-kid on the way . . .

DOUG

So you know that when they hit adolescence it's a nightmare. But you put up with all the shit they throw at you because you're excited about what they might become, the kind of adult they're growing into. Except with Ralph, I couldn't see that. I couldn't see that he was going to change. Louise could. And she was right. Look at him now.

MAURICE

You might have seen it if you'd stayed.

DOUG

Fair cop. I felt disappointed that my lad was how he was, you know. I won't deny that. Frustrated.

(MORE)

(CONTINUED)

DOUG (CONT'D)

Louise saw that in me, and that became all she saw. She clung to Ralph and suddenly I was on the outside. You must know what she's like when she circles the emotional wagons. The tighter she and Ralph got, the more I resented being on the outside and that made her close down even more . . . It didn't give me anywhere to go except out the door.

MAURICE

But you never looked back.

DOUG

No. Because I felt like once me and Louise had agreed I should go, it would only confuse Ralph if I kept turning up. Giving him hope we'd get back together. It made it easier for me. But I thought it made it easier for him too. And Louise.

On MAURICE, turning this over.

DOUG (CONT'D)

I left. That's true. I was the one who left. But Louise held the door open.

Out on DOUG and MAURICE, lost in their own thoughts.

CUT TO:

24

**EXT. FARM PARK. CAR PARK. DAY 19. 15:55.**

PAUL returns to the car park - without Mark and Joe - preoccupied and worried, on his phone.

PAUL

Hi, Mark. This is Paul. Another message I know but could you call me as soon as you get this.

PAUL hangs up and dials REBECCA.

PAUL (CONT'D)

Rebecca. Let me know if you hear anything. I know. I know you would, yes.

Then PAUL hangs up and is surprised to see SARAH, who has got out of her car (which PAUL didn't notice before) and is busy unfolding a map and spreading it out on the car roof.

(CONTINUED)

PAUL (CONT'D)

Sarah?

SARAH

Ah, Paul. Hi. Have you heard from them?

PAUL

No. What are you doing here?

SARAH

I thought I'd check they got here safely. What about you?

PAUL

The same.

A beat - both busted.

PAUL (CONT'D)

What happened to the spirit of freedom? And the turtles on the beach?

SARAH

I only said that to stop you from worrying. And most turtles end up eaten by gulls . . .

PAUL

Great. Well, hopefully that hasn't happened.

SARAH

No.

PAUL

They're obviously lost. The woman at the entrance said they hadn't been in.

SARAH

I know. I already asked her. Do you trust her? I spoke to her for a good ten minutes and I swear she wasn't listening . . .

PAUL

She's hardly likely to forget Mark and Joe is she? Unless there's a Little and Large convention on.

Worried PAUL starts to dial again and we . . .

CUT TO:

25      **INT. MAURICE'S HOUSE. KITCHEN. DAY 19. 15:56.**

Close on MARK's mobile phone on silent, Paul's name flashing.

We hear MARK's voice first . . .

MARK (O.S.)

I used to like circle bread.

. . . then find MARK and JOE sitting at Maurice's kitchen table, homemade cheese sandwiches and orange squash in front of them. As he talks, MARK deconstructs his sandwich so that the bread, cucumber and cheese are all separate. Only then does he begin to eat it whereas JOE is happy with his intact.

JOE

Circle bread.

MARK

Circle bread was what I called it.  
When I didn't know bagel. But that  
was in the past, not the future.

JOE

Pizza is a circle.

MARK

It is. But not circle bread.

JOE considers this as he chews at his sandwich

JOE

Do you know any songs?

MARK

Yes. (BEAT) Definitely. Several.

JOE satisfied by this answer and they both fall silent again.

CUT TO:

26      **EXT. FARM PARK. CAR PARK. DAY 19. 15:58.**

PAUL and SARAH still unsure what to do.

PAUL

Can you wait here in case they turn  
up and I'll go back and retrace  
their route?

SARAH

Of course. Of course. What was I  
thinking? Telling you to relax? I  
was just trying to impress you.  
Come over all laid back and  
adventurous like Davina McCall or  
something . . .

(CONTINUED)



PAUL  
(PUZZLED)  
What?

SARAH  
I overdid the Rescue Remedy before  
I came to see you. I shouldn't even  
be driving if the truth be told. I  
am so sorry. I will stay and keep  
watch.

PAUL  
I'm sure it'll be fine, Sarah. But  
great, thanks!

PAUL heads towards his car.

SARAH  
I have binoculars in the car.

PAUL  
Great stuff.

SARAH  
And a flare.

PAUL  
Maybe try and phone first.

SARAH  
Yes. Good idea.

PAUL gets in his car and we . . .

CUT TO:

27 **INT. LOUISE'S HOUSE. HALLWAY/LIVING ROOM. DAY 19. 16:10.**

MAURICE enters, still preoccupied. LOUISE into the hall.

LOUISE  
Hiya.

MAURICE  
Is Ralph in?

LOUISE  
He's in the shed if you want to  
talk to him . . .

MAURICE  
No. It'll keep. Just Doug wished  
him good luck for tomorrow.

LOUISE  
Did he? Good. Hopefully he won't be  
back.

(CONTINUED)

They head into the living room.

MAURICE

I think he will be back. After the wedding. I think he means it about wanting to be involved in Ralph's life again.

LOUISE

And you discussed this over your calamari, did you? You've fallen for him hook, line and sinker -

MAURICE

(IN) No. I'm just saying . . .

LOUISE

He doesn't get to just pick and choose when he's involved with Ralph!

MAURICE

He didn't exactly pick and choose last time, did he?

LOUISE

What? What's that supposed to mean?

MAURICE

Nothing.

LOUISE

What's he told you?

