

# THE A WORD

Episode Five  
SHOOTING SCRIPT

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1 EXT. LAKE DISTRICT. ROAD. DAY 18. 07:35.

JOE walks along the road clutching three Union Jacks that would normally be found on a sand castle. His headphones firmly planted to his ears - The Smiths 'Bigmouth Strikes Again' (TBC).

THE SMITHS

(ON HEADPHONES)

"And now I know how Joan of Arc  
felt,  
Now I know how Joan of Arc felt,  
As the flames rose to her Roman  
Nose  
And her walkman started to melt."

CUT TO:

2 INT/EXT. BREWERY VAN/ROAD. DAY 18. 07:37.

MAYA goes into the road to pick up JOE. He smiles as they head back to the van, where DAVID and PAVEL are waiting, their van temporarily blocking the road. But as they wait a Police car pulls up behind them and parks. MAYA stops smiling.

CUT TO:

3 INT/EXT. BREWERY VAN/ROAD. DAY 18. 07:38.

JOE's iPod is playing through an AUX lead hooked up to the car stereo, clearly something JOE has done himself. DAVID, PAVEL and MAYA looking tense.

JOE

"Now then Mardy Bum, I see your  
frown and it's like looking down  
the barrel of a gun, and it goes  
off. . ."

DAVID glances in the side mirror and sees the policeman, PC LAING, walking towards them.

MAYA

SUBTITLE

O cholera.

Shit.

DAVID

SUBTITLE (CONT'D)

Maya. Spokojnie. Po prostu  
nic nie mow. On nawet nie  
jest traffic cop'em. To  
miejscowy. Wszystko bedzie  
wporzadku.

Maya. Stay calm. Don't say  
anything. He's not even a  
traffic cop. He's local.  
It'll be fine.

JOE still singing 'Mardy Bum' as PC LAING leans into the car.

JOE

"Oh, but it's right hard to  
remember  
That on a day like today when  
you're all argumentative  
And you've got the face on."

PC LAING

Would you mind turning the music  
off?

MAYA does so. JOE turns it on again.

MAYA

Joe?

MAYA turns it off. JOE puts his hands over his ears and  
sings. PC LAING looks thrown and slightly out of his depth.

JOE

(SINGING)

"Oh, but it's right hard to  
remember  
That on a day like today when  
you're all argumentative  
And you've got the face on."

MAYA

He's upset. He likes to sing. He  
was wandering down the road. We're  
taking him back to his parents.

PC LAING looks at MAYA, and looks at JOE, who looks at PC  
LAING and stops singing.

PC LAING

So he's not actually your child?

MAYA

No. We were just giving him a lift  
home.

PC LAING looks concerned. This doesn't sound right.

CUT TO:

4

**EXT. BREWERY VAN. ROAD. DAY 18. 07:40.**

DAVID, MAYA, PAVEL and JOE stand by the van waiting, JOE with  
his headphones on. PC LAING has David, Maya and Pavel's  
driving licences in his hand and is radioing in details (Maya  
will have given him her name).

PC LAING

(INTO RADIO)

That's Maya Petrenko, yes. Papa,  
Echo, Tango, Romeo . . .

MAYA  
It's all right, Joe. Okay. We'll be  
on our way in a minute.

DAVID looks at MAYA, shakes his head and JOE stares out at the hills and then PC LAING turns and looks straight at MAYA and walks towards her . . . and MAYA knows there is something wrong. She looks scared. JOE looks up at her, watching her, expressionless but taking it in.

CUT TO:

5 INT. HUGHES HOUSE. BEDROOM. DAY 18. 07:42.

PAUL kisses ALISON. Her cheek, her neck, her shoulder.

ALISON  
(LAUGHING)  
It's too early.

PAUL  
I know. Let's try for twins.

ALISON  
I don't think the biology works  
like that.

ALISON eases him away from her. They are 'loved up' but ALISON has things to do. The sound of a car pulling up outside, car horn.

PAUL

ALISON

Car horn again.

PAUL  
God. Even his car horn sounds  
needy.

Now now don't start

But she's amused. PAUL and ALISON start to hurriedly get dressed.

CUT TO:

INT. HUGHES HOUSE. KITCHEN. DAY 18. 07:51.

PAUL is making coffee. As he hears the laughter and chatter in the hallway he mimes along, clearly pissed off.

STUART (O.S.)

Sorry we got here so early. I'd forgotten how empty the roads are round here.

ALISON (O.S.)

Surely the crowds gathered at the roadside to catch a glimpse of you

• • •

STUART (O.S.)

Same old Alison.

REBECCA (O.S.)

(LAUGHING)

Stop squabbling, you two.

PAUL turns to see REBECCA holding a small baby - ELLA.

PAUL

Well. There's a sight I don't want to see anytime soon.

REBECCA

(OBLIVIOUS)

Look at my new sister, isn't she cute!

STUART enters. STUART is mid-thirties, dark, handsome, confident, tanned.

STUART

Hiya, Paul. Good to see you.

(INDICATES THE COFFEE) What is it about Alison that she always gets a man who will run round after her .

• •

PAUL smiles, strained, and carries on making the coffee.

CUT TO:

INT. HUGHES HOUSE. KITCHEN. DAY 18. 08:02.

REBECCA, ELLA on her knee, STUART, ALISON and PAUL sit around the kitchen table, sipping coffee.

STUART

Rebecca tells me the restaurant is about to open.

PAUL

Gastropub. And not long now, yes.  
Chef starts his cook ups today.

STUART

Very brave of you. Pubs closing  
left, right and centre.

PAUL

It's a gastropub.

ALISON

Paul knows what he's doing.

STUART

I don't doubt it. Just a difficult  
time to be opening anything up. . .

PAUL

Especially this conversation.

ALISON

Well, Paul's done his research.  
Great location. Great chef. Locally  
sourced produce.

STUART

Well, you don't know he's a great  
chef yet, do you? If he's on his  
first cook up.

PAUL

How's the caravan business?

STUART

Campervan. Thriving. Gone mad as a  
matter of fact. All the middle-aged  
couples going to festivals once  
their kids have left home.

PAUL

Good. Your ever growing family is  
going to need it, hey?

STUART

Who says I'm going to stop at four!  
Life's an adventure. Maddie's still  
young. If I have more kids then so  
be it.

PAUL

I'll race you to five. How about  
that?

ALISON

Five children? Really. Who you  
marrying next?

PAUL winks at ALISON. She gives him a doubtful look.

REBECCA

Dad has promised me a campervan  
when I pass my driving test. How  
cool is that?

PAUL

Very cool. But maybe a bit big for  
your first car.

STUART

Doesn't have to be a campervan. But  
I'd rather she had something to  
drive than was standing round train  
stations late at night.

PAUL

She'll have something to drive.  
Don't worry about that.

REBECCA

You're going to get me a car?  
Really?

ALISON

No promises.

STUART

Oh. Sorry. Rebecca didn't mention  
that. I didn't mean to tread on  
anybody's toes here . . .

REBECCA

(OF ELLA - DELIGHTED)  
Look! She's got her little finger  
round my thumb. She won't let go!

STUART

Not the only daughter who can wrap  
herself round your finger, hey,  
Paul?

PAUL

I've got to go. Nice to see you,  
Stuart. And congratulations again.  
And Rebecca. Back to reality. You  
must have a ton of homework to  
catch up on.

PAUL kisses ALISON "Goodbye" and exits. Out on REBECCA  
kissing ELLA on her head as she bounces her on her knee.

STUART

Look at that. Two of my three  
favourite girls in the world.

PAUL slams the door as he goes.

CUT TO:

8

**EXT. HUGHES HOUSE. DAY 18. 08:14.**

ALISON stands with REBECCA as they wave off Stuart's car.  
ALISON puts her arm around REBECCA.

ALISON

I'm glad you had a nice time.

REBECCA

I always do with Dad.

ALISON

Well, you hardly see him. So the novelty factor helps. Believe me, the less you see of Stuart, the more you love him . . .

REBECCA

Mum!

A warning look from REBECCA to stop her slagging off STUART.  
But REBECCA is clearly amused.

ALISON

I'm sorry. I'm glad you had a nice time with your Dad. And he can't be all bad. Look how lovely you are. Although that's probably more nurture than nature.

REBECCA

You're doing it again.

ALISON

Well, it might not always seem like it, but, you being happy, it's the most important thing in the world.

REBECCA is watching a Police car arriving.

REBECCA

Apart from Joe coming home in a Police car.

ALISON takes her arm from around REBECCA and heads towards the car.

CUT TO:

9

INT. HUGHES HOUSE. KITCHEN. DAY 18. 08:28.

ALISON, JOE and PC LAING in the kitchen. JOE playing a song on his iPod dock.

ALISON

Maya isn't Polish? Of course she's Polish.

PC LAING

Turns out not. She came from Ukraine on a short-term study visa. And she's overstayed it. By . . . seven months. We ran a roadside check on her driving licence.

ALISON

No, no, no. This isn't right. She's Polish. She's legal . . . she's like part of our family, she helps out with Joe.

They both glance at JOE who is jumping along to the song on the iPod while staring at the iPod on the dock.

PC LAING

Is that in a paid capacity, Mrs Hughes?

ALISON

(COVERING HER TRACKS)

No. No. She's the girlfriend of a lad who works in my Dad's brewery. She's interested in teaching so she helps out now and then. Where is she now? I need to get Joe to school . . .

PC LAING

She has been taken to the police station to be interviewed. We'll have to get an immigration officer up from Lancaster.

ALISON

She's being held in the police station? Here? What? This can't be happening.

PC LAING

They will assess if she is at risk of fleeing and if not they will take her passport and issue her with an IS96 which begins the process of her being removed or, more likely, going home voluntarily.

ALISON

She's not going anywhere. She  
really isn't. She can't . . .

PC LAING

I don't think that's for you to  
say, Madam.

