

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

O cholera.

SUBTITLE

Shit.

DAVID

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

SUBTITLE (CONT'D)

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 . . .

DAVID	SUBTITLE
Czemu zaczęłaś mówić o Joe?	Why did you start talking
Nawet nie zwróciłaś uwagi.	about Joe? It would have been
	fine.

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
That can't be Joe. Not this early.

ALISON
It'll be Stuart dropping Becky off.

Car horn again.

PAUL
God. Even his car horn sounds
needy.

ALISON
Now, now, don't start.

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

CUT TO:

6

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:

7

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 that 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