MAURICE

His side, that's all.

LOUISE

His "side"? And what's that?

MAURICE

He just told me why he left. And it doesn't excuse what he did. But he wanted to explain. How he felt. At the time.

LOUISE

How many pints had he bought you at this stage?

MAURICE

(LOSING HIS NERVE)

Outside of things. He said something about wagons. I can't remember . . . it was better when he said it.

(CONTINUED)

LOUISE

Wagons?

MAURICE

The gist was that you're tight, you and Ralph. It was just his side -

LOUISE

(IN) He doesn't get to have a "side."

MAURICE

Clearly not.

LOUISE

The last time I looked you were upset because Ralph reminded you you're not his Dad. Now you're cosying up to the Dad who walked out on him!

MAURICE

I was just telling you what he said.

LOUISE

He's played you. That's what he does. And you fell for it.

MAURICE

Doug's gone. You've got what you wanted. I'm just not sure it's what Ralph wanted.

MAURICE heads out, as LOUISE absorbs this.

CUT TO:

28

**INT. LOUISE'S GARDEN - SHED. DAY 19. 16:13.**

We're in the shed with RALPH, who's boxing up the bottles of 'MAGIC RALPH'S - WEDDING SPECIAL' for the wedding. 8 small boxes already in evidence.

A knock on the door. MAURICE steps inside. He stands for a few moments, happy to watch RALPH working in silence.

MAURICE

What've you gone for?

RALPH

(OF THE BOXES)

Four Bitter. Four IPA.

MAURICE

Maybe one box of novelty stout?  
Just for the Dads?

(CONTINUED)

RALPH  
(NODS)  
Help yourself.

They box up in silence for a few beats.

MAURICE  
Don't know what you heard from the  
house. Just a misunderstanding.

RALPH  
About Doug.

MAURICE  
Yes. About Doug.

RALPH  
I like him. I'm sorry.

MAURICE  
I like him too mate. And he's your  
Dad.

RALPH  
(BUSINESSLIKE)  
Yes. I know that.

RALPH carries on loading boxes, MAURICE watches him for a few  
moments, taking this in.

CUT TO:

29 **EXT. MAURICE'S HOUSE. DAY 19. 16:15.**

PAUL has pulled up in his car. Tom's car is already parked  
up. (NB: PAUL has heard from Rebecca that the boys are here  
and safe, but we shouldn't know this yet). PAUL heads to the  
house and we . . .

CONTINUOUS:

30 **INT. MAURICE'S HOUSE. HALLWAY/KITCHEN. DAY 19. 16:16.**

PAUL enters and finds REBECCA waiting in the hallway. She has  
her finger to her lips to shush PAUL as she eavesdrops at the  
kitchen door, and we hear . . .

MARK (O.S.)  
I can't swim. Can you swim?

JOE (O.S.)  
I don't know.

We cut inside the kitchen to find MARK and JOE where we left  
them. MARK has just pulled two plastic building bricks apart.

(CONTINUED)

MARK

But I'm strong. I have to be in life.

JOE

You're a giant.

MARK

In the army that I didn't get into although it is in the past and forgotten about, you have to carry weights and walk for yards and yards and yards.

JOE

Yards and yards.

MARK

It was to see if you were strong enough to get in the army.

JOE

Did we have crisps?

MARK

But when you don't get in it's called a setback. And your Mum tells you to bounce back. And then you get over it and it is in the past and not the present or the future. And, Paul?

A beat. Then . . .

PAUL (O.S.)

Yes?

MARK

I know you're there. I don't think it's appropriate to be in the hall. It's not good manners.

PAUL and REBECCA enter, a bit shame-faced.

REBECCA

Sorry. You both seemed to be getting on so well. How were the animals?

MARK

We didn't see the animals. The buses stopped us.

PAUL

The buses?

(CONTINUED)

MARK

When the first bus came it wasn't  
the bus that the timetable said.

PAUL

The wrong bus?

MARK

The bus number was the same but it  
came at the time that it didn't say  
on the timetable. So we didn't get  
on it.

PAUL

Right.

JOE

We didn't mean to eat our  
sandwiches, did we.

MARK

That's Joe's way of saying we ate  
our sandwiches.

PAUL

And the next bus didn't come?

MARK

No. Because it had come before.

PAUL

So it was the right bus.

MARK

Yes. For somebody it was the right  
bus.

PAUL looks at MARK and JOE sitting there, looking content.  
JOE with his bricks, MARK with his sandwich in separate bits.

PAUL

You know what, lads, I think we'll  
leave you to it. We'll just be  
outside if you need us.

MARK

We'll be inside if you need us.

PAUL and REBECCA make their exits.

CUT TO:

31

**EXT. MAURICE'S HOUSE. DAY 19. 16:20.**

PAUL and REBECCA sit outside the house - both amused.

(CONTINUED)

REBECCA

At what stage did you think you  
were going to check up on them?

PAUL

The moment they left.

REBECCA laughs.

PAUL (CONT'D)

First lesson of parenting. Give  
your kids the freedom they need and  
worry yourself to death.

REBECCA

From the start.

PAUL

From when they walk into the  
deathtraps we fondly call  
playgrounds. Yes.

REBECCA laughs.

PAUL (CONT'D)

You feel ready for that?

REBECCA

I feel readier. If that helps. I  
just want to get on with it now.

PAUL

That's the spirit.

REBECCA

I only hope Maurice is ready for  
having a baby around . . .

PAUL

Maurice? Why? Are you planning to  
carry on living here?

REBECCA

To begin with, yes. There'll be  
more room when you and Joe move  
out. And then my Dad has said he'll  
lend me a deposit for a flat.

PAUL

That's what you want to do?

REBECCA

Don't have much choice.