ALISON

There is an age for moral  
certainty, Officer, and you're  
probably very much on the cusp.

PC LAING

I don't . . .

ALISON

Who is your Senior Officer?

PC LAING

Inspector Herd.

ALISON

(RALLYING)

Bob Herd? Right?

PC LAING

Inspector Herd, yes.

ALISON

(CALM CERTAINTY)

Let's go and see Bob. He can sort  
this out.

PC LAING

It doesn't work like that, Madam.

ALISON

It does work like that. For me.  
Believe me. It very much works like  
that.

ALISON stands and gives a bewildered looking PC LAING a  
withering smile.

CUT TO:

10

EXT. HUGHES & SCOTT HOUSES. DAY 18. 08:35.

ALISON comes out of the house with JOE and PC LAING. NICOLA  
is rushing out of her house at the same time. ALISON crosses  
to her.

NICOLA

(SPOTTING PC LAING)

Everything okay?

ALISON

Yes. Fine. PC Plum turned up in person. Would you mind taking Joe to school?

NICOLA

I'm late already.

ALISON

Even better. Now you have an excuse. (TO JOE) Joe. Go with Nicola, love.

JOE is swinging on the gate. They walk towards him together.

NICOLA

Have you spoken to Paul yet?

ALISON

(NODDING TOWARDS THE POLICE CAR)

One or two other things on my mind right now . . .

ALISON heads for the police car.

CUT TO:

11

**EXT. CONISTON. BUS STOP. DAY 18. 08:44.**

TOM and REBECCA wait for the bus. They look down the road and see LUKE and DAN - now carless - walking towards them. DAN laughs and says something while looking at REBECCA.

REBECCA

What?

DAN shrugs, LUKE looks at the floor.

REBECCA (CONT'D)

Slumming it today?

LUKE

His car knacked out.

REBECCA

Do you mean it broke down?

LUKE

Gonna' cost bare money to repair.  
And he 'aint got it right now.

REBECCA

Why are you talking in that weird way?

LUKE

People change, get over it.

REBECCA

What's wrong with it? The car. Not the accent.

LUKE shrugs again.

TOM

Probably all that wanking you were both doing in it, wrecked the suspension.

DAN

You'd know about that.

TOM

Not sure that repartee is your strong suit, Dan.

DAN

Rebecca'd know about it too from what I hear.

LUKE glances at DAN, alarmed.

REBECCA

What?

DAN

Calm down, Becky, from what Luke tells me I couldn't keep up with you anyway.

REBECCA blushes and looks at LUKE who is staring at his shoes. She is hurt but determined to tough it out.

REBECCA

(FEISTY)

Who else have you told?

LUKE looks at an approaching car.

LUKE

Is that your Mum?

REBECCA

"Your Mum". Now you really are scraping the barrel.

LUKE

No. Your Mum. There.

REBECCA looks up and is dismayed by the sight of a police car with ALISON in it passing by . . . she closes her eyes and wishes she was somewhere else.

CUT TO:

12

**INT. POLICE STATION. WAITING AREA. DAY 18. 08:51.**

ALISON sits on a bench seat, waiting. The DESK SERGEANT eyes her uneasily as she speaks into her mobile phone.

ALISON

Dad! Can you call me as soon as you get this. I'm at the police station. Maya has been detained. Some immigration nonsense. Better still could you ring your mate, Bob Herd. (FOR THE DESK SERGEANT'S BENEFIT) "Inspector Herd?" Thanks.

ALISON hangs up, smiles at the DESK SERGEANT.

DESK SERGEANT

Inspector Herd is in meetings all day.

ALISON

I'll wait. Thank you.

ALISON dials the phone again. Watches it ring.

CUT TO:

12A

**INT. THE FELLSIDE GASTROPUB. DAY 18. 08:52.**

PAUL is finishing off painting panels around the bar, his phone ringing, as EDDIE stocks the shelves with bottles. GARY - the Chef - is walking in and out of the kitchen carrying ingredients. SALLY is taking delivery of tables and chairs.

PAUL

Buying her a campervan? A 17 year-old first time driver. Boasting about how many kids he's fathered. What a loser.

EDDIE

If it's any comfort, he always was.

SALLY

Not always. He was cute when he was Captain of the school football team.

EDDIE

I'll have to take your word for that.

PAUL

He was never Captain. Not the first team.

PAUL (CONT'D)

(TO GARY)

I thought the six burner oven range feels about right, Gary!

GARY

Maybe.

PAUL alarmed by this but SALLY is still in nostalgia mode.

SALLY

Thighs like cartoons he had. Smooth as runways.

EDDIE

Well, you'd know. You got closer to them than we did.

PAUL

What? Really?

SALLY

It was a long time ago, Paul.

EDDIE

You did know that, didn't you?

PAUL

No, I did not. He seems to have slept with every woman I've ever slept with . . .

EDDIE

Well, that's one slightly paranoid way of looking at it.

SALLY

You've only slept with two women?

EDDIE

He's dyslexic so he's not sure.

SALLY laughs. PAUL mouths "fuck off" at EDDIE as GARY emerges from the kitchen.

GARY

If we do have to rip any kit out then now's the time to do it. Can't do it once we're open.

GARY goes back inside. SALLY turns to PAUL who is looking worried.

SALLY

(OF GARY)

Don't worry. He has to say this stuff. It's an ego thing. Some men are just like that.

PAUL

(NODS)

Do you think Stuart's had work?  
Very tight smile. Like a lizard.

EDDIE

(NODDING)

A lizard has a notoriously tight smile. I think I saw that on David Attenborough.

PAUL

It doesn't help that he's so insecure around me that it brings out the worst in him.

EDDIE

Right. Terrible when that happens.

EDDIE and SALLY exchange an amused smile as PAUL heads for the kitchen. His phone starts to ring again.

CUT TO:

13

EXT. MILLCROSS PRIMARY SCHOOL. DAY 18. 08:55.

NICOLA and JOE walk to school. They stand outside. NICOLA turns to JOE who is looking at the school.

NICOLA

I think you go into school now.  
'Bye.

JOE looks at NICOLA.

JOE

"I'm packing you an extra pair of shoes, and your angry eyes, just in case!"

NICOLA

Mrs Potato Head. Toy Story 2.

JOE doesn't smile and heads into the school.

CUT TO:

14

INT. MILLCROSS PRIMARY SCHOOL. CLOAKROOM. DAY 18. 08:56.

JOE sits alone in the cloakroom, with his hands over his ears. We haven't seen this before. He shuts his eyes too - trying to block the world out for a while.

CUT TO:

15

INT. POLICE STATION. WAITING AREA. DAY 18. 09:20.

ALISON sighs and checks her watch, then her phone. After a beat she dials a number and we . . .

CUT TO:

16

INT. MAYBROOK MEDICAL CENTRE. DAY 18. 09:21.

NICOLA is hurrying around, getting her equipment together for blood tests, her phone on speakerphone.

NICOLA

I can't really help right now,  
Alison. I'm about fourteen blood  
samples behind.

ALISON

(ON SPEAKERPHONE)

I just thought you might be able to  
get a GP's letter supporting her  
right to remain on medical grounds.

DR. GRAVES enters and taps his watch.

NICOLA

Well. I can try but it's a bit of a  
long shot. I'll ask.

ALISON

(ON SPEAKERPHONE)

Can't you just write one and get  
your prick of a boss to sign it?

DR. GRAVES

(SHOUTING)

Her prick of a boss can actually  
read . . .

ALISON hangs up. NICOLA looks at DR. GRAVES.

NICOLA

Sorry about that.

DR. GRAVES shrugs - a kind of hurt indifference.

NICOLA (CONT'D)

She wasn't being gratuitously  
offensive, she really does think  
you're a prick.

DR. GRAVES

Fair enough. What about you?

NICOLA

I don't really have a strong  
opinion either way.

DR. GRAVES

I'll count that as result. You're  
late. (BEAT) A GP trainee post has  
come up in a mate's practice. I  
think you should apply.

DR. GRAVES hands NICOLA a job spec which she looks at.

NICOLA

Are you sacking me?

DR. GRAVES

I will if that's what it takes to  
stop you wasting your talent in  
this place.

NICOLA

You know that isn't how it works. I  
have to apply for an Inter-Deanery  
transfer (and hope I get placed . .  
. )

DR. GRAVES

Blah. Blah. Blah. Official. Yawn.  
Let's just say I have connections.  
If you want it . . .

NICOLA

(LOOKING AT JOB SPEC)

It's in Stockport.

DR. GRAVES

It is indeed. And as you are now  
used to rain it shouldn't be too  
much of a culture shock.

NICOLA

This isn't about the phone call.  
Just now?

DR. GRAVES

No. Just call him. You'll get on.  
He's less of a prick than me. And  
Stockport has a hat museum.

DR. GRAVES heads to his surgery, leaving NICOLA staring at the job description.

CUT TO:

17

**INT. POLICE STATION. ROOM. DAY 18. 10:05.**

ALISON sits opposite INSPECTOR BOB HERD.

ALISON

Thanks for seeing me, Bob.

BOB

(SMILES)

Not sure I had much choice, did I?  
She's being released.

ALISON

Oh. Great. Thank you. Thank you so much.

BOB

She's coming to see us tomorrow to be officially issued with an IS96 and has agreed to go home.

ALISON

She agreed? She can't have agreed.  
Can't she appeal?

BOB

If she appeals then we are obliged to investigate how she's been supporting herself.

ALISON

Why are you saying it like that?

BOB, not unkindly, changes tack.

BOB

How's Maurice?

ALISON

He's well, yes. Up a hill somewhere racing sheep else he'd be here too.

BOB

You know there's nothing I can do, don't you.

ALISON

I don't know what Dad has told you about Joe - his Grandson.

BOB

Nothing much, to tell the truth.  
Problem with his hearing I think he  
said.

ALISON

That's right. A problem with his  
hearing. And Maya. Well, she's  
brilliant with him. She's got  
childcare qualifications from her  
own country.

