

THE A WORD

SERIES 2

Episode Three

SHOOTING SCRIPT

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1 **EXT. FELLS. DAY 9. 07:50.**

MUSIC: Kirsty MacColl 'A New England' (TBC) runs across the following sequence, each member of the family in a state of flux.

MAURICE is running up a hill - driven, fierce. When he gets to the top, rather than drive on he stops and checks his watch. Then sets off jogging down to the bottom.

As he does so the YOUNGER RUNNER from Episode 2 who MAURICE couldn't catch is heading up the hill. They cross. A nod between the two runners - more cool from MAURICE.

At the bottom of the hill, MAURICE resets his watch and starts running up yet again. Like Sisyphus on speed.

CUT TO:

2 **INT. LOUISE'S HOUSE. BEDROOM. DAY 9. 07:55.**

LOUISE packing her bag for the hospital. Her first chemo appointment.

She checks the contents of her bag against her handwritten list. She knows what is on it. She is just killing time.

Lipsalve. Drink. iPod. Book. Smoothie.

CUT TO:

3 **INT. EDDIE'S FLAT. SPARE BEDROOM. DAY 9. 08:00**

This is Eddie's spare room but we don't know that yet.

JOE has his reading folder on the bed. He is in his pyjamas.

On the floor a large piece of old wallpaper, face down, a felt-tipped grid drawn on it. On each square an item he packs in his rucksack or reading folder. Reading book. Exercise book. Pencil case. Home/School Book. Torch. Packet of tissues. Plastic dinosaur. Favourite sea-shell. And, unexpectedly, a disposable camera.

JOE is finishing packing his books in his reading folder.

He looks back at the empty spaces in the 'memory grid', then looks at the reading folder.

PAUL (V.O.)
Good morning!

ALISON (V.O.)
Good morning!

(CONTINUED)

3 CONTINUED:

And slowly, methodically, he begins to take everything out again and put each item back on the grid . . .

PAUL (V.O.)

Did you sleep all right, Joe?

JOE (V.O.)

Joe slept all right.

CUT TO:

4 INT. HUGHES HOUSE. KITCHEN. DAY 9. 08:30.

PAUL is moving his tablet around the Hughes kitchen, showing it off to JOE and ALISON (on video call).

PAUL

Here's the kitchen. All in place.

CUT TO:

5 INT. EDDIE'S FLAT. KITCHEN. DAY 9. 08:30.

JOE watching the tablet screen intently, ALISON beside him. We see that they are in the stylish and modern kitchen of a modern flat. This is Eddie's flat.

CUT TO:

6 INT. HUGHES HOUSE. LIVING ROOM. DAY 9. 08:30.

PAUL moves the tablet around so that JOE can see all of the living room, including the fish tank.

PAUL

All still here. Nothing moved. See.

CUT TO:

7 INT. EDDIE'S FLAT. KITCHEN. DAY 9. 08:30.

JOE watching intently.

ALISON

Even the dust is in the same place.

CUT TO:

8 INT. HUGHES HOUSE. STAIRS. DAY 9. 08:30

PAUL carrying the tablet upstairs.

(CONTINUED)

PAUL

Thank you, Alison. Sarcasm duly noted.

CUT TO:

9 **INT. LOUISE'S HOUSE. BEDROOM/LANDING. DAY 9. 08:31.**

LOUISE is zipping up her bag. She turns to see RALPH on the landing watching her . . . He turns and walks away.

CUT TO:

10 **INT. HUGHES HOUSE. JOE'S BEDROOM. DAY 9. 08:36.**

PAUL carefully moving the tablet around Joe's bedroom as he shows JOE that everything is in its place.

CUT TO:

11 **INT. EDDIE'S FLAT. KITCHEN. DAY 9. 08:37.**

JOE in Eddie's flat, watching the screen.

JOE

Where's baby Emily?

CUT TO:

12 **INT. HUGHES HOUSE. LANDING. DAY 9. 08:37.**

PAUL with tablet.

PAUL

She'll be at home, I expect. Having her breakfast.

PAUL looks at the screen and JOE has got so close to the camera that all he can see is JOE peering at him. PAUL sighs. He knows what he has to do . . .

CUT TO:

13 **EXT. HUGHES & SCOTT HOUSES. DAY 9. 08:38.**

PAUL carrying the tablet round to the Scott house.

CUT TO:

14

INT. SCOTT HOUSE. KITCHEN. DAY 9. 08:39.

PAUL in the kitchen, NICOLA giving baby EMILY her breakfast. VINCENT mysteriously replacing an inner tube on a bike tyre which he hides as the tablet comes round to him.

NICOLA

Hiya, Joe.

VINCENT

Morning, young man.

PAUL

There she is. Baby Emily! Hard to get to know, impossible to forget.