PAUL thinks this over. He is clearly up to something.

(CONTINUED)

PAUL

You know what. Can you keep an eye on those two. There's some stuff I need to do . . . Is that okay?

REBECCA a bit puzzled at the abruptness of this.

REBECCA

Yes. Yes. Go on. Fine. Is it wedding stuff?

PAUL

Yeah. A food thing, yeah . . .

PAUL dashes off towards his car and we . . .

CUT TO:

32 **EXT. PAUL'S HOUSE. DAY 19. 16:35.**

PAUL pulls up outside his house and lets himself in - carrying a small wooden shelf unit (which will end up on the nursery wall but we don't know that yet.)

CUT TO:

33 **INT. LOUISE'S HOUSE. LOUISE'S BEDROOM. EVENING 19. 20:05.**

Evening setting in now. LOUISE sits alone on her bed, her head full of thoughts.

CUT TO:

34 **EXT. PAUL'S HOUSE. EVENING 19. 20:30.**

Light fading. PAUL comes out of his house, in old paint-splattered clothes - and locks up. He's been working hard, but he looks pleased with himself.

CUT TO:

35 **INT. LOUISE'S HOUSE. LOUISE'S BEDROOM. NIGHT 19. 22:10.**

MAURICE comes to bed. LOUISE already asleep. MAURICE gets in beside her. He watches her sleeping for a moment, and then he lies in the dark with his eyes open, his mind churning.

CUT TO:

36 **EXT. VILLAGE HALL. DAY 20. 09:25.**

It's the morning of the wedding and we are looking at the venue. There's now some bunting and flowers around the door.

(CONTINUED)



And the banner we saw in Sc6 is now up, with the faces of Ralph and Katie surrounded by a heart, and their names either side . . .

CUT TO:

37 **INT. LOUISE'S HOUSE. LOUISE'S BEDROOM. DAY 20. 09:30.**

MAURICE wakes up and is surprised to find Louise's side of the bed empty. He gets up . . .

CUT TO:

38 **INT. LOUISE'S HOUSE. KITCHEN. DAY 20. 09:35.**

MAURICE enters the empty kitchen and finds a note on the kitchen table from Louise:

'Gone for a walk. Make sure Ralph's in the shower by 10.'

MAURICE hears movement upstairs and heads out of the kitchen.

CUT TO:

39 **INT. LOUISE'S HOUSE. LANDING/RALPH'S BEDROOM. DAY 20. 09:36.**

MAURICE comes upstairs. He hears Ralph already in the shower.

He looks in Ralph's room. Sees his laptop open. Ralph's screensaver has already been changed - to the photo that Josh took on Ralph's phone of Doug and Ralph in the gastropub.

MAURICE touches the trackpad - the screen changes to Doug's Facebook-style profile page. Ralph has clearly been looking at it this morning.

On MAURICE, a decision made. He disappears into Louise's bedroom at pace, reappears with a suit carrier and a bag and heads downstairs. A few beats, then the front door bangs.

CUT TO:

40 **INT. MAURICE'S HOUSE. KITCHEN. DAY 20. 10:30.**

REBECCA already done up, combing JOE's hair. PAUL comes down, in a new suit.

REBECCA

When you hand out the flowers, it  
is one for each man. Yes. And  
Ramesh will be on the other side of  
the door doing the same . . .

(CONTINUED)

PAUL

Look at this for a family of Bobby Dazzlers.

REBECCA

New suit?

PAUL

It was overdue.

REBECCA

Anyone'd think you were making an effort for someone.

PAUL

I am. For my wonderful family.

REBECCA looks sceptical. PAUL puts his shoes on. Then . . .

PAUL (CONT'D)

Actually, love, can you take Joe and I'll be along in a bit? There's something I need to do.

REBECCA

Again? Are you going to tell me what?

PAUL

No. Can you do that?

REBECCA

Is this about Sarah?

PAUL

No. Why would it be about Sarah?

REBECCA

Go on! Go on!

PAUL exits and we . . .

CUT TO:

41 **INT. LOUISE'S HOUSE. HALLWAY/KITCHEN. DAY 20. 10:45.**

LOUISE enters. She shouts upstairs.

LOUISE

Ralph! I'm here now but we've got to move it. Maurice? Are you suited and booted?

No response. LOUISE heads into the kitchen where she finds a note on the table: 'I'll meet you there! Maurice.'

(CONTINUED)

41 CONTINUED:

On LOUISE, half puzzled, half irritated.

CUT TO:

42 **EXT. CARLISLE. DOUG'S HOUSE. DAY 20. 10:50.**

A newly built house in a different town - Carlisle. MAURICE has pulled up outside and tentatively walks to the front door. He knocks and waits. DOUG appears, surprised.

DOUG

What are you doing here?

MAURICE

I just asked around for the flash bastard who had built his own house. Not many self-builds in Carlisle.

DOUG

No. I mean. What are you doing here?

MAURICE

I'll explain on the way.

HARD CUT TO:

43 **INT/EXT. MAURICE'S CAR/LAKE DISTRICT ROAD. DAY 20. 11:30.**

MAURICE and DOUG in Maurice's car. Two suit bags hanging from the back windows.

DOUG

I'm not sure about this. I can't see how it's going to play out. I really can't.

MAURICE

Me neither.

DOUG

I thought you said it would be fine?! You said Louise feels deep down I should be there.

MAURICE

She does. Probably. To be honest I just said that to get you in the car.

DOUG

Oh. Jesus.

(CONTINUED)

MAURICE

You deserve to be there. I think  
you should be there. And I think  
Ralph would like to have you there  
. . .

DOUG

But Louise doesn't want me there.  
You turn up with me, she'll have  
our bollocks hanging off the  
wedding cake!