BOB

Poland or Ukraine?

ALISON

Does it matter? She is talented.  
And she has unlocked something for  
Joe. And he's your mate's Grandson  
so . . .

BOB

So?

ALISON

So there must be some way you can  
turn a blind eye, Bob.

BOB

I'm an Inspector for Community  
Policing, Alison. I don't have any  
jurisdiction over immigration.

ALISON

You must have some influence. Say  
it was a mistake!

BOB

You can't be seriously asking me to  
break the law. In a police station.

ALISON

I'm seriously asking you to forget  
what your job is and remember who  
you are for a moment. My Dad's  
oldest mate. I'm seriously asking  
you to show some compassion.

BOB

(BRIDLING)

I show compassion every day of my  
working life.

ALISON

Maurice has always done alright by  
you, hasn't he? The brewery. Every  
year. Police Christmas party. All  
that free beer.

BOB

Are you suggesting that all that free beer over the years was him buying goodwill in case he needed it later on?

ALISON

You've never done a favour for a mate? In all your years here? Turned a blind eye on a drink and drive? Let off a mate's kid for shoplifting?

BOB's avuncular mask slips.

BOB

I'm already turning a blind eye to the fact she was illegally working at the Brewery and illegally working for you. If I flagged that up she could be asked to pay back her wages and you and the Brewery could be fined ten grand apiece. Now. If I were you I'd leave while you had an ounce of goodwill left in the Bank of Bob Herd.

ALISON

The year Dad has had since my Mum died. He's just finished grieving and you'd do this to his grandchild? Some fucking mate!

ALISON gets up and walks out, leaving BOB stunned.

CUT TO:

18

EXT. POLICE STATION. DAY 18. 10:30.

ALISON walks from the police station towards the brewery, MAYA beside her, stunned and tearful.

ALISON

It's not over, Maya, believe me.

MAYA

I think it is over. I'm sorry. I should have told you.

ALISON

We'll appeal.

MAYA

If I appeal and lose then I won't be allowed back for ten years.

ALISON

What about David?

MAYA

What about him?

ALISON

You already live together, don't you? Why don't you get married.

MAYA

Are you making a joke?

ALISON

He's an EU citizen. You clearly love each other. Why don't you marry him?

MAYA

(CONFUSED)

Maybe one day. But in the future.

ALISON

Maybe that one day in the future is right now, hey?

MAYA stares ahead. Already shaken, she is now stunned.

CUT TO:

19

INT. SCOTT'S BREWERY. OFFICE. DAY 18. 10:54.

ALISON is staring down at DAVID and MAYA sitting awkwardly side by side and talking as EDDIE checks an immigration website.

EDDIE

You're insane. She isn't going to get married just because you ask her to.

ALISON

I wouldn't be so sure about that.

CUT TO:

20

INT. SCOTT'S BREWERY. BREWHOUSE. DAY 18. 10:55.

DAVID and MAYA side by side, holding hands, not looking at each other.

DAVID

Czemu trzymamy sie za rece?

SUBTITLE

Why are we holding hands?

MAYA  
Po to, zeby ona sie nie  
domyslila, ze zerwalismy.

SUBTITLE (CONT'D)  
So she doesn't guess we've  
broken up.

DAVID  
Co za wariactwo.

SUBTITLE (CONT'D)  
This is insane.

MAYA  
Wiem.

SUBTITLE (CONT'D)  
I know.

DAVID  
Ona jest wariatka. To znaczy,  
wiekszosc Brytyjczykow to  
wariaci. Ale Alison naprawde  
jest wariatka.

SUBTITLE (CONT'D)  
She is insane. I mean, most  
of the British are insane.  
Alison really is insane.

MAYA  
Wiem. Ale ma ku temu powody.  
Kazda matka jest jak  
wariatka, kiedy ma na uwadze  
swoje dziecko.

SUBTITLE (CONT'D)  
I know. But she is insane for  
a good reason. All mothers  
are insane when they are  
thinking about their  
children.

DAVID  
(No) Jak to wyglada?  
Wystarczajaco dlugo  
rozmawiamy o malzenstwie?

SUBTITLE (CONT'D)  
Does it look like we have  
been talking about marriage  
for long enough?

MAYA  
Moze jeszcze troche . . .

SUBTITLE (CONT'D)  
A little longer, perhaps. . .

Their deliberations are interrupted by the sight of a concerned looking PAUL striding across the Brewhouse floor and heading for the office. They watch him go upstairs and into the office and we . . .

CUT TO:

21

INT. SCOTT'S BREWERY. OFFICE. DAY 18. 10:56.

EDDIE taps his laptop, still looking at the immigration webpage.

EDDIE  
It won't solve your problem anyway.  
She won't get leave to remain by  
marrying a non-UK citizen.

ALISON  
It can't do any harm.

PAUL opens the door to ALISON and EDDIE.

PAUL  
I got all your messages. What's  
going on? Is Joe okay?

ALISON

Yes. He's at school. He's fine.

EDDIE

If you've come to preside over a shotgun wedding then I think you may have had a wasted journey.

PAUL

What's he talking about?

ALISON

It's Maya. She's being deported.

PAUL

Since when? Oh, shit. Why?

MAURICE enters, furious.

MAURICE

I've just got off the phone to Bob Herd.

ALISON

(HOPEFUL)

And?

MAURICE

And you're lucky that he's a lovely feller who knows that you're upset and not making sense.

ALISON

Did you ask him if he could do anything?

MAURICE

Yes. I did as a matter of fact. I asked that he didn't charge you with trying to bribe a police officer and that he accept your apology.

PAUL

When did you see Bob Herd?

ALISON

I'm not apologising.

MAURICE

You are. You've got to. He's my oldest mate here. And you just went into his office and shat on that friendship. It's just about the worst thing you could have done!

ALISON

Not for Joe, it wasn't.

MAURICE

For God's sake. There's more to the world than Joe.

ALISON

Not to me there isn't.

MAURICE

There is, Alison. I know you don't want to hear that. But there is.

ALISON

I'd love to stay and argue, Dad, but I've got to go and get help from people who give a shit!

ALISON walks out, PAUL with her. MAURICE follows.

CUT TO:

22

INT. SCOTT'S BREWERY. BREWHOUSE. DAY 18. 10:58.

MAURICE follows ALISON across the floor, shouting after her.

MAURICE

Of course I give a shit! He's my Grandson! I'm just saying that you can't expect everybody to do your bidding every time you say the word "Joe"!

ALISON heads out of the building as EDDIE comes out of his office.

CUT TO:

23

EXT. SCOTT'S BREWERY. YARD. DAY 18. 10:59.

MAURICE follows ALISON into the yard. She has already walked away, PAUL turns to MAURICE.

PAUL

Nice.

MAURICE

Are you defending her? She tried to blackmail a police officer.

PAUL

Blackmail is probably a bit strong. And this is Bob Herd we're talking about. He'd turn a blind eye to murder if there was a pint in it.

EDDIE arrives on the end of this conversation.

MAURICE

She's out of control. Thinks she can fix anything by just willing it to happen and shouting about it!

PAUL

Wonder where she gets that from.

PAUL walks away towards his car, MAURICE turns to EDDIE.

MAURICE

This is all your bloody fault. What were you thinking of, hiring a Ukrainian?

EDDIE

Like everyone else round here I thought she was Polish!

MAURICE nods to the activity around the outbuildings.

MAURICE

I see you're having the new conditioning vessel installed.

EDDIE

Yes. I took an informed decision and went against your advice.

MAURICE

Well, I know that. That's why I had a word with the supplier. Made sure he wasn't taking you for a mug.

EDDIE

What? You did what?

MAURICE

Don't worry. I talked it through with Paul and the Polish lads.

EDDIE

You can't do it, can you? You just can't let go.

MAURICE stares at the skip standing outside the barn. He sighs, turns to EDDIE.

MAURICE

You know what, Son. I don't know if this is working out.

EDDIE

Right.

MAURICE

I don't know, square peg, round hole, maybe you might want to think about looking for something else.

EDDIE

Yes. I agree.

MAURICE

What?

EDDIE

You may not have noticed but I actually like it here. And to my surprise and yours I'm actually good at it! Not just the rebranding and the internet stuff and the marketing but the actual brewing. The science. The precision. The equipment. I don't know, the magic of throwing some leaves and grain into a bubbling cauldron, and turning it into happy juice . . .

MAURICE

You don't have to tell me about any of that . . . I've lived it.

EDDIE

I know. And that's the problem. What's clear, Dad, is one of us has got to walk away from this place and it's never going to be you. A couple of people I know from Uni approached me when I first moved back, people who, you know, actually think I might have something to offer. Crazy as it sounds people who might believe in me!

MAURICE looks down, turns this over, getting EDDIE's hopes up that he might accept this.

MAURICE

I see . . . I see . . . So this place not good enough for you, is that it? Bit beneath you.

EDDIE

Dad. You just told me you want me to leave! And now you're telling me I've hurt your feelings by doing what you want me to do anyway?

MAURICE

I gave up my job here to give you something to do . . .

(MORE)

MAURICE (CONT'D)  
you brew three ales and that's  
brewing done, is it? Time to move  
on.

EDDIE  
It isn't working out! You just said  
so yourself.

MAURICE  
I said so because I was pissed off  
with you.

EDDIE  
No, Dad. You said so because you  
were pissed off with Alison.

MAURICE considers this, then quietly . . .

MAURICE  
There's such a thing as being too  
clever, you know.

EDDIE  
I'm sure there is. But I don't  
think either of us have to worry  
about that anytime soon.

MAURICE gets in his car and EDDIE turns and walks back inside  
the Brewery, disbelieving.