CUT TO:

15

INT. EDDIE'S FLAT. KITCHEN/LIVING ROOM. DAY 9. 08:39.

JOE holding the tablet to show PAUL around Eddie's flat. He is swinging it round with exuberance, as ALISON shadows him, trying to make sure he doesn't drop it.

At this point, the MUSIC fades out and we . . .

CUT TO:

16

INT. HUGHES HOUSE. KITCHEN. DAY 9. 08:40.

PAUL is sitting at the kitchen table and looking at Eddie's flat on the tablet screen.

PAUL

Tidier than normal. Something tells me Mum has got time on her hands.

CUT TO:

17

INT. EDDIE'S FLAT. LIVING ROOM. DAY 9. 08:40.

Reveal that EDDIE is in the flat now, ready to go to work.

EDDIE

I can confirm that I do all my own housework.

ALISON goes across, comes into the picture with JOE.

ALISON

He's lying. He has a Puerto Rican houseboy who does for him.

(CONTINUED)

EDDIE nods and gives a cheesy grin and wave.

CUT TO:

18 INT. HUGHES HOUSE. KITCHEN. DAY 9. 08:40.

PAUL into tablet.

PAUL

There's an image I will have to
live with till my dying day.

ALISON

Enjoy yourself tonight.

PAUL

Why? What's happening?

ALISON

The gig. Sophie and her boy. You
said you'd take them.

PAUL

Oh, yeah. That. Well, I didn't say
it, did I? You said it on my
behalf.

ALISON

Don't let them down.

PAUL

Obviously I won't. Is Joe still
there? Joe. How's Uncle Eddie, hey?
Not every little boy can live with
a real life bear, you know.

ALISON

We've got to go. We'll be late.

PAUL

(TO JOE)

Joe. I'll see you tomorrow. And on
Friday, right, when we come back,
because you've been so brilliant .
. . You can have a big present. How
about that?

ALISON

The school said we weren't to bribe
him.

PAUL

What would you like, Joe? Anything
at all? Anything.

JOE

A goat.

(CONTINUED)

PAUL

What kind of coat?

JOE

No. A goat. With horns.

ALISON comes on the screen.

ALISON

(SMILING)

Good luck with that.

ALISON hangs up, leaving PAUL with a blank screen.

CUT TO:

19

INT. LOUISE'S HOUSE. LIVING ROOM. DAY 9. 08:42.

RALPH finishing his breakfast. LOUISE at the door.

LOUISE

Don't be late for work, Ralph.

RALPH

No.

LOUISE

I might be late tonight so there's a cottage pie in the fridge. You can do it in the microwave. 8 minutes on 750. I've written it down.

RALPH

I know.

LOUISE kisses him on the cheek.

LOUISE

Don't let Maurice boss you around too much.

LOUISE exits, RALPH watches her go.

CUT TO:

20

EXT. LOUISE'S HOUSE. DAY 9. 08:43.

LOUISE comes out of her house, closes her eyes in relief and sets off with determination . . .

CUT TO:

21

EXT. FELLS. DAY 9. 09:10.

MAURICE runs up a fell - determined, self-contained. But as he gets to the top he stops, this time he checks not his stopwatch but his phone. He taps in a message, sends, and carries on running, determined to block out the world with the pain and effort.

CUT TO:

22

INT. HOSPITAL. RECEPTION. DAY 9. 09:12.

LOUISE waits to be called for her chemotherapy check-up. Her phone beeps. She checks it. Ignores the message. Turns off her phone and . . .

CUT TO:

23

INT. SCOTT'S BREWERY. BREWHOUSE. DAY 9. 10:45.

MAURICE heads into the brewery, checking his phone for messages, preoccupied.

He nods at the lads, PAVEL and DAVID nod back, RALPH pointedly looks away. MAURICE slightly puzzled but heads on into the office.

CUT TO:

24

INT. SCOTT'S BREWERY. OFFICE. DAY 9. 10:46.

MAURICE sits down and looks up to find RALPH staring at him then looking away. Finally RALPH walks towards the door, knocks and enters.

RALPH

Why aren't you at the hospital.
It's her first chemo!

MAURICE

Hang on. You know? You're not
supposed to know. When did she tell
you?

RALPH

I read a letter from the hospital.
I'm not thick.

MAURICE

Right. Your Mum thinks you don't
know.

RALPH

She wants you there.

(CONTINUED)

MAURICE

She told me not to go.

RALPH

(LOOKS AT HIS WATCH)

You don't understand women, do you?

MAURICE looks at RALPH but RALPH isn't going anywhere. He sighs, gets up, grabs his coat . . .

MAURICE

You better be right about this.

MAURICE heads out and we . . .

CUT TO:

25

INT. HUGHES HOUSE. KITCHEN. DAY 9. 10:50.