MAURICE

Look, where you went wrong with  
Louise was in not realising that  
sometimes you just have to get  
through those defences and not give  
up. She didn't want me involved  
when she was having chemo but I  
just battered my way in and stayed.  
She was grateful in the end.

DOUG

Chemo? When was she having chemo?

MAURICE

You didn't know she had cancer?  
Nobody told you?

DOUG

Not till now. No.

On MAURICE - "Oh, shit."

CUT TO:

44 **EXT. VILLAGE HALL. DAY 20. 12:15.**

Guests arriving outside, and also PAULINE (who is here as  
part of the choir). A nod between PAULINE and LOUISE.

LOUISE is with CLARE, RALPH and JOSH - LOUISE straightening  
RALPH's tie, checking the length of his trousers.

LOUISE

Are you sure they're right? I said  
an inch and a half. I'm sure  
they've done two inches.

RALPH

Mum. It's fine.

CLARE

Perfect fit, Louise. He looks very  
handsome indeed. They both do.

(CONTINUED)

LOUISE  
They do. They do.

CLARE  
So you can relax and start to enjoy  
yourself.

LOUISE  
I could, if I had a clue where  
Captain Chaos was.

RALPH  
She means Maurice.

CLARE  
I gathered.

LOUISE checks her phone. Looks at her watch. Nothing.

CUT TO:

45 **EXT. LAKE DISTRICT ROAD. DAY 20. 12:25.**

MAURICE and DOUG are on the roadside. Getting changed into  
their wedding suits. Half-way through, half dressed, MAURICE  
approaches DOUG.

MAURICE  
If you could not let on that you  
know. About Louise's cancer. At the  
wedding. Or anytime in the near  
future. Ever. That would be great.

DOUG  
I'll be the soul of discretion.

MAURICE  
Great. Thanks. It wasn't my place.

What is becoming very clear as they get dressed is that  
DOUG's is the better suit. Even MAURICE recognises this as he  
stands there looking at DOUG.

MAURICE (CONT'D)  
(A BIT SICK)  
Nice suit.

DOUG  
Mohair. Tailor-made.

MAURICE  
Of course it fucking is.

DOUG  
What?

(CONTINUED)

MAURICE

We're going to be late. Then she  
really will have our clackerbags  
for decorations.

They get in the car.

CUT TO:

46 **EXT. VILLAGE HALL. DAY 20. 12:30.**

REBECCA hands a tray of buttonholes to RAMESH, who is in his  
lounge suit.

REBECCA

Take them inside and split them  
with Joe.

RAMESH

I'll tell the guests to be careful  
with the pins. We don't want any  
casualties.

REBECCA

(STRAIGHT FACE)

Good thinking.

TOM circulating, taking photos of the GUESTS arriving.

SARAH is busy fussing over BILL - straightening his tie - but  
can't resist stopping to speak to a fraught-looking LOUISE.

SARAH

I'm so glad to be here, Louise. It  
only seems like yesterday Ralph was  
the school lollipop man.

LOUISE

Yes. It does. Thanks.

LOUISE looks at her watch again. Then JEANETTE - the  
Registrar - comes out of the hall.

JEANETTE

Louise. We're really going to have  
to make a start soon.

LOUISE

I know. I know. He says he's close.

JEANETTE

Yes. But the bride is closer.

JEANETTE nods over to a car containing KATIE and her Dad,  
STEVE. KATIE waves, excited.

(CONTINUED)

LOUISE  
Come on, Maurice.

More guests are hurrying in. SARAH stops by REBECCA.

SARAH  
I'm so glad Mark and Joe were found  
safe and sound yesterday.

REBECCA  
Yeah. I hear you were part of the  
rescue team?

SARAH  
I did my bit. (BEAT) I bet Paul was  
relieved. (BEAT) Is he em . . . Has  
he gone inside?

REBECCA  
He's not here yet, Sarah.

SARAH  
Oh. Right. I'll save him a seat  
then.

REBECCA  
Good idea.

SARAH  
Unless you want to save him a seat?

REBECCA  
No, no. You go ahead.

REBECCA smiles to herself as SARAH heads inside. LOUISE takes  
one more despairing look and heads in herself. As she does so  
we see PAUL rushing to the hall and heading in after her.

CUT TO:

47 **INT. VILLAGE HALL. DAY 20. 12:32.**

Reveal the Village Hall interior - all decorated now. The  
centrepiece the big red flashing heart.

Everyone takes their seats. The CHOIR are in place. PAUL  
takes his seat beside SARAH, who has BILL and RAMESH next to  
her. She smiles in greeting.

SARAH  
(WHISPERING)  
Hello.

PAUL  
Hello, why are we whispering?

(CONTINUED)

SARAH  
I don't know.

PAUL looks past SARAH and gives a nod to BILL and RAMESH.  
BILL gives PAUL an inscrutable look. SARAH lets her hand  
touch PAUL's. He smiles nervously.

PAUL  
You scrub up well.

SARAH  
It's a wedding. I cracked open the  
Body Shop gift set Bill got me for  
Mothers Day.

PAUL  
(OF HIMSELF)  
Imperial Leather.

RALPH and JOSH stand at the front opposite JEANETTE. JOSH can  
tell that RALPH is nervous. He nods to RALPH, and RALPH gets  
it. His mate is here and he's got this.

RALPH smiles. Takes a deep breath.

CUT TO:

48 **EXT. VILLAGE HALL. DAY 20. 12:33.**

KATIE and STEVE out of the car now. And we see that KATIE  
looks stunning.