CUT TO:

23A

**EXT. MILLCROSS PRIMARY SCHOOL. DAY 18. 15:30.**

PAUL waits in the playground for JOE to come out. MISS REES  
saying, "Goodbye" to the children one by one. All the other  
kids ahead, animated, and finally - after a long gap and with  
an empty playground apart from MISS REES - JOE, who has  
clearly done the door thing from the inside. PAUL looks  
slightly uneasy as JOE crosses the playground towards him.

PAUL  
All right, Mozart?

JOE nods and they leave the playground together, side by  
side.

CUT TO:

23B

**INT. SCOTT'S BREWERY. BREWHOUSE. DAY 18. 15:45.**

PAUL walks into the brewery with JOE to find EDDIE. JOE  
stares at the conditioning casks and, unnoticed by both men,  
throughout the following exchange, slowly leans forward so  
that his forehead is resting against the metal.

PAUL

(ENTERING)

Bit of bad news on the beer front,  
I'm afraid.

EDDIE

Oh, yeah?

PAUL

The builders just told me the  
plumbing behind the bar won't be  
ready for the draught ales. So  
it'll have to be all bottled.

EDDIE

Fair enough.

PAUL

I'm really sorry, mate. I know how  
much you put into the Special.

EDDIE

It's only beer.

PAUL

(BEMUSED)

Right. Good.

EDDIE

How's Joe been since his trauma  
this morning?

PAUL turns and sees JOE leaning forward, head against the cask. Starts walking over to him.

PAUL

Trauma? He's absolutely fine!  
Aren't you, Joe!

JOE only turns when PAUL is next to him, his expression neutral.

PAUL (CONT'D)

Me and your Uncle Eddie both had a  
ride in a police car when we were  
young lads, didn't we, Eddie?

EDDIE

(SMILES)

Bit older, maybe.

PAUL

All over now then, hey? That's the  
main thing.

PAUL says this more for EDDIE's benefit than JOE who walks ahead and out of the brewery. PAUL turns to EDDIE.

PAUL (CONT'D)

I think he's forgotten it even happened. No point making a big deal about it, is there? Get him upset. "Least said. Soonest mended" and all that?

EDDIE

Yeah. Sure. After the morning I've had I think we should make it the family motto.

PAUL doesn't read EDDIE's downbeat mood. JOE has gone running ahead, PAUL goes after him, leaving EDDIE with this thoughts.

CUT TO:

24

**EXT. HUGHES & SCOTT HOUSES / HUGHES GARDEN. DAY 18. 16:12.**

NICOLA arrives back from work. She is about to open her front door when she notices REBECCA, alone on the swing, staring out at the landscape in front of her.

She hesitates then walks towards her.

She sits down on the swing beside her in silence.

NICOLA

I'm guessing a boy.

REBECCA

Wrong. Boys, plural.

CUT TO:

25

**INT. HUGHES HOUSE. KITCHEN. DAY 18. 16:14.**

ALISON sits at a table with JOE while PAUL cooks. JOE is looking beyond them during the conversation, to where his headphones have been placed.

ALISON

Maya won't be coming to play with you for a little while. She has to go home. And be with her Mum for a bit.

JOE

(NODS)

Yes.

ALISON

And that might make you sad. But Maya will come back.

PAUL turns and looks at ALISON uncertainly.

JOE  
(NODS)  
Yes.

ALISON  
Do you understand, Joe?

JOE  
(NODS)  
Let me see now. Yes.

ALISON  
And she'll come and see you and  
say, "Goodbye" before she goes.

JOE  
(CHEERY)  
Goodbye! Goodbye! Goodbye!

JOE reaches beyond ALISON for his headphones.

ALISON  
Joe. Can you try and look at me?

PAUL  
He doesn't need to look at you,  
love. He gets it.

ALISON  
Love. Do you get it? That Maya  
isn't going to be here with you  
anymore?

JOE  
(CHEERY)  
Goodbye! Goodbye! Goodbye!

PAUL turns and hands JOE the headphones, pointedly cutting  
this short.

PAUL  
I think he gets it.

JOE puts the headphones on. Turns on the music, drifts away  
from the table towards the garden. PAUL and ALISON start to  
make dinner. They circle around each other in silence for a  
while.

ALISON  
I know you like to bury everything  
but Joe needs to understand what's  
going on.

PAUL  
What if he understands it perfectly  
and he's okay with it?

ALISON

He can't be okay with it.

PAUL

How do you know that? He has so many people coming and going in his life. Eddie, Nicola, Maggie, Doctor This, Doctor That.

ALISON

Maya is different. He has a bond with Maya. I don't want him to panic when she isn't around.

PAUL

Sounds like it's you that's panicking.

ALISON

I spend my whole life panicking. Are we doing the right thing? Can we ever do the right thing? Then there's Rebecca. Us. The Diner. The Restaurant. The baby you want so badly.

PAUL

The baby we want so badly.

ALISON

I don't panic when Joe is with Maya. So, yes, I am terrified that Maya is leaving.

PAUL

The baby we want so badly.

ALISON

That's what I said.

PAUL looks doubtful but decides to move on.

PAUL

Look, love, Joe has got to live here. Joe has got to grow up here. Joe doesn't need his Mum and Dad acting mad to draw attention to him.

ALISON looks at PAUL.

ALISON

That's not what's going on.

PAUL raises his hands in surrender and gets on with cooking.

CUT TO:

26

EXT. HUGHES GARDEN. DAY 18. 16:18.

JOE on the swing, headphones on, REBECCA beside him. NICOLA standing by the swing.

NICOLA

There's only one good way of  
dealing with boys' gossip and  
(that's to). . .

REBECCA

(INTERRUPTING)  
Ignore it. I know.

NICOLA

Ignore it. No. Avenge it.

REBECCA

(AMUSED)  
Really?

NICOLA

Get Luke on his own and intimidate  
him.

REBECCA

How am I going to do that? He  
chucked me.

NICOLA

Use something personal. And  
hurtful. And make it count.

REBECCA and NICOLA walk away from JOE and the swing.

REBECCA

What if I . . . I 'dunno . . . (make  
it worse). . .

NICOLA

(INTERRUPTING)

He's a teenage boy. He is twenty  
times more insecure than you  
despite the monkey walk and big  
shoulders . . . I'm sure you'll  
think of something.

REBECCA

(AMUSED)

"Monkey walk and big shoulders"  
isn't a bad start.

REBECCA heads back towards JOE.

NICOLA

You scare that little shit of an ex-boyfriend from turning you into masturbation fodder for his virgin mates. Don't let me down.

NICOLA heads inside. REBECCA smiles as she pushes JOE high into the air.

CUT TO:

27

**INT. CONISTON. PUB. NIGHT 18. 18:35.**

BOB HERD sits at a table, MAURICE at the bar getting drinks. As he is getting served, LOUISE comes in with RALPH. He sits down at a table and LOUISE heads for the bar.

MAURICE

(NODS)

Louise.

LOUISE

Maurice. Are you here for open mike night?

MAURICE

No. No.

LOUISE

For what it's worth I think you're ready.

MAURICE

Just out with a mate.

LOUISE nods. MAURICE turns and gives RALPH a wave. RALPH nods back. MAURICE returns to the table and hands BOB a drink.

BOB

When you said Alison wanted to apologise I thought you meant Alison was going to be here. In person. Apologising.

MAURICE

Don't be a stickler, Bob. Just enjoy your pint.

BOB

Fair enough.

MAURICE

I'm sorry about Alison. I really am. She's a bit of a hot head.

BOB

Well. She was desperate. I could see that. How backward is he? Your grandson?

MAURICE

He's not.

BOB

Oh. Right, only Alison said . . .

MAURICE

Are you going to drink that pint before it evaporates?

BOB takes a hint and drinks, glances over to LOUISE.

BOB

You got something going with that MILF music teacher with the backward lad? She keeps looking over.

MAURICE

Well. There's a reason for that.

BOB

Oh, yeah. Dark horse.

MAURICE

Long story.

BOB

Well, on the basis that your Alison isn't going to show and open mike night isn't starting anytime soon I wouldn't mind hearing it . . .

CUT TO:

28

EXT. CONISTON. SQUARE. STEPS. NIGHT 18. 18:43.

REBECCA stands at the bus stop. She looks up and sees the familiar figure of LUKE approaching.

LUKE

I can't stay long.

REBECCA

What've you told your mates about me and you?

LUKE

Nothing.

REBECCA

Well, from what Dan said to me this morning I don't think that's true.

LUKE

(FEIGNED NONCHALANCE)

You didn't tell me it was supposed to be a secret.

REBECCA

It was private. Not a secret. Despite your new off-the-peg stupid act I would have thought you know the difference.

LUKE

It's not really that big a deal, is it?

REBECCA

(HER ZINGER)

I won't be masturbation fodder for your virgin mates.

LUKE

Bit late for that now.

REBECCA rattled that her one liner didn't seem to affect LUKE. She decides to go nuclear . . .

REBECCA

I just wanted you to know that my Auntie is a Doctor. At Dr. Graves' Surgery.

LUKE

So?

REBECCA

So she has access to everybody's medical records in the whole town. Including yours . . . so if there's anything in there you don't want the whole town to know . . . you might want to be more careful about what you say about me.

LUKE

I feel like I don't know you anymore.

REBECCA

That's good. Because I'd rather you didn't.

LUKE looks at REBECCA, rattled, and walks away.

CUT TO:

29

INT. CONISTON. PUB. NIGHT 18. 19:31.

MAURICE and BOB sit together, two drinks down.

MAURICE

It wasn't a serious thing, you know, Louise was the first woman I'd had anything to do with since I lost Sandra.

BOB

Don't play it down. It's still a result.

MAURICE

It was more than I needed to know maybe life does move on after all.

BOB

Yes. I get that.

Although BOB is listening he is looking over at LOUISE while doing so, and she keeps looking back.

MAURICE

Bloody terrifying if the truth be told.

BOB

You don't have to tell me that.

MAURICE

No. Sorry. Of course. (BEAT) Are you stepping out with anybody at the moment?