PAUL is finishing a coffee. REBECCA enters, scrolling her phone.

REBECCA

Have you seen James this morning?

PAUL

No. I heard the door go early on.

REBECCA

He must have gone into town.

PAUL

If you and him fancy a shift tonight, they'll need you. I've got to take Sophie and her lad to that gig.

REBECCA

Try and look a bit cheerier about it, will you.

PAUL

You haven't seen Mark when he goes off on one. I might have to do Dad dancing to create a diversion.

PAUL does a move at the door then exits. REBECCA covers her eyes, laughing, as her text alert sounds. She looks down at the message. And, although the smile is still on her face, her heart lurches.

CUT TO:

26

INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:05.

LOUISE walks into the chemo suite. Half a dozen high-backed upright chairs. OTHER PATIENTS already there - noticeably they all have someone with them - receiving chemo. A Nurse - HANNAH - waiting to greet Louise.

JUMP CUT TO:

27

INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:10.

NURSE HANNAH fits a cold cap to LOUISE's head . . .

NURSE HANNAH

You know you're allowed to bring
someone to be with you . . .

LOUISE

Yes. (BEAT) I can feel a space.
Just here. It doesn't feel tight
enough.

NURSE HANNAH

Okay. Let's have another go.

LOUISE sits in silence.

NURSE HANNAH (CONT'D)

That feel better?

LOUISE

Well, no. But it finally feels like
it's on right.

NURSE HANNAH

(SMILING)

They always give me the awkward
ones, I don't know why.

LOUISE doesn't smile. She can't quite believe NURSE HANNAH has just made that joke.

CUT TO:

28

INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:15.

NURSE HANNAH puts a cannula into LOUISE's hand.

NURSE HANNAH

We'll do your IV steroids and anti-
sickness first. You'll have tablets
to take home.

CUT TO:

29

INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:20.

LOUISE now ready for the chemo drugs.

NURSE HANNAH
All right?

LOUISE
Like the worst ice cream headache
ever.

NURSE HANNAH
Worth it if you keep your hair
though.

LOUISE nods. NURSE 2 comes across.

NURSE HANNAH (CONT'D)
Can you just confirm your name and
date of birth?

LOUISE
Louise Wilson. 4/04/64

NURSE HANNAH
We are giving you 5FU, epirubicin
and cyclophosphamide.

CUT TO:

30

INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:25.

LOUISE sitting and feeling like shit when the door opens and MAURICE walks in, a guilty smile - and fatally tries a joke about the cold cap.

MAURICE
What time do they fire you out of
the cannon?

LOUISE
Go away.

MAURICE
It wasn't my idea to come here. It
was Ralph's.

LOUISE
Ralph. You told Ralph. You bastard.
You promised me.

MAURICE
I didn't tell Ralph. He worked it
out for himself. He's been reading
your hospital letters.

(CONTINUED)

LOUISE

No. No chance. Ralph couldn't keep a secret. Not from me.

MAURICE

Well he could. 'cos he has.

LOUISE

Just go, Maurice, will you?

MAURICE sits down beside her in silence with dumb determination. He isn't going anywhere. LOUSIE sighs. Part of her is secretly relieved. This is scary stuff and she feels like shit.

MAURICE

You won't know I'm here.

Silence.

MAURICE (CONT'D)

I really didn't tell him.

LOUISE

I thought I wouldn't know you were here.

MAURICE stares straight ahead, doing his best to be unobtrusive, his best not very good at all . . .

CUT TO:

31

INT. MAYBROOK MEDICAL CENTRE. RECEPTION. DAY 9. 11:30.

NICOLA is at the reception, picking up some papers when DR GRAVES comes out.

DR GRAVES

You are good with disappointment, aren't you. It's kind of your thing.

NICOLA

I . . . what?

DR GRAVES

I can't cover your pensioners' keep-fit class this lunchtime. A drugs rep is trying to bribe me with lunch and opium. Sorry.

NICOLA

What? No. You said you would. I can't cancel now. I'm giving my talk. About better handling of patients on the autism spectrum.

(CONTINUED)

DR GRAVES

Ah, yes. Your specialist subject. I hope it's more interesting than it sounds.

NICOLA

The keep-fit class?

DR GRAVES

Don't worry. I'm sure your pensioners can survive a week without hobbling round in lumpy tracksuits while you yell "Feel the burn".

At that moment REBECCA comes in, baby EMILY in her buggy, REBECCA a mess of tears. EMILY, on the other hand, looks very happy with the world.

DR GRAVES (CONT'D)

I'm no Paediatrician but shouldn't that be the other way round?

NICOLA

Becky? Are you okay? Is it Emily?

REBECCA

(BETWEEN HUGE SOBS)

Emily is fine. Emily has nothing but love in her life. Emily is fine.