CUT TO:

49 **INT. VILLAGE HALL. DAY 20. 12:35.**

Everything in place. LOUISE checks her watch. Is about to cue  
the guitar and choir in when she stops. Takes a breath. And -  
just before the choir start to sing, the doors open and she  
turns to see a breathless MAURICE at the door. Everyone else  
looks round, including RALPH and JOSH.

MAURICE  
Sorry. Sorry everybody. Sorry.

A moment of quiet . . . Then DOUG steps in beside MAURICE.

LOUISE looks at both men. Stony-faced.

RALPH smiles on seeing his Dad. And, quite clearly, nods his  
thanks to MAURICE. LOUISE clocks the smile, and sees that  
RALPH wants his Dad here. She gives the smallest of nods to  
DOUG, and he sits down as MAURICE finds his place in the  
choir. And then . . .

(CONTINUED)



KATIE and STEVE walk into the hall, accompanied by the choir, led by LOUISE. 'Crazy Little Thing Called Love'.

SARAH glances at PAUL next to her. She notices he has a few pale yellow specks (paint) on his face.

Back to the choir, who segue into 'Glory Glory Man United' for the last few lines.

RALPH turns and smiles at LOUISE. She smiles back.

CUT TO:

50

**INT. VILLAGE HALL. DAY 20. 12:45.**

JEANETTE conducting the ceremony. RALPH and KATIE face her, flanked by JOSH and ELEANOR - Katie's witness and best mate.

JEANETTE  
Are you, Ralph Wilson, free  
lawfully to marry Katie Jane  
Thorne?

RALPH  
I am.

JEANETTE  
So far so good. Are you, Katie Jane  
Thorne, free lawfully to marry  
Ralph Wilson?

KATIE  
I am.

JEANETTE  
Okay, Ralph and Katie, if you could  
face each other now.

RALPH and KATIE face each other and hold hands.

JEANETTE (CONT'D)  
And repeat after me, Ralph.  
I, Ralph Wilson . . .

RALPH  
I Ralph Wilson.

JEANETTE  
Take you, Katie Jane Thorne.

RALPH  
Take you, Katie Jane Thorne.

JEANETTE  
To be my wedded wife.

(CONTINUED)

RALPH

To be my wedded wife.

JEANETTE

Now, Katie, repeat after me. I,  
Katie Jane Thorne.

KATIE

I, Katie Jane Thorne.

JEANETTE

Take you, Ralph Wilson.

KATIE

Take you Ralph Wilson.

JEANETTE

To be my wedded husband.

KATIE

To be my wedded husband.

JEANETTE

Now, Ralph, you place the ring on  
Katie's finger and say out loud the  
promises you are making to her.

RALPH turns to JOSH. JOSH mimes having lost the ring then  
hands it to RALPH. RALPH smiles and shakes his head - JOSH  
kills him.

RALPH

I promise to help you with  
everything. I promise to love you  
when it is good and when it is bad.  
I promise to be kind and I promise  
to stay with you for all my life.

JEANETTE

Thank you, Ralph. Now, you, Katie.  
Place the ring on Ralph's finger  
and say out loud the promises you  
are making to him.

KATIE

I promise to have fun with you. To  
laugh at your jokes if you laugh at  
mine. To cheer you up if you are  
sad. I promise to help you and let  
you help me too. I promise to be  
ready with a hug at all times. I  
promise to love you and be your  
best friend forever.

(CONTINUED)

JEANETTE

Katie and Ralph. It is a pleasure  
and a delight to tell you that you  
are now husband and wife. You may  
kiss the bride.

RALPH and KATIE kiss. The room applauds and we all cry and  
TOM starts to take photos and we . . .

CUT TO:

51

**INT. VILLAGE HALL. DAY 20. 14:35.**

People are eating, sitting round at small tables, helping  
themselves to food and bottles of 'Magic Ralph's'. LOUISE  
moving from table to table, MAURICE keeping an eye on her and  
an eye on DOUG. The CHOIR are finishing a rendition of 'To  
Love Somebody' by Bee Gees while people finish eating.  
Applause. The CHOIR head for the buffet where DOUG is helping  
himself to seconds and sidles up to PAULINE.

DOUG

I could hear your voice above all  
the others, you know. Clear as a  
bell.

PAULINE

Really? Well. Really?

DOUG

It had a touch of Annie Lennox  
about it.

PAULINE

Well, a handsome stranger in a well-  
made suit paying me compliments. It  
must be my lucky day.

DOUG nods at PAULINE's plate.

DOUG

And we're both having garlic bread  
so no worries further down the  
line, hey?

PAULINE laughs and follows DOUG to a table. LOUISE taps the  
side of her glass till people fall quiet.

LOUISE

If we could have some quiet then we  
have one or two speeches. Silence  
everybody for the best man's  
speech.

LOUISE turns to JOSH. He looks MAURICE who steps forward.

(CONTINUED)

MAURICE

Josh has asked me to read out his  
speech on his behalf.

MAURICE gets his glasses out and starts to read.

MAURICE (CONT'D)

I have known Ralph since we met on  
the first day of school. I had  
issues in those days and punched  
him in the face at playtime. But  
things have got better since then.  
And they have got better because  
Ralph looks out for me and I look  
out for him. Ralph has many good  
points and skills. He is a good  
dancer but also thinks he is a good  
footballer and today is the day to  
tell him he is not. I have been  
lying all this time. But one thing  
Ralph is is the best mate anyone  
can have. And the best son any Mum  
could want.

We catch a look from LOUISE, and one from DOUG. MAURICE looks  
at RALPH and KATIE.

MAURICE (CONT'D)

And he will be the best husband  
too. Can we all raise a glass to  
Ralph and Katie.

ALL

Ralph and Katie . . .

Applause, MAURICE taps JOSH on the back.

MAURICE

That was great, son.

JOSH

Thanks.