BOB

"Stepping Out"? We never said "Stepping Out" the first time round. How old are you?

MAURICE

Well, are you?

BOB

You're not about to ask me out, are you Maurice. Because although the modern police force have a strict diversity policy it doesn't extend to compulsory participation.

But MAURICE is back on to Louise.

MAURICE

To tell the truth. Just holding someone else, being with someone else like that. I still felt dead lonely.

(MORE)

MAURICE (CONT'D)

It made me miss Sandra more, not less. Everything about it felt wrong.

BOB looks at MAURICE and smiles.

BOB

Nothing like a bit of wrong to get the juices flowing, hey?

MAURICE

Bloody hell, Bob. I'm opening my heart up to you here.

BOB

I know. You're scaring me. Come on. I'm only having a laugh. I'm made up for you. Just sorry it didn't run to a lap of honour.

MAURICE

Don't get me wrong. She's a lovely woman.

BOB

I can see that for myself. (BEAT)  
It's definitely over with you and her, then?

MAURICE

Yes. I'd say so.

BOB

So how would you feel if I asked her out?

MAURICE

Be fine. Yeah.

BOB

Yeah?

MAURICE

Absolutely. No problem. What are we here? Couple of teenagers riding up and down outside her house on our bikes?

BOB

After a decent interval, obviously.

MAURICE

Obviously. That goes without saying.

Out on MAURICE. This has taken an unfortunate turn.

HARD CUT TO:

30

INT. CONISTON. PUB. NIGHT 18. 19:50.

MAURICE is at the table by himself. He looks morose. We can hear music. Slowly reveal that over on the stage where he is looking, LOUISE is singing and fucking BOB is playing fucking guitar - well! Who knew? 'Rotterdam' by The Beautiful South (song TBC).

LOUISE

(SINGING)

"The whole place is pickled  
The people are pickles for sure  
And no-one knows if they've done  
more here  
Than they ever would do in a jar  
This could be Rotterdam or anywhere  
Liverpool or Rome  
'Cause Rotterdam is anywhere  
Anywhere alone. . ."

BOB is even joining in the chorus on the vocals . . . MAURICE finishes his pint and heads for the door, taking one more sneaky glance at his ex and his best mate as he exits . . . he feels about 14 years old again.

CUT TO:

31

INT. HUGHES HOUSE. KITCHEN. DAY 19. 08:30.

ALISON sits with JOE. REBECCA can be heard stomping around getting ready for school somewhere in the background. ALISON has a photo of MAYA out on the table.

ALISON

Joe. You know this is Maya, don't you?

JOE

(NOT LOOKING)

This is Maya.

ALISON

Look at the photo. Who is that?

JOE looks long and hard and smiles.

JOE

Who is that?

JOE points at ALISON.

REBECCA (O.S.)

Has anyone seen my English book?

ALISON

No.

REBECCA (O.S.)

Anyone?

ALISON

It's Maya, isn't it? You know Maya.

JOE

Where is she?

ALISON

Maya will be going away.

JOE

Okay.

ALISON

Does that make you sad?

JOE

(DISINTERESTED)

It makes me sad, yes.

ALISON

Does it really?

PAUL enters as ALISON is turning JOE's head to make him meet her eye.

ALISON (CONT'D)

Do you understand that Maya is  
going away?

JOE starts to sing 'Kennedy' by The Wedding Present.

JOE

(SINGING)

"Lost your love of life?  
Too much apple pie  
Oh have you lost your love of life?  
Too much apple pie. . ."

REBECCA (O.S.)

Anyone seen my pen?

ALISON

(OF REBECCA)

For God's sake!

JOE

For God's sake!

ALISON

Joe. I know you're upset. I know  
this must be hard for you. Hey?

REBECCA (O.S.)

I don't mean Othello! I mean Keats!

PAUL  
(SHOUTING OFF)  
I was looking for a pen!

REBECCA (O.S.)  
How hard can it be to find both!

ALISON looks at PAUL as he enters, annoyed.

CUT TO:

32

**INT/EXT. PAUL'S CAR/ROAD. DAY 19. 08:48.**

PAUL and ALISON drive in silence, ALISON staring out of the window. JOE's music playing over the car speakers. The Wedding Present - 'Kennedy'.

JOE  
(SINGING)  
"Lost your love of life?  
Too much apple pie!  
Oh have you lost your love of life?  
Too much apple pie!  
And now Harry's walked away with  
Johnny's wife."

CUT TO:

33

**EXT. LOUISE'S HOUSE. DAY 19. 08:50.**

MAURICE lingering outside Louise's house. Goes to press the doorbell. Hesitates. Then finally presses the doorbell. LOUISE opens it immediately.

LOUISE  
You're late. I have another student booked after you so we will have to cut it short.

MAURICE  
I just need to know. Did you sleep with Bob Herd last night?

LOUISE  
No. Did you walk the streets with 'She' by Charles Aznavour playing on your iPod?

MAURICE  
No.

MAURICE follows LOUISE inside.

CUT TO:

34

INT. LOUISE'S HOUSE. DAY 19. 08:55.

MAURICE singing, 'Indoor Fireworks' by Elvis Costello.

MAURICE

(SINGING)

"Everybody loves a happy ending  
But we don't even try  
We go straight past pretending  
To the part where everybody loves  
to cry  
Indoor Fireworks . . ."

MAURICE stops singing. LOUISE stops too.

LOUISE

(PUZZLED)

That was fine. Why did you stop?

MAURICE

Did you sleep with him?

LOUISE

(SIGHS)

No. I did not.

MAURICE

So why was his car outside the pub  
this morning?

LOUISE

Because he drank too much and with  
him being a Police Inspector he is  
more respectful than most of the  
drink-driving laws.

MAURICE

Well, I know that's not true for a  
start.

LOUISE

We drank too much because we  
couldn't stop talking about you.

MAURICE

(BEAT)

Oh. Right.

Without warning MAURICE leans down to the piano and tries to kiss her. She leans back and avoids his kiss, slightly flustered by this move.

LOUISE

Dear me, Maurice. Is this really  
still a thing?

(MORE)

LOUISE (CONT'D)

Aged 56 and you didn't fancy me till your best mate had a crack at me and then you decided you fancied me after all. My God. Does nothing change at all?

MAURICE

I don't go much on analysis.

LOUISE

Clearly.

MAURICE

I'm sorry. I'm just very confused at the moment.

LOUISE

Maurice. We've been to bed together a couple of times. We aren't in a relationship. You don't get to tell me you're confused.

MAURICE

So you don't care about my feelings?

LOUISE

I don't care about your feelings enough to torture myself trying to second guess them . . . Now. Are you going to sing. Or are you going to leave?

MAURICE

So it's "Hard Lines and get on with it", is it?

LOUISE

I didn't enjoy my adolescence the first time round, Maurice. I have no intention of reliving it in my fifties. Now . . .

LOUISE returns to her piano and starts to play. MAURICE watches for a moment and then decides he has no option but to start singing again as though nothing has happened.

MAURICE

(SINGING)

"We play these parlour games  
We play at make-believe  
When we get to the part where I say  
that I'm going to leave."

CUT TO:

35

EXT. MILLCROSS PRIMARY SCHOOL. DAY 19. 08:58.

ALISON and PAUL walk JOE from the car to school. She stops before he goes inside. She faces him.

ALISON

We will talk about Maya again later. Okay?

JOE

Maya will pick me up.

ALISON

She won't love. I'm sorry. Maya won't be picking you up anymore.

JOE nods and goes inside. ALISON watches him go. He does the door routine. She turns and PAUL is already walking back to the car, she can tell by his body language that he is pissed off.

CUT TO:

36

INT. MILLCROSS PRIMARY SCHOOL. CLOAKROOM. DAY 19. 08:59.

JOE in the cloakroom. He hangs his coat on his peg and lays his reading folder down. He opens his reading folder. Takes the books out. Puts them back in again. Closes it. Smooths down the velcro. Takes his coat off the peg. Hangs it up again. Opens his reading folder . . . seals it shut again. Waits. Takes his coat off the peg. Hangs it up again. This ritual is a little more intense than normal JOE. As though he is trying to block something out . . .

CUT TO:

37

INT/EXT. PAUL'S CAR/MILLCROSS PRIMARY SCHOOL. DAY 19. 09:03.

ALISON and PAUL sit in the car.

ALISON

I just want to make sure he understands, okay?

PAUL

Okay.

Silence.

ALISON

Is that it? You don't want to talk about it?

PAUL

We have talked about it, haven't we?

ALISON  
No, we haven't.

PAUL looks at her.

PAUL  
It sometimes seems like you care  
about Joe sharing feelings he  
hasn't got and you don't care about  
me sharing feelings I have got.

PAUL starts up the car and drives away.

CUT TO:

38

EXT. DAFFODIL DINER. DAY 19. 11:37.

ALISON and NICOLA grab a coffee from the TERRY at the Diner  
and then walk away to the gastropub, talking as they go.

NICOLA  
(SURPRISED)  
Paul actually said that?

ALISON  
Yeah. He must have been saving it  
up.

NICOLA  
Do you think there might be some  
truth in it?

ALISON  
No. I just think Paul thinks  
burying your feelings is normal  
behaviour.

NICOLA  
Whereas for you everything is out  
in the open of course . . . did you  
talk to Paul yet? About not wanting  
to get pregnant?

ALISON doesn't reply.

NICOLA (CONT'D)  
When you take Joe for an  
appointment at a clinic do you  
notice all the parents waiting with  
the other children?

ALISON  
Mainly I notice kids a lot worse  
than Joe and feel guilty that I'm  
pleased.

NICOLA

Take a look at the parents next time. Always just a Mum or a Dad. Never a couple.

ALISON

(SMILES)

You're clever, Nicola. But you're not relationship clever. Paul and me. We're just not the kind of couple who break up.

NICOLA

Everybody thinks that. Until they do.