Another great shuddering cry. DR GRAVES looks on, puzzled rather than sympathetic.

CUT TO:

32

INT. MAYBROOK MEDICAL CENTRE. CONSULTING ROOM. DAY 9. 11:33.

EMILY is playing happily in the corner. NICOLA is talking to REBECCA who is drinking a glass of water.

REBECCA

Text. I think I'm better than that.
A text.

NICOLA

People just find it hard to tell each other the truth face to face.

REBECCA

You don't.

NICOLA

I know. And look where it got me.

A smile of regret from NICOLA.

(CONTINUED)

REBECCA

I'm sorry. You're busy.

NICOLA

Yes. I am. But don't be sorry.

REBECCA

I didn't know who else to talk to.

NICOLA

I'm glad you came to me. When Eddie left, the first thing I did was buy a bread maker.

REBECCA

We've already got a bread maker.

NICOLA

My point is. It kept me busy. You need to keep busy. Cry as much as you like. Don't text him in the middle of the night with questions about when he stopped loving you. And don't think about what you should have said and didn't say. But mainly keep busy, volunteer, and don't play any music that you had together, not for at least a year . . . okay?

REBECCA

(SNIFFS)

Okay.

NICOLA

Are you sure you're going to be alright with Emily today?

REBECCA

Yeah. I can cry when she does then nobody will hear me.

NICOLA

That's the spirit!

NICOLA gives REBECCA a hug.

CUT TO:

33

INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:35.

MAURICE sits with LOUISE as NURSE HANNAH gives the epirubicin. MAURICE is avidly watching the Nurse administer the drugs.

MAURICE

How's the cold cap?

(CONTINUED)

LOUISE

Not good. Shivering all over.

MAURICE

What you want to do is wear thermals. It's only your head that needs to be cold.

LOUISE

Thank you. Good idea.

MAURICE

It's what Sandra did after her third bout.

LOUISE

(A BIT MORE CLIPPED)

Right. Well. Thank you.

MAURICE

If you feel dizzy or like, flushed, then just shout.

LOUISE

(TIGHT LIPPED)

Yes. I will. Thank you.

MAURICE

It can be a bastard can epirubicin. They call it the Red Devil.

Another NURSE enters and sees MAURICE.

NURSE JUDE

Hello, Maurice.

MAURICE

All right, Jude. (TO LOUISE) I know Jude from . . . before.

LOUISE nods. She knows what he's driving at. LOUISE is growing increasingly furious.

NURSE HANNAH

When the epirubicin kicks in, tell me straightaway if you feel any stinging or pain around the vein.

LOUISE

If I can get a word in edgeways, yes. I will.

MAURICE

(TO NURSE HANNAH)

I'm on it, don't worry on that score. (TO LOUISE, WADING IN) It can leak outside the vein so we have to keep an eye . . .

(CONTINUED)

LOUISE

No, we don't. I do.

MAURICE

Yeah. Well. That's what I was
driving at.

LOUISE

Because you won't be here.

MAURICE

What?

LOUISE

Get out, Maurice.

MAURICE

How do you mean?

LOUISE

Go somewhere else. Anywhere else.
Just get out. I'm not putting up
with you taking over.

MAURICE

Fair enough.

LOUISE

Thank you.

MAURICE

'cos it can make you irritable. The
chemo. Message understood.

LOUISE

It isn't the chemo that's making me
irritable. I'm on steroids so don't
think I won't throw you out if I
have to!

MAURICE gets up and walks out. LOUISE seethes.

CUT TO:

34

INT. EDDIE'S FLAT. LIVING ROOM. DAY 9. 11:40.

Music: 'Middle of the Road' by The Pretenders runs across the
following scenes . . .

ALISON is hoovering. Manic, determined.

CUT TO:

35 **INT. EDDIE'S FLAT. KITCHEN. DAY 9. 11:50.**

ALISON is ironing. Manic, determined.

CUT TO:

36 **INT. EDDIE'S FLAT. KITCHEN. DAY 9. 12:05.**

ALISON is washing the skirting boards. Now we really know she's short of something to do . . .

CUT TO:

37 **EXT. UNIVERSITY BUILDING. MANCHESTER. DAY 9. 12:30**

ALISON finds herself standing outside a university building. She is on her phone.

ALISON
(IN PHONE)
Hiya. It's me. Thought we could have lunch.

CUT TO:

38 **INT. UNIVERSITY LECTURE THEATRE. DAY 9. 12:30.**

EDDIE is at the lectern. He's talking on his phone but STUDENTS are starting to drift in.

EDDIE
(IN PHONE)
I'm kind of busy right now. So that's probably a "No".