Then JOSH moves away. MAURICE watches him go, did JOSH just  
speak or did MAURICE imagine it?

CUT TO:

52

**INT. VILLAGE HALL. DAY 20. 17:30.**

The hall has been re-set for the disco. A dancefloor set up.  
TOM is on the mic, he has his laptop and playlist connected  
to speakers.

(CONTINUED)

TOM

Ladies and Gentleman. Please clear  
the dance floor as the lovely Bride  
and lovely Groom have the first  
dance . . .

RALPH and KATIE walk on to the dancefloor. They look at TOM.  
Give him the nod. What romantic smoocher have they chosen?  
And it kicks in . . . Chumbawamba 'Tubthumping'.

We watch the GUESTS watching RALPH and KATIE dance and we  
find JOE, under a table, watching this strange ritual. Then  
we pull out to reveal BILL and RAMESH sitting under adjacent  
tables, also watching and eating from plates in front of  
them.

We find REBECCA smiling to herself, then aware that JOE is  
watching from under the table. She looks at him and smiles  
and he looks at her.

REBECCA

What is it?

JOE

What is it.

STEVE and CLARE are with MAURICE and LOUISE on the edge of  
the dancefloor. GUESTS start to join RALPH and KATIE.

STEVE

Are you coming, you two?

MAURICE

Right behind you.

But LOUISE puts a restraining hand on MAURICE.

LOUISE

Just wanted to say thank you. For  
bringing Doug. You were right. For  
once.

MAURICE

Right. Thanks.

MAURICE smiles tensely.

LOUISE

That was me saying you're off the  
hook, Maurice, you could at least  
look happy about it.

MAURICE

I am. Yes.

MAURICE looks over at DOUG who gives them a wave and starts  
to make his way over.

(CONTINUED)

MAURICE (CONT'D)  
Yes. Right. Shall we have that  
dance then?

LOUISE  
(BEMUSED)  
When did you get so keen on  
dancing?

MAURICE goes on to the dancefloor with LOUISE.

And now we find ourselves watching the dancefloor from JOE's  
POV. From under the table.

We see what he sees - shoes on the dancefloor, balloons, the  
reflection of the disco lights.

And then we cut back to . . .

SARAH sidles up to PAUL on the edge of the dancefloor.

SARAH  
Do you dance, Paul?

PAUL  
It has been known.

They are about to join the other GUESTS dancing when BILL and  
RAMESH grab a hand each of SARAH's and drag her on to the  
dancefloor. SARAH shrugs an apology, PAUL smiles, turns to  
see JOE still under the table watching him. PAUL crosses to  
JOE, sits down under the table.

PAUL (CONT'D)  
Grown ups are pretty confusing,  
aren't they?

He turns and JOE is looking straight at him, studying his  
face, no expression.

PAUL (CONT'D)  
I'll take that as a "Yes".

CUT TO:

52A **INT. VILLAGE HALL - BALCONY. DAY 20. 17:40.**

MUSIC: Karma Chameleon by Culture Club (TBC).

LOUISE on the balcony. Watching everything, loving all this,  
taking a moment. RALPH joins her. A moment, then . . .

RALPH  
Is Maurice going to die soon?

(CONTINUED)

LOUISE

He's come close one or two times today but not soon, no. As long as he behaves himself.

RALPH

Maurice'll help you. When I've moved out.

LOUISE

Yes. Yes, he will.

RALPH

But he isn't me.

LOUISE

No.

RALPH

I'll still help you. Now I'm married.

LOUISE takes a moment to take in the enormity of this, then recovers herself.

LOUISE

I should bloody well think so.

On LOUISE, smiling at RALPH. He smiles back. And we . . .

CUT TO:

53

**INT. VILLAGE HALL. DAY 20. 18:15.**

Come hard in on RALPH smiling as he dances.

MUSIC: 'Can't Get You Out Of My Head' by Kylie (TBC).

MAURICE is dancing with KATIE. LOUISE sits watching, and DOUG joins her. MAURICE sees this - although he's all smiles on the dancefloor, he keeps glancing over at DOUG and LOUISE with increasing anxiety in his eyes.

DOUG

Thanks for not chucking me out. Maurice persuaded me to come. Virtually kidnapped me if I'm honest.

LOUISE

I think he was right. And I was wrong. I'm glad you're here.

DOUG

You must have really hated me.

(CONTINUED)

LOUISE

What? Don't flatter yourself. I did when you went but a lot of water under the bridge since then.

DOUG

I don't mean when I left. That's a given. I mean when you didn't tell me you had cancer.

LOUISE

Oh. Maurice blabbed did he?

LOUISE looks over at MAURICE. He looks back, nervous.

DOUG

Yeah. And now I've dropped him in it. Although he wouldn't be in trouble if you'd told me in the first place. (BEAT) I could have helped out.

LOUISE

That's exactly why I didn't tell you. I didn't want you sweeping in and taking Ralph over.

DOUG

How could I have done that - even if I'd wanted to? Ralph adores you. You're a team. You always were.

LOUISE

Well, cancer does funny things to your head. I fell for that lumbering fool under the influence.

The both look at MAURICE.

DOUG

I've seen pantomime horses move better.

LOUISE laughs. DOUG takes his chance.

DOUG (CONT'D)

I'd like to see Ralph a bit more now he's . . .

LOUISE

Grown up? Less trouble?

DOUG looks at her, sighs, he knows he asked for that but she's never going to let him off the hook.

(CONTINUED)



DOUG  
I'd just like to be part of his  
life. In the future. If that's okay  
with you.

LOUISE  
If Ralph wants it. Then it's good  
for me.

They both watch RALPH busting a move or two on the  
dancefloor.