They head towards the restaurant.

CUT TO:

39

**INT. THE FELLSIDE GASTROPUB. DAY 19. 11:40.**

Small plates of tasting menu have been lined up on the bar by GARY who is coming and going as this conversation and tasting unfolds. MAURICE has pulled a seat up and has a half a bitter on the go too. ALISON and NICOLA enter, as they reach the bar they start taking food and tasting it.

Finishing-touches work to wiring and painting and fittings goes on in the background.

ALISON

(OF HIS DRINK)

Bit early, Dad.

MAURICE

If pub food doesn't taste good with beer then it's all over.

GARY and PAUL emerge from the kitchen carrying more dishes.

GARY

Too right. Got to be big on flavours. I like a skate wing as much as the next man but never on a pub menu.

MAURICE

You're talking my language, Gary.

ALISON makes a point of kissing PAUL, "Hello".

ALISON

Stop taking over, Dad.

MAURICE  
(RETREATING WITH A PLATE)  
You won't know I'm here.

PAUL  
Herb baked fish could be battered  
instead. What do we think? Lamb  
stew, venison sausages . . .

MAURICE  
And a vegetarian alternative for  
them that want to spoil it for  
everybody else.

PAUL  
All locally sourced.

MAURICE  
Mint cake and sheep shit is locally  
sourced. That doesn't mean it  
should be on the menu.

PAUL  
I thought we wouldn't know you were  
here . . .

GARY  
I'm thinking one change before next  
week and . . . (then depending on  
the day)

PAUL's phone goes. He checks the caller.

PAUL  
Sorry. It's my son's school.  
(ANSWERS PHONE) Hello? What?

ALISON crosses to PAUL and we . . .

CUT TO:

40

INT/EXT. PAUL'S CAR/DAFFODIL DINER. DAY 19. 11:42.

PAUL and ALISON are on the move, passing the Diner. In the  
rear-view mirror, we see TERRY watching them go.

TERRY  
I finish at 2 remember! I have a  
life too. I have Hot Yoga for  
Beginners!

CUT TO:

41

INT. THE FELLSIDE GASTROPUB. DAY 19. 11:50.

NICOLA and MAURICE eat their way thoughtfully through the tasting menu.

MAURICE

I remember when a scallop meant a slice of potato in batter.

NICOLA

You always say that. I would like you to cut Eddie some slack.

MAURICE

On the scallop front or . . .

NICOLA

I realise that Eddie doesn't correspond to your traditional notion of masculinity and therefore you have issues around treating him as a grown up but it's got to stop, Maurice.

MAURICE

Woah! Where is this coming from?

NICOLA

You clearly have problems with him knowing about your burgeoning relationship with Louise and so you choose to take it out on him in other ways.

MAURICE

There's no burgeoning going on of any description.

NICOLA

I am sorry. I told Eddie about it because I thought it was something to celebrate. I thought it was a sign you were coming out of a period of mourning. I realise I should have been more discreet and for that I apologise.

MAURICE

Right. Thank you. Have you stopped now or are you just pausing for breath?

NICOLA

I've finished.

MAURICE

First things first. Louise? That ship has sailed. It's over. Whatever it was.

NICOLA is half-amused, half-sympathetic.

NICOLA

So this is why you've been in such a bad mood with Eddie? Girl trouble.

MAURICE

And secondly. I only ever rode Eddie hard to make sure his heart was in it. And it turns out it isn't.

NICOLA

What do you mean?

MAURICE

He hasn't told you? He told me he had other plans. Away from the brewery. He hasn't told you? Really? Typical. Seems to me that it should be him you're bollocking.

NICOLA looks concerned, puzzled.

CUT TO:

42

EXT. MILLCROSS PRIMARY SCHOOL. DAY 19. 12:02.

PAUL and ALISON hurry across the road towards the school gate.

CUT TO:

43

INT. MILLCROSS PRIMARY SCHOOL. LIBRARY AREA. DAY 19. 12:04.

JOE slowly turning the pages of a book with GAIL next to him in the small library area. ALISON and PAUL look in. He looks up. And then down again, shielding his eyes from them with his hand.

ALISON

Should we go in and see him or. . .

ALISON makes a move to go into the library.

PAUL

I don't know.

MRS FOX

(SMILE)

Paul. Alison. Come in. Come in!

MRS FOX the Head Teacher is standing by a classroom door. They have no choice but to follow.

CUT TO:

44

INT. MILLCROSS PRIMARY SCHOOL. LIBRARY AREA. DAY 19. 12:05.

We stay on JOE, staring at the pages of the book.

MRS FOX (V.O.)

(REASSURING)

Joe seemed very agitated when he came in. Then he wouldn't come away from doing his little door dance.

CUT TO:

45

INT. MILLCROSS PRIMARY SCHOOL. EMPTY CLASSROOM. DAY 19.  
12:08.

MISS REES and MRS FOX, ALISON and PAUL sit together . . .

PAUL

His "door dance?"

MRS FOX

That's what we call his routine with the opening and shutting of the door.

ALISON

So his behaviour has a nickname?

MISS REES

Only amongst the staff.

MRS FOX

He wanted to go on the computer but it wasn't computer time so he started tipping chairs over . . . and throwing books and crayons and toys around. He was very distressed but he's calmed down now, as you just saw . . . and no damage has really been done so . . .

ALISON

Did anything happen with the other children? Did you see what upset him?

MRS FOX

Not that we're aware of . . . we were wondering if anything had happened before he came to school this morning.

PAUL nods and glances towards ALISON.

ALISON

Well, there's a young lady who has been helping out at home and he got very attached to her. She's leaving unfortunately, so it could have something to do with that.

MRS. FOX nods in agreement.

PAUL

Or not. He doesn't tell anybody how he feels so, you know, who knows. But we've been talking about it to him a lot so that might not have helped . . .

MISS REES

He's usually so happy. We do have a strategy for challenging behaviours but I don't think they're appropriate for Joe at this stage.

ALISON

"Door dance", "Challenging Behaviours". That's quite a list of labels he's getting already.

MRS FOX

But it's school policy if a child is a danger to others or themselves to call parents in.

PAUL

Danger is putting it a bit strong, isn't it?

MISS REES

This change at home. Is it anything we could talk about? At home time? Story time?

PAUL

(SNAP)

No. He doesn't need . . . (CHECKING HIMSELF) I don't think he needs to dwell on it any more than necessary.

MISS REES

(OFFERING SOME BOOKS)

I've been looking into materials  
for Joe and I came across these.  
They all have stuff in about  
helping children on the spectrum to  
process change and the emotions  
around it.

PAUL

(IGNORING THE BOOKS)

Are we exaggerating this incident  
so that it helps land the funding  
for his classroom support? Is that  
what's going on here. I mean. It's  
one incident.

ALISON reaches over and takes the books, (one of which is  
'Teaching Children with Autism to Mind-Read').

ALISON

Thank you. They sound very helpful.

MISS REES

This does happen in the first term.  
It could be any child, not just...

ALISON

A child like Joe. Yes. We get it.

Out on ALISON looking at PAUL, bemused.

CUT TO:

46

INT/EXT. PAUL'S CAR/MILLCROSS PRIMARY SCHOOL. DAY 19. 12:20.

JOE is in the back of the car, headphones on. PAUL waiting as  
ALISON puts on her seat belt.

ALISON

So much for him not feeling  
anything about Maya leaving.

PAUL

So much for you putting ideas in  
his head.

PAUL slams the door of the car and starts the engine. Then  
turns to JOE and mimes for him to remove his headphones.

PAUL (CONT'D)

Where do you fancy going, Joe?

JOE

Anywhere.

PAUL

Is that anywhere with chips and a milkshake?

ALISON

What are you doing? You can't reward him wrecking a classroom.

PAUL

I'm not. I'm giving him a treat because he's upset.

ALISON

Do what you like. I'm sick of playing the bad cop.

It's playtime. As they drive away JOE looks back and watches the other CHILDREN in the playground.

CUT TO:

47

INT. LAKESIDE CAFE. DAY 19. 12:45.

A few TEENAGERS and DEPRESSED ADULTS and PAUL and ALISON sitting opposite each other as JOE drifts over and stares at the ice cream. PAUL and ALISON continue their argument.

PAUL

He was fine with Maya going but you kept picking away at him until he finally got so wound up that he flipped at school. So, well done, you! Next stop nervous breakdown.

ALISON

Yes. Well done, me. Because you know what? I'm glad it happened.

PAUL

Why? Because he satisfied your need for an emotional outburst.

ALISON

His need. Not mine.

PAUL

I don't think you know the difference, do you?

PAUL gets up and walks over to where JOE is choosing a milkshake.

CUT TO:

48

INT. HUGHES HOUSE. STUDY. NIGHT 19. 19:05.

ALISON is on the computer, looking again at a documentary online. 'Autism - Challenging Behaviour'.

A documentary clip of Gunnar Frederiksen, a passionate advocate of Applied Behavioural Analysis, talking to a 16 year old boy who now plays badminton for the Swedish national team. PAUL drifts in, carrying two coffees, sits beside her, strokes her hand. She is pleased but carries on looking at the screen.

ALISON

There's a boy on here. When he was three years old his parents were told he was so severely autistic that he would never talk. He had intensive applied behavioural analysis and now he's 16 and a normal teenager and he plays badminton for his national team.

PAUL

Badminton, hey? Ah, well, you can't have everything.

ALISON turns to PAUL.

ALISON

What if he's right, Paul. What if he's right and we're wrong and we make jokes about this stuff and then we turn around when Joe is 16 and he is still flinging chairs around when he gets upset but nobody thinks he's cute anymore. Nobody thinks they can handle him anymore?

PAUL

How do you know he hadn't just had enough of you telling him to be upset?

ALISON

If he feels something then he needs to learn to express it! If that means tipping a few chairs over at school now then that's a small price to pay.

PAUL

I thought you didn't want anyone at school to know he was different!