CUT TO:

39 **EXT. UNIVERSITY BUILDING. MANCHESTER. DAY 9. 12:30.**

ALISON watching STUDENTS milling around.

ALISON
(IN PHONE)
Busy doing what, exactly?

CUT TO:

40 **INT. UNIVERSITY LECTURE THEATRE. DAY 9. 12:40.**

EDDIE is lecturing. Amongst the students, at the back, ALISON is watching and listening. EDDIE slightly thrown by this. Behind him two diagrams on screens - the lecture is on Deep Learning.

(CONTINUED)

EDDIE

In order to extract the words from the sound waveforms, we need to turn to Deep Neural Networks, where each layer of the network extracts specific features from the data until we have the individual words identified.

(SWITCHING TO TWO NEW
DIAGRAMS ON SCREENS)

Once we know what the individual words are, we then need to determine the meaning of the words - what was the intent of the speaker? For this we use Natural Language Processing algorithms which break the sentence down into its constituent parts.

Out on ALISON, doodling.

CUT TO:

41 INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 12:45.

LOUISE getting ready to leave. MAURICE enters.

MAURICE

I am still allowed to give you a lift, I take it?

LOUISE

Can you stop yourself talking?

MAURICE

I'll give it a go.

MAURICE reaches for her bag, she isn't having it.

CUT TO:

42 INT/EXT. MAURICE'S CAR/ROAD. DAY 9. 12:55.

MAURICE and LOUISE drive home in silence. MAURICE looks across at LOUISE and she has fallen fast asleep.

CUT TO:

43 INT/EXT. MAURICE'S CAR/LOUISE'S HOUSE. DAY 9. 13:00.

MAURICE is parked by the house with sleeping LOUISE. He doesn't quite know what to do.

MAURICE

Louise?

(CONTINUED)

No response. MAURICE leans over to try and shake her awake. She opens her eyes.

LOUISE

Thank you, Maurice.

MAURICE

I'll call round and see how you are later on if you like.

LOUISE

No, you won't. Now Ralph knows. He can sort me out.

MAURICE

At the risk of getting my head bitten off. You've got all the phone numbers for the hospital, haven't you? In case you start to feel like shit.

LOUISE

I already feel like shit so I probably won't bother calling them to tell them that. (BEAT) Sorry. Thanks, Maurice. And let's just chalk this one up to experience and not ever do it again. Hey?

MAURICE

That's the steroids talking.

LOUISE closes her eyes. She has had enough. MAURICE leans over and kisses her on the cheek. She gets out of the car and heads for the house. RALPH has the front door open for her before she reaches it. He nods at MAURICE and MAURICE gives a wave in return.

CONTINUOUS:

44

INT. LOUISE'S HOUSE. HALL. DAY 9. 13:02.

LOUISE turns to RALPH as she steps through the door.

LOUISE

You know, then?

RALPH

Yes.

RALPH turns and walks away into the living room.

LOUISE

Not you too, Ralph, for God's sake.

(CONTINUED)

LOUISE sighs, exhausted.

CUT TO:

45 INT. LOUISE'S HOUSE. LIVING ROOM. DAY 9. 17:05.

RALPH and LOUISE at the table, in strained silence.

LOUISE

I'm sorry. All right. I'm sorry. I should have told you.

RALPH

Yes. You should.

LOUISE

So. What do you want to ask me? You can ask me anything you like.

RALPH

Are you going to die?

LOUISE

No. I'm not going to die. They got the cancer early and that's why I'm having chemo. It will make me ill but in the end it will make me better.

RALPH

If you do die will I still live here?

LOUISE

Yes. If that's what you'd like. But I'm not going to die.

RALPH

What about Maurice?

LOUISE

What about him?

RALPH

He's all right but I don't want him to be my Dad.

LOUISE

Don't worry. That's not going to happen. But I'm not going to die.

RALPH

Good.

RALPH starts to eat his tea (cottage pie).

(CONTINUED)

LOUISE
Anything else?

RALPH
No.

RALPH carries on eating and LOUISE watches him and we . . .

CUT TO:

46

INT. HUGHES HOUSE. REBECCA'S BEDROOM. DAY 9. 18:10.

PAUL with REBECCA, absorbing the news he has just heard.

PAUL
He texted you to tell you? The
little bastard.

REBECCA
I've tried calling. He's not
picking up. It's my fault. I drove
him away.

PAUL
No, you didn't. He's a prick. He
must be a prick to do this to you.

REBECCA
He said that I wasn't who he
thought I was . . . that everything
changed when we got here. What am I
going to do? I love him, Dad.

PAUL puts his arms around her.

PAUL
Come here. Come here. I know you
won't believe it right now but
it'll get better. I promise it'll
get better.

REBECCA
Why do people say that?

PAUL
Because we've all had our hearts
broken.