LOUISE (CONT'D)  
And if you walk out on him again I  
will find you and kill you.

DOUG nods. LOUISE means it.

CUT TO:

53A **EXT. VILLAGE HALL. EVENING 20. 19:19.**

Light fading, moving into evening now and from inside the  
village hall we can hear the strains of 'Steps' - 'Tragedy'

And we find JOE, headphones on, dancing to something . . .  
The beat of his movements are the same as 'Tragedy' but it is  
probably not Tragedy he's listening to. He has escaped for a  
while, found a place to spend time on his own.

CUT TO:

54 **INT. VILLAGE HALL. EVENING 20. 19:20.**

RALPH doing his 'Steps' routine - KATIE dancing with DOUG.  
PAUL has joined SARAH on the dancefloor.

MAURICE is having a drink, but when he sees LOUISE coming  
towards him he heads for the dancefloor and starts to dance.  
LOUISE waits a few moments, then follows him and they stand  
face to face.

LOUISE  
I was tempted to leave you here on  
the dance floor, dying on your arse  
for an hour . . .

MAURICE  
I like a dance.

LOUISE  
No, you don't. You dance like  
you've got too much change in your  
pockets.

LOUISE waits. MAURICE bites the bullet.

(CONTINUED)

MAURICE

I may have told Doug about your cancer.

LOUISE

You "may" have?

MAURICE

I thought he knew . . .

LOUISE

He does now.

MAURICE

I'm sorry.

LOUISE

Doug talked to me about it. You're a fucking liability. But it's okay. You're my liability.

MAURICE pleased, he thinks this might be okay when he has caught up with the logic. And this time they do start to dance. JOE enters and sees BILL and RAMESH who are gathering as many balloons as they can and putting them under one of the tables. We join PAUL and SARAH.

SARAH

Look at you! Doing a Take That.

PAUL

Which one? Gary or Howard?

SARAH

All of them.

PAUL laughs . . . the music changes, 'Hokey Cokey' (TBC). PAUL leans and whispers in her ear.

PAUL

Shall we get out of here before the conga starts?

SARAH follows PAUL from the dancefloor. They make a discreet exit.

CUT TO:

55

**INT. VILLAGE HALL. CORRIDOR. EVENING 20. 19:30.**

PAUL and SARAH are kissing in an empty corridor. Hokey Cokey in background.

SARAH

I didn't have you down as such a smooth operator, Paul.

(CONTINUED)

PAUL

You are the only person in the world who could think I was a smooth operator.

SARAH

I'm glad you didn't uninvite me.

PAUL

I'm glad you came.

They start to kiss again, more passionate.

SARAH

I do feel I have a connection to Ralph anyway because I was very supportive when he first became the school lollipop man.

PAUL

I'm glad.

SARAH

There was a lot of resistance to the idea. Unspoken.

They kiss again. But PAUL is snagging on the thought now.

PAUL

How did you know there was resistance if it was unspoken?

SARAH

The playground mafia. Looks. Smiles. Frowns. Narrow eyes and whispers.

PAUL

Do that again? The narrow eyes and whispers bit.

SARAH

I can't do impersonations to order, Paul. I lost all feeling down one side at Christmas due to charades.

PAUL laughs. In background we hear the music change - to 'Tiger Feet' by Mud (TBC).

SARAH (CONT'D)

I feel I may have ruined the moment.

PAUL

No. You haven't.

SARAH leans towards PAUL to kiss him again but PAUL "side eyes" to something he is vaguely aware of.

(CONTINUED)

SARAH becomes aware he is distracted. They both turn to see RAMESH standing there with his hand up.

RAMESH  
Mrs Bill's Mum. Mr Joe's Dad. Bill  
needs his inhaler.

PAUL and SARAH break apart and . . .

SARAH  
If he's been experimenting with the  
helium balloons you need to tell me  
now, Ramesh . . .

RAMESH  
No. I think it's mainly panic. He  
started hyperventilating during the  
hokey cokey.

PAUL and SARAH exchange a glance and head back to the main  
hall . . .

CUT TO:

56 **INT. VILLAGE HALL. EVENING 20. 19:32.**

SARAH, PAUL, RAMESH rush back into the hall. First off we  
focus on BILL who is dancing up a storm to Tiger Feet (TBC).

SARAH  
(FLUSTERED)  
He seems fine now, Ramesh.

RAMESH  
I told him to breathe into a paper  
bag. It seems to have done the  
trick.

RAMESH joins BILL on the dancefloor. SARAH turns to PAUL.  
PAUL smiles.

PAUL  
Can I take you up the corridor of  
romance again?

SARAH  
(FLUSTERED)  
I don't think so, Paul. I probably  
should be on standby unless he has  
a relapse.

PAUL  
Course, yes.

(CONTINUED)

SARAH

I should never have left him on his own. Behaving like a giddy teenager.

PAUL

Well, these things happen . . .

SARAH

Thank you for inviting me. It's always nice to escape yourself for a bit.

PAUL

Is that you talking, or the Rescue Remedy?

SARAH doesn't smile much at PAUL's joke. PAUL decides to leave it. She is more rattled than he expected. They watch the dancefloor for a few moments, then PAUL crosses to JOE and REBECCA.

PAUL (CONT'D)

You okay? You bearing up?

REBECCA

Yeah . . .

PAUL looks at REBECCA, she looks worried and sad.

PAUL

What is it?

REBECCA

Those two. (RALPH AND KATIE) I was wondering what it was like to be so certain about your future.

A beat. PAUL looks at REBECCA. Then . . .

PAUL

Come on. There's something you should see.