ALISON

"Door routine"? "Challenging Behaviours"? "Children like Joe"?  
(MORE)

ALISON (CONT'D)

I think the cat's well and truly  
out of the bag, don't you?

There is a heavy knock at the front door. Persistent. Not going away knock. Doorbell joins in on the action.

PAUL

You'd better answer that. It might  
be the emotion fairy with more  
feelings for you to scatter around

• • •

CUT TO:

49

EXT/INT. HUGHES FRONT DOOR/HALL. NIGHT 19. 19:06.

ALISON answers the door and is surprised to see DR. GRAVES and NICOLA standing there.

ALISON

Sorry. We were (just about) . . .

DR. GRAVES

(INTERRUPTING)

Arguing. I know. We heard you. Can  
I come in?

ALISON

It's not a good time . . .

DR. GRAVES

Well, I've got something else for  
you to argue about if that helps.

ALISON looks puzzled and concerned and we . . .

CUT TO:

50

INT. HUGHES HOUSE. KITCHEN. NIGHT 19. 19:12.

DR. GRAVES, NICOLA, PAUL, ALISON and REBECCA sitting round the table. All except DR. GRAVES looking mortified.

PAUL

Let me get this right. You told  
Luke that you had access to his  
medical records. Wow. (TO ALISON)  
You see?

ALISON puzzled by PAUL's accusatory tone.

REBECCA

I'm sorry. I didn't mean to get  
anybody in trouble.

DR. GRAVES

Just yourself. I have to say I  
admire your angle of attack.  
Unfortunately your friend told his  
Mother who rang the surgery . . .

REBECCA

Oh. My. God. He told his Mother.  
Really? How lame is that.

ALISON

Rebecca. The shocking bit is that  
you said something so stupid. Not  
that he told his Mum.

DR. GRAVES

Although I have to agree that it is  
pretty lame.

PAUL

Did you talk her round? Her Mum.

DR. GRAVES

You seem to be forgetting that I am  
revered in this town. (BEAT) Yes. I  
talked her round. But unfortunately  
I had to agree to sack Nicola.

REBECCA

Oh . . .

ALISON

Oh, indeed . . .

Silence. DR. GRAVES looks puzzled. He looks at NICOLA.

DR. GRAVES

So it's not just Nicola. None of  
this family have a sense of humour.

NICOLA

None of this family have your sense  
of humour. That's not the same  
thing.

DR. GRAVES

Of course I didn't sack Nicola. But  
if you want to get at your friend  
again. Then choose another way.  
Okay.

PAUL

Thanks for being so understanding.

ALISON

Yes, thank you.

DR. GRAVES exits with NICOLA. The sound of his motorbike revving up and riding away outside. REBECCA sits in silence with PAUL and ALISON. She is waiting for the bollocking.

REBECCA

I'm sorry.

PAUL

We know.

ALISON

Do you mind telling us why?

REBECCA

He hurt my feelings. Said some stuff . . .

PAUL

What stuff? I'll go and give him a slap.

ALISON

You're full of good ideas today, aren't you?

REBECCA

Sometimes audacious is the only thing that works.

PAUL

Now you sound like Stuart.

REBECCA

(WOUNDED)

So what?

ALISON

Yes. So what.

REBECCA

Thanks, Mum.

PAUL

(TO REBECCA)

I'm sorry, love. That's not fair.

REBECCA exits. PAUL looks at ALISON.

PAUL (CONT'D)

You know I'm right, don't you? Deep down.

ALISON

If I knew you were right I'd be agreeing with you. And I'm not. Deep down or otherwise.

ALISON heads out.

ALISON (CONT'D)  
(O.S.)  
Joe! Bedtime love. School tomorrow!

CUT TO:

51

**INT. SCOTT HOUSE. KITCHEN. NIGHT 19. 19:58.**

EDDIE and NICOLA cooking together.

EDDIE  
At least Graves saw the funny side.

NICOLA  
He always sees the funny side.  
That's part of what makes him so  
irritating.

EDDIE  
If you had Maurice on your case all  
day then you'd have something to  
complain about.

NICOLA  
Is that why you told him you had  
other plans? Maurice? Because he's  
on your case all day.

EDDIE  
What?

NICOLA  
Were you serious about that or were  
you just trying to get back at him?

EDDIE wipes his hands, goes over to the laptop, excited,  
calls up a webpage.

EDDIE  
I didn't tell you because I was  
just exploring . . . there have  
been a couple of approaches and . . .  
. nothing is certain.

EDDIE brings up a webpage.

EDDIE (CONT'D)  
But . . . research post. Some  
teaching. And around robotics with  
applications for learning  
disabilities. In Manchester.

NICOLA  
Manchester?

EDDIE

Yes. Manchester. A place with universities, libraries, public transport, wi-fi, phone coverage and not one member of my family! So what do you say? Do you fancy joining the escape committee?

NICOLA

I don't think so.

EDDIE

Is this about me not telling you I was thinking about this.

NICOLA

It's not that. It's just that I was approached about a job away from here. There's a GP traineeship going not far from Manchester as it turns out.

EDDIE

Really. I mean. I really don't believe in coincidence but this is perfect. Isn't it?

NICOLA

Well, it would be. Except I said, "No". I don't want to leave.

EDDIE

(DISBELIEVING)

What?

NICOLA

I don't want to leave.

EDDIE

I don't believe you.

NICOLA

I think that we have just started to get happy here.

EDDIE

You'll be telling me you like my family next.

NICOLA

Not, "like" exactly, but I do kind of see the point of you all.

EDDIE

Come on. We can be happy somewhere else. Can't we?

NICOLA

I don't know that. And neither do you.

EDDIE

Our marriage is so shit that it can only work in a place we both hate?

NICOLA

I'm starting to like it here. And I feel involved in Joe's life. And another traineeship will come up. Closer to here. And I . . . I understand you here. You might not like to think it suits you here but it does. I love you here.

EDDIE

Jesus. I never thought I'd have a love that spans continents but I was hoping for more than a 2 mile radius.

NICOLA

I think geographical context has more influence on love than we care to admit.

EDDIE

You should give up the day job and start writing Valentine's cards 'cos you're melting my heart here.

NICOLA

I like being round Joe. I think I can help him. I am helping him and we've just lost Maya and . . .

EDDIE

"We've" not just lost Maya. We're not his Mum and Dad. He matters but . . .

There is a knock at the door.

EDDIE (CONT'D)

Oh, and the way people call round any time they like . . . I love that most of all . . .

EDDIE heads for the door.

CUT TO:

52

INT/EXT. SCOTT HOUSE. FRONT DOOR/HALL. NIGHT 19. 20:00.

EDDIE opens the door to find REBECCA standing there with a bunch of flowers.

REBECCA  
Is Nicola in?

CUT TO:

53

INT. SCOTT HOUSE. KITCHEN. NIGHT 19. 20:05.

NICOLA puts the flowers into a vase. REBECCA sits at the kitchen table. EDDIE drifts in and out, puts the kettle on, stares at it and waits.

NICOLA  
You didn't have to buy these. I quite understood why you did what you did.

REBECCA  
I just got you into trouble. I nearly got you the sack.

NICOLA  
Well, you didn't. And I wasn't sacked. (OF FLOWERS - SAME TONE)  
These are nice.

REBECCA  
Bit of a "Goodbye" present too.

NICOLA  
How do you mean?

REBECCA  
We've got a reading week. I think I'll go and stay at my Dad's for a bit. You know, Stuart, my "other" Dad.

NICOLA  
Why is everybody wanting to leave all of a sudden. I could start taking it personally.

REBECCA  
I get to see more of my new sister. And I get a change. And leave Mum and Dad to get all this Joe stuff sorted out . . .

NICOLA  
Oh. Well. I don't think that's a good idea.

REBECCA

Oh.

NICOLA

I don't think running away is the best way to solve problems. I used to do it and it didn't end well.

REBECCA

The only thing keeping me here right now is you and Eddie.

NICOLA fixes EDDIE with a stare.

NICOLA

Well. We aren't going anywhere. Don't worry about that. And how do Alison and Paul feel about you moving out?

REBECCA

I haven't told them yet. (BEAT) I was kind of hoping you could help me with that.

NICOLA turns to REBECCA, surprised.

CUT TO:

54

INT. CONISTON. PUB. NIGHT 19. 20:45.

MAURICE sits side by side with EDDIE. Both have a pint in front of them.

MAURICE

You missed some cracking food at Paul's tasting menu.

EDDIE

Is that why you wanted to come for a drink? To tell me that.

MAURICE

No. I wanted to say, "Sorry". For going off at you like that. For saying what I said.

EDDIE

It's not like you to apologise.

MAURICE

No. It isn't. So don't milk it.

EDDIE

Maybe if you sang it to me, it might mean more.

MAURICE

Eddie. You're my son and I love you but you'd always be in the medals at the Twat Olympics.

EDDIE

That's more like it.

MAURICE

Out of interest, that time you chose yoga at school rather than football? Was that for real or to wind me up?

EDDIE

It's okay, Dad. Apology accepted You were right. About the brewery. It hasn't worked out . . .

MAURICE

No. Hang on. I was wrong to say that. You're doing a great job. And the truth is . . . that kills me to be honest.

EDDIE

So a son good at something causes a Father pain. Let's just have a minute's silence while we think about that.

MAURICE

I thought I was the only one who could do the job. I built that place. I thought I was, not Donald Trump exactly but at least Willy Wonka.

EDDIE

Dad. You love that brewery. And you gave it up too soon. We both know that . . . maybe because Mum had not long died and then I needed a job and . . .

MAURICE

You're right. That's what I think too.

EDDIE

So those other plans of mine that I talked about? I think they're going to work out.

MAURICE

Oh, yeah. And how does Nicola feel about moving away when you've not been here five minutes?

EDDIE  
Nicola's fine either way.