REBECCA
Not like this, you've not.

PAUL
No. Not like this.

PAUL holds her.

(CONTINUED)

PAUL (CONT'D)

Although Patricia Martin came close when she turned up to our date and said, "When I said, 'Yes' on the phone I didn't know it was you."

REBECCA laughs, wipes her eyes on the back of her sleeve. She rallies a little.

REBECCA

Every time I take my clothes off I'm reminded of him.

PAUL

Probably more than your Dad needs to hear.

REBECCA

No. The tattoo. I see the tattoo!

PAUL holds her.

PAUL

Well, I know one thing. I can't go off to that gig with Sophie and Mark with you in this state.

REBECCA

No. You should go. I'll be fine.

PAUL

So I can't use my daughter's heartbreak as an excuse to wriggle out of it?

REBECCA

(SMILES)

No. Certainly not.

PAUL

Worth a try though, hey?

REBECCA smiles, sadly. PAUL puts a consoling arm around her.

CUT TO:

ALISON cooking, shouting through to EDDIE who's in his room.

JOE is wandering around the flat taking photos with his disposable camera. His method is scattergun - a speck on the floor, something out of the window, sometimes looking through the viewfinder, sometimes not.

ALISON

I was riveted by your lecture
today. I can't wait to hear what
happens next.

EDDIE

Ha! Ha! (APPEARING FROM HIS ROOM,
DOING UP HIS SHIRT) Nothing for me,
by the way. I'm going out.

ALISON

Oh. Right. (LOOKING AT THE SHIRT)
Okay.

EDDIE

In fact I might not be back
tonight. (BEAT) I might be, but I
might not be. I don't know yet.
Depends . . .

ALISON

(SMILES)

Oh. Right.

EDDIE

(HEADING BACK TO HIS ROOM)
What's that supposed to mean?

ALISON

Nothing. Nothing at all.

ALISON smiles as EDDIE disappears. JOE takes a photo of
ALISON loading the dishwasher. The intercom goes.

ALISON (CONT'D)

I'll get it.

EDDIE

No. No! I'll go down.

EDDIE rushes out of his room, now in a different shirt.
ALISON beats him to it.

ALISON

(INTO INTERCOM)

Hi, is that Holly? He's not ready
yet. Do you want to come up?

ALISON turns to EDDIE and smiles, winningly.

ALISON (CONT'D)

(OF NEW SHIRT)

I preferred the other one.

EDDIE doesn't rise to the bait and we . . .

CUT TO:

48

INT. EDDIE'S FLAT. LIVING ROOM. DAY 9. 18:51.

EDDIE's date - HOLLY - enters the flat.

EDDIE

This is my sister, Alison. And this is Joe.

JOE looks at HOLLY, HOLLY waves then shakes ALISON's hand.

HOLLY

I thought it must be you.

ALISON

Yes. Hardly going to be 'the other woman' is it? This is Eddie we're talking about, after all.

HOLLY doesn't quite react.

EDDIE

(TO HOLLY)
Shall we go?

ALISON

Not that Eddie isn't an attractive man if he isn't your brother.

HOLLY

But not the type of man to have lovers . . .

ALISON

Exactly.

HOLLY

. . . in his flat. Answering the entryphone to his girlfriend. That doesn't sound like Eddie at all. I agree.

ALISON laughs but isn't sure if HOLLY is serious or not. She is losing the gist of this slightly. HOLLY looks over at JOE who has put his headphones on to drown out the adults. ALISON suddenly feels the need to explain.

ALISON

He's had a long day at school.

HOLLY

I'm sure he has. And he's on the spectrum so clearly some of those behaviours will become more pronounced now that he's tired.

EDDIE

(CAN'T WAIT TO ESCAPE)
Shall we go. Don't want to be late.

(CONTINUED)

HOLLY

For what? Oh, I see. You just want
to leave.

They open the door, EDDIE turns to ALISON who is making the bicep grab, fist pump "phowar!" gesture much loved by teenage boys everywhere. And just as the door is closing, ALISON has grabbed JOE's disposable camera and taken a snap of EDDIE and HOLLY from behind.

CUT TO:

49 INT. EDDIE'S FLAT. LIVING ROOM. DAY 9. 18:55.

ALISON reaching for her phone . . .

ALISON

You've probably set off by now but
if you haven't then call me.
Eddie's dating a woman just like
Nicola!

ALISON waits. Then dials the next number . . .

CUT TO:

50 INT. HUGHES HOUSE. KITCHEN. DAY 9. 18:56.

REBECCA races over to her phone.

REBECCA

(DISAPPOINTED)

Oh. Hello, Mum.

CUT TO:

51 INT. EDDIE'S FLAT. LIVING ROOM. DAY 9. 18:56.

ALISON

(INTO PHONE)

No need to sound so disappointed.
What's going on?