PAUL stands, REBECCA looks puzzled but also stands. JOE joins them. SARAH watches them go, she has hold of BILL's hand now, and PAUL has an arm round REBECCA and a hand resting on JOE - she thinks this is how it is - this is how it will always be. Two people with their own responsibilities. She smiles down at BILL, but there is a sadness there . . .

CUT TO:

57

**EXT. VILLAGE HALL. EVENING 20. 19:48.**

DOUG sits outside - smoking - as RALPH comes and joins him.

(CONTINUED)

RALPH  
Hello, Dad.

DOUG, flustered, hides his cigarette behind his back, throws it behind him.

RALPH (CONT'D)  
Are you smoking?

DOUG  
No.

As he speaks, smoke comes out of his mouth. In background, the music changes ('Come on Eileen' by Dexy's Midnight Runners - TBC)).

RALPH  
You shouldn't smoke.

DOUG  
I know. I won't. I'll give up. Call it a wedding present, hey, mucka.

RALPH  
Okay. We'd like a toaster too.

DOUG  
(LAUGHS)  
You're a chip off the old block. Driving a hard bargain.

RALPH  
Yes. I get it from Mum.

DOUG  
I know. I was just saying. Thanks for having me today. It's been great.

RALPH  
Right.

DOUG  
We could start going to United again if you like.

RALPH  
(A SHRUG)  
Yes. Maybe. If it's all right with Katie.

DOUG  
Course, yeah. Got to square it with the 'missus. Secret of a good marriage. Communication and all that. (BEAT) So they tell me.

(CONTINUED)

RALPH  
I know. Yes.

RALPH looks at DOUG, DOUG smiles and . . .

CUT TO:

58 **EXT. PAUL'S HOUSE. EVENING 20. 19:50.**

PAUL, REBECCA and JOE have pulled up outside in his car. They get out and head towards the house.

REBECCA  
Are we allowed to do this?

PAUL  
Go into our own house. Yes. I think the law is on our side.

REBECCA  
No. I mean sneak out of a wedding.

PAUL  
Weddings are made to be sneaked out of, that's when the good stuff happens . . .

They head inside the house.

CUT TO:

59 **INT. PAUL'S HOUSE. REBECCA'S NEW ROOM. EVENING 20. 19:52.**

PAUL leads REBECCA and JOE into a clean shell of a room. It is plastered, painted, a carpet is down, cot ready to be assembled - not finished, but looking nice. No bed or furniture, except the small wooden shelf unit we saw in Sc32.

REBECCA  
I thought we were coming to look at Joe's room.

PAUL  
Did you? Me and Joe thought we were coming to look at your room.

REBECCA  
My room?

PAUL  
If you want it. Room for a bed there and I thought the cot here and maybe a wardrobe.

REBECCA  
When did you decide this?

(CONTINUED)

PAUL

It was always going to be yours. I wanted to surprise you. But when you talked about not knowing where to live I thought I should maybe put you out of your misery. There's always a place for you here if you want it. I assumed you'd know that. You don't have to take it. But it's always here.

REBECCA

(TO JOE)

Is it okay with you if me and the new friend live here?

JOE looks at REBECCA.

JOE

That's okay with me.

Then he looks level with her bump. Talks to it.

JOE (CONT'D)

That's okay with me.

REBECCA

Thanks, Dad!

REBECCA hugs PAUL.

REBECCA (CONT'D)

Thanks, Joe!

REBECCA hugs JOE. All three of them hug. PAUL is delighted.

CUT TO:

60

**INT. VILLAGE HALL. EVENING 20. 20:15.**

MUSIC: Dancing Queen by ABBA (TBC). We return to the hall, where the reception is entering the final phase. And we take in:

LOUISE and KATIE, dancing near the disco. TOM on the music, taking the odd photo. PAULINE and DOUG, dancing - Doug loves himself on the dancefloor a bit too much. JOSH and ELEANOR sitting together at a table. CLARE chatting to JEANETTE while, next to her, STEVE has fallen asleep. SARAH with BILL and RAMESH. The buffet being perused by others.

A few balloons on the floor, a few empty tables now and the fairy lights blinking . . . and we might notice that two of the wedding party are missing . . .

CUT TO:



61      **EXT. VILLAGE HALL. EVENING 20. 20:20.**

The music from the disco (Dancing Queen - TBC) can be heard as we find MAURICE and RALPH sitting side by side in their suits. Their back view initially.

Each finishing the last two bottles of 'Magic Ralph's'. MAURICE is slightly euphoric to be sharing this moment with RALPH. A little insecure.

MAURICE

This is the best champagne I've ever tasted.

RALPH

I know.

MAURICE

It's got a malty depth but never forgets that its citrus undertones are what makes it stand out from the IPA crowd - (a hint too of)

RALPH

(IN) Shut up, Maurice.

MAURICE

Okay. I'm just a bit over-excited.

RALPH

I know. But it's my wedding day.

MAURICE

I know.

RALPH

Thank you for saying Josh's speech.

MAURICE

Pleasure.

RALPH

And for today.

MAURICE

Well, you know.

RALPH

And Doug. Thank you. For bringing him.

MAURICE

Well, he's your Dad. He should be here.

They sit contemplating their beers in silence for a long beat. Then . . .

(CONTINUED)

61 CONTINUED:

RALPH

You're not my Dad.

MAURICE looks at him. A resigned smile.

MAURICE

I know I'm not, son. I know.

RALPH keeps staring straight ahead. But after a beat, he turns and looks at MAURICE. And then . . .

RALPH

You're better.

RALPH looks straight ahead again. MAURICE does the same. This has knocked him for six but he tries not to show it.

MAURICE

I probably won't tell anyone else  
you said that.

RALPH

No. You won't.

The smallest flicker of a smile from RALPH. And a small smile from MAURICE too.

END OF EPISODE  
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