MAURICE  
(SCEPTICAL)  
Don't tell me she hasn't got an  
opinion. Not a woman who kept her  
maiden name when she got married.

EDDIE laughs and lets this one go.

EDDIE  
So. In short. You get the brewery  
back. How about that?

MAURICE  
I don't want it back. Not entirely.  
I just want to be partners with  
you. Proper partners, you know. We  
could work together.

EDDIE  
Are you insane? Work together. We  
can't do a crossword together  
without the United Nations on speed  
dial.

MAURICE  
Just think about it for a while.  
Just till you decide I'm right.

EDDIE sits there thinking about this, staring at his beer.

MAURICE (CONT'D)  
This feels good. Hey? Father and  
Son. Having a drink. When was the  
last time we did this.

EDDIE  
1999. We argued about the  
Millennium Dome.

MAURICE  
Oh, yeah. (BEAT) I was right about  
that too.

EDDIE  
You retired too early and for all  
the wrong reasons. Take the brewery  
back. I'm done here. I promise you.  
I really am.

MAURICE looks at EDDIE and takes in his certainty. This is  
strange. He thought he was the certain one.

CUT TO:

55

INT. HUGHES HOUSE. KITCHEN. DAY 20. 16:05.

ALISON has Miss Rees' books on autism out on the table. 'Teaching Children with Autism to Mind-Read' is open, and JOE, beside her at the table, is absent-mindedly looking at an illustration of a man with a suitcase going through a door while a little girl watches him go.

ALISON

Joe? How will Kim feel when her  
Daddy goes away on a trip?

JOE taps the page a couple of times.

JOE

How will Kim feel?

ALISON

Will Kim feel happy, sad, angry or  
afraid?

ALISON points to the row of illustrations in turn.

JOE

Happy.

ALISON

I think she'll feel sad because it  
makes us sad when people we love go  
away. When something nasty happens  
people feel sad.

JOE

Sad.

ALISON

That's right.

JOE

Angry. Afraid. Happy.

She shows him another line drawing of "It's time for Adam's granddad to go home."

JOE (CONT'D)

Happy. Sad. Angry. Afraid.

JOE pushes the book away.

ALISON

Shall we have a look at the  
picture?

PAUL enters with MAYA.

PAUL

Maya's here.

PAUL looks at ALISON.

CUT TO:

56

**INT. HUGHES HOUSE. KITCHEN. DAY 20. 16:10.**

MAYA hugs REBECCA.

REBECCA

Bye, Maya.

MAYA

Bye, Rebecca. I will always  
remember your Antigone. Do your  
studies well. Facebook me.

REBECCA

Always.

PAUL hugs MAYA.

PAUL

'bye, Maya. Thanks for everything.

ALISON hugs MAYA.

ALISON

Don't forget about us. And thanks  
for all your help. I mean, really.  
Thank you so much.

MAYA

Thank you.

ALISON

Joe?

JOE appears preoccupied with the iPod.

MAYA

It's okay.

ALISON

Joe? Will you say "Goodbye" to Maya  
now?

JOE

Goodbye! Goodbye! Goodbye!

MAYA walks across to him. He turns his back. MAYA puts her own iPod into the dock. JOE turns, slightly curious. Then, to everyone's surprise apart from JOE and MAYA, 'Ace of Spades' by Motorhead comes on in all its glory. They sing it straight, looking at the iPod, no heavy metal intonation, as though they are singing, "Wheels On The Bus"

MAYA/JOE

(HALF SINGING)

"If you like to gamble, I tell you  
I'm your man.  
You win some, lose some, all the  
same to me,  
The pleasure is to play, makes no  
difference what you say,  
I don't share your greed, the only  
card I need is  
The Ace of Spades! The Ace of  
Spades!"

JOE turns it off. He goes to put it on at the beginning but MAYA takes it before he can. She does the heavy metal 'horned beast' sign. JOE does it back. She exits. Silence.

PAUL

Heavy metal? She's been teaching  
him heavy metal. If I'd known that  
I'd have had her deported sooner.

All except JOE follow MAYA out to the car.

CUT TO:

57

EXT. HUGHES & SCOTT HOUSES. DAY 20. 16:15.

PAUL, ALISON, REBECCA, EDDIE and NICOLA wave MAYA off in the familiar van that PAVEL is driving, with DAVID alongside.  
"Bye!" "Safe Journey" etc.

REBECCA looks at NICOLA to try and elicit a reassuring smile.

They wave MAYA off . . . alongside EDDIE and NICOLA.

EDDIE and NICOLA head back to their house. NICOLA goes to take EDDIE's hand and he refuses.

They head inside and we . . .

CUT TO:

58

INT. HUGHES HOUSE. KITCHEN. DAY 20. 16:18.

PAUL and ALISON enter, ALISON still turning stuff over. JOE heads for the headphones. REBECCA to her room.

PAUL

There we are then. Just a bit of  
"Lemmy" was all it took . . .

ALISON

We all want to save our children  
from being hurt, Paul, but that's  
not how the world is.

PAUL

He's going to get more than enough hurt in his life.

ALISON

And he needs to be able to handle it.

PAUL

What worries you? That he can't express his feelings or that he doesn't have those feelings in the first place.

ALISON

I think he has feelings, Paul. God, I think he feels so much and so deeply that he has to stop himself being drowned by them. And that's what makes him shut down. And that's exactly what we can't let him do.

PAUL

Why not? What if that's his best way of surviving?

ALISON

Because the more he hides his feelings the further away he gets from us.

ALISON exits the kitchen. PAUL lets her go. He starts to tidy up, turning this stuff over, stacks the plates, starts to put things in the bin. But it's a classic kitchen bin. Overfull .

..

PAUL moves to pull out the bin liner and as he finally frees it the bag splits, spilling rubbish everywhere.

He starts to pick it up and his interest is alerted by a tell-tale box and discarded foil. He starts to read the writing on the side of the packet and his interest grows.

PAUL

Rebecca! Can I see you for a minute!

REBECCA enters. PAUL holds up the packet.

REBECCA

What is it?

PAUL

Rebecca. Love. You have a sex life. I know that. And I don't need to know anything about it.

REBECCA

That isn't mine.

PAUL

Well, I'm not sure why I'd need a morning-after pill.

REBECCA

Dad. It isn't really. I would never not take precautions.

PAUL

This is what it was about, isn't it? Threatening Luke about his medical records. Did he know?

REBECCA

It isn't mine.

PAUL

I don't know what Stuart has filled your head with about being a free spirit but this is real life. And I don't want you ruining your real life because of some half baked idea that Stuart has put in your head about having lots of babies.

REBECCA

(GETTING UPSET)

Dad. It isn't mine.

PAUL

Don't lie to me, love. That's going to get us nowhere.

REBECCA

Don't accuse me of something I haven't done then!

ALISON comes in.

ALISON

Hey! Hey! Hey! What's going on here?

REBECCA

Ask him.

PAUL

(BRANDISHING THE PACKET)

Morning after pill. Packaging at least. In the bin. She's going to have to talk to one of us . . . it can be you or me. I don't mind.

ALISON

It's mine. Not hers.

PAUL

What? What do you mean? Don't cover for her. We've got to be honest about this. It's really important.

ALISON

It's mine. I took it. It's mine. All right.

Out on PAUL, bewildered.

CUT TO:

59

INT. HUGHES HOUSE. JOE'S BEDROOM. NIGHT 20. 18:35.

REBECCA and JOE lie side by side, two headphones running from one iPod. JOE fast asleep, REBECCA still awake, all snotty tissues and eyes red from tears.

CUT TO:

60

INT. HUGHES HOUSE. BEDROOM. NIGHT 20. 19:00.

ALISON and PAUL sit on the bed together.

PAUL

Why would you do that?

ALISON

Because it wasn't the right time. I haven't got the energy for another pregnancy let alone another baby. Not right now.

PAUL

Why couldn't you have just said that? Why do it behind my back?

ALISON

Because you were so excited. And so was I for a bit. And then I thought about the reality and I just haven't got the strength to fight you about it.

PAUL

I get it. I get it. The timing felt right for me but not for you. (BEAT) But there will be a time. Right?

ALISON

I hope so.

PAUL

Is it . . . is it because you're  
scared the baby will be like Joe?

ALISON

Yes. That could be part of it.  
Aren't you?

PAUL

I want two children.

ALISON

We've got two children.

PAUL

I want two normal children. I want  
to father a normal child. There.  
I've said it.

ALISON

(COLD)

You have indeed.

PAUL

If I can't say it to you then who  
can I say it to? You're supposed to  
be the one person in the world I  
can say anything to . . .

ALISON

I'm exhausted. Now. Every day.  
Every minute. I'm sinking already.  
Look how hard we had to fight for  
Maya. Look how we fell out about  
it. Just one thing went wrong for  
Joe and it took all the strength we  
had and Christ, Paul, another baby  
. . .

PAUL

Maybe that's part of the problem.  
All that energy and only Joe to  
focus on . . .

ALISON

So I should have another child to  
give me some light relief from Joe?

PAUL

I'm not saying that. I'm just  
saying if we overthink it then  
it'll never be the right time.

ALISON says nothing.

PAUL (CONT'D)

It won't. Will it?

ALISON

No. Maybe it won't. It will never be the right time. I don't want another child. It's as simple as that.

PAUL

Except I do.

ALISON

We have Joe. And he's different. And there's no point in pretending otherwise.

PAUL

So?

ALISON

So he makes everything different for us. Everything.

PAUL

He's your son, Alison. Not your fucking alibi.

PAUL exits the room.

CUT TO:

61

**EXT. HUGHES HOUSE. NIGHT 20. 19:05.**

PAUL steps out of the house into the night. He leans against the railings staring out at the night sky. There are a million stars.

He has all the satisfaction of a man who has just ended the argument and all the trepidation of a man who knows he has to go back in there and start building bridges.

There are a million stars and he might just stay and count them . . .

END OF EPISODE