CUT TO:

52 INT/EXT. PAUL'S CAR/ROAD. DAY 9. 19:10.

PAUL in the driver's seat, MARK in the back, SOPHIE next to PAUL. They've just pulled up outside a house.

SOPHIE

He finished with her by text? At
least he told her. Most lads just
change their Facebook status.

(CONTINUED)

PAUL

It's a brutal world. And then
there's the tattoo.

SOPHIE

In fairness James is quite a common
name for that generation so she
will have some choice.

PAUL

Good point.

JAN (who we saw in Episode 1) gets in the car, hoodie firmly
up. Sits next to MARK in silence.

SOPHIE

They're best mates. Hence the
silence.

PAUL nods and starts the engine, slightly concerned.

PAUL

Has he been to a gig before?

SOPHIE

Yes. We all have. I'm not just
springing it on them. I'm not doing
a reality TV show.

PAUL

Sorry. Of course . . .

PAUL nods, SOPHIE notices his tension as they pull away.

CUT TO:

53 OMITTED

54 INT. EDDIE'S FLAT. BATHROOM. DAY 9. 19:30.

Close up on liquid soap, flannel, toothpaste, toothbrush in a
row on the side of the bath. We are looking at this through a
camera viewfinder. A click.

Reveal that JOE has just taken a photo of the contents of his
toilet bag. He puts the camera to one side then, in order,
starts to wash his face.

JUMP CUT TO:

55

INT. EDDIE'S FLAT. BATHROOM. DAY 9. 19:31.

A preset alarm goes off on Joe's iPod. JOE stops washing his face and folds his flannel and picks up his toothpaste and toothbrush and as he cleans his teeth we notice that Eddie has labelled everything in the bathroom. 'SHOWER', 'BATH', 'TOILET', 'SOAP' etc . . .

JUMP CUT TO:

56

INT. EDDIE'S FLAT. BATHROOM. DAY 9. 19:32.

The second alarm sounds and JOE stops cleaning his teeth and packs up his toothbrush and then gets out his camera, smiles into the mirror and takes a close up of his teeth.

JUMP CUT TO:

57

INT. EDDIE'S FLAT. BEDROOM. NIGHT 9. 19:55.

ALISON and JOE. JOE in a single bed, a camp bed made up next to it - but for now ALISON is squeezed in with JOE reading him a story. We notice on the bedroom floor that all his school things have been laid out on the wallpaper grid for tomorrow morning.

Next to the bed, on a bedside table, is the tablet, open. As the story goes on we see that REBECCA is on the tablet, on video call, listening to the story too. ALISON occasionally shows her a page of the book (Hairy Maclary - TBC).

ALISON

Out of the gate and off for a walk
went (SCOTTISH ACCENT) Hairy
Maclary from Donaldson's Dairy.
(GROWLY VOICE) And Hercules Morse
as Big as a Horse. And (SCOTTISH
ACCENT) Hairy Maclary from
Donaldson's Dairy.

ALISON passes the book to JOE.

Now JOE reads ALISON the story. JOE's voice for each dog an impersonation of Alison's . . .

JOE

Bottomley Potts covered in spots.
Hercules Morse as big as a horse.
And Hairy Maclary from Donaldson's
Dairy. Straight back home to bed.

ALISON

Thank you.

JOE

Goodnight.

(CONTINUED)

JOE pulls the covers over his head and lies perfectly still. ALISON smiles and turns to REBECCA, still watching on the tablet, and makes a 'drinking' gesture. REBECCA smiles.

CUT TO:

58 **OMITTED**

59 **INT. GIG VENUE. BAR. NIGHT 9. 21:00**

Bigger contrast there could not be. A heaving noisy bar in a small gig venue. PAUL has fought his way to the bar, MARK is next to him, having no luck being served. PAUL eases forward.

PAUL

Mate! Mate! I'm next. Been here ages. Three Diet Cokes, a lager, a pint of IPA and crisps.

Something about PAUL's age and assertiveness attracts the BAR STAFF's attention and he moves across.

The BAR STAFF puts an opened bottle of lager and some crisps on the bar. PAUL turns to hand them to MARK but MARK has gone, and is now standing at the back of the crush.

PAUL (CONT'D)

Mark! Mate. Going to need your help carrying!

MARK makes a beeline for PAUL, irrespective of if anybody is in his way or not. He bumps into a couple of people and it is fine but the third PUNTER has his beer spilt.

PUNTER

Thanks for that, mate. That's half my pint on the floor.

The PUNTER isn't especially aggressive, just pissed off. MARK freezes, looks at the floor, maybe just bites the back of his hand slightly in a familiar nervous gesture. PAUL arrives, carrying his own pint - hands it to the PUNTER and takes the spilt pint back.

PAUL

No harm done, hey, pal.

A resigned shrug from the PUNTER. PAUL moves off and we . . .

CUT TO:

60

INT. GIG VENUE. NIGHT 9. 21:05.

MARK, JAN and another lad, DAVEY, stand in a tight group, with their drinks, PAUL and SOPHIE next to them. PAUL still a little sceptical.

SOPHIE

What was the worst thing that could have happened? Mark rolled around on the floor? Said something loud and inappropriate? Ran around like a mad thing? He's already done all that in every supermarket going.

PAUL

Who hasn't?

SOPHIE

The guy had a problem with Mark. The world is full of lads who have a problem with Mark.

(AS THE LIGHTS DROP)

And full of lads who spill other men's pints. So . . .

A cheer and rumble of anticipation amongst the crowd. SOPHIE turns to PAUL and smiles.

SOPHIE (CONT'D)

Thanks for coming. I know you got railroaded into it.

PAUL

It's fine.

PAUL takes a sip and the band come on and . . .

PAUL (CONT'D)

How does it work with these guys?

SOPHIE

How does what work?

NO HOT ASHES

All right?

And as the first song kicks in there is a rush of bodies towards the stage. PAUL turns to MARK, JAN and DAVEY and is surprised to see that they have already raced to the stage. PAUL is tempted to take a step forward himself but SOPHIE puts a restraining hand on his . . . PAUL looks sceptical and concerned but as the music begins PAUL watches MARK, JAN and DAVEY melt into the crowd and he starts to relax . . .

CUT TO:

61

INT. GIG VENUE. NIGHT 9. 21:40.

MARK, JAN and DAVEY in the middle of the throng . . . they are bouncing up and down and flaying around but, and this is the joy of it, so is every other young person there.

We should enjoy this for a few moments. This feeling of no difference at all in that group of young people.

PAUL looks at this joyous mess and slowly starts to see the energy, the joy. He turns to SOPHIE and she is already pointing out the big grin on his face. He stares back at the crowd, still smiling.

CUT TO:

62

INT. EDDIE'S FLAT. LIVING ROOM. NIGHT 9. 22:05.

ALISON is watching television when the door opens and EDDIE walks in.

EDDIE

Hiya.

ALISON

Oh. Hello. I thought you were gone for the night.

EDDIE holds up a hand in mock surrender.

EDDIE

Don't start.

ALISON

I'm not. I wasn't.

EDDIE

Good.

EDDIE crosses to the sink, ALISON turns.

ALISON

So what went wrong?

EDDIE

Nothing went wrong. We've both got work in the morning and . . .

ALISON

So what was it, then? Knee trembler at the bus stop.

EDDIE

I'm not indulging this.

ALISON

Her words or yours?

(CONTINUED)

EDDIE turns, he is trying not to laugh.

EDDIE

We have been having this
conversation since I was fourteen.
When are you going to stop.

ALISON

When you stop rising to the bait.

EDDIE sits down with his glass of water but has another glass
to add some of ALISON's red wine to.

ALISON (CONT'D)

So it's not happening with Holly? I
don't mean the sex. Although that
is a fairly strong indicator it's
not happening . . .

EDDIE

I can't remember what it feels like
to just click, you know? And maybe
that's not how it works anymore.
And we both have to be patient. Or

• • •

ALISON

Or it's just a sign she doesn't
fancy you.

EDDIE

Yes.

ALISON

Maybe you are just still too hung
up on Nicola.

EDDIE

No. No.

ALISON

So why choose a woman just like
her?

EDDIE

Holly? Like Nicola? What? Are you
joking? She's completely the
opposite.

ALISON

What? Don't you see it? The
tactless thing? The way she talks?
You are dating your ex-wife. No
wonder you haven't had sex.

(CONTINUED)

EDDIE takes a drink and shakes his head in disbelief of this analysis.

CUT TO:

63 INT/EXT. PAUL'S CAR/ROAD. NIGHT 9. 22:25.

JAN and DAVEY both asleep, MARK with headphones on. PAUL's music (song TBC) is playing through the speaker system of the car. PAUL has clearly been chatting to SOPHIE for some time.

PAUL

It's like, right. I mean. The best night. I mean. It was everything. Messy. Mad. That was just. Can't believe it. I've taken Joe to those drama courses that are meant to be mixed ability and that but you can always tell the kids who are and the kids who aren't. It's lovely but it's not really mixed. But tonight. The music. The energy. Yeah. Get it. Get it. It's like, I don't want to idealise it and go overboard or anything.

SOPHIE

Really?

PAUL

Everybody was just having a great time together. Everybody. Just one great heaving mass of joy!

SOPHIE

Are you sure you didn't take drugs in the toilet back there?

PAUL

I know. I know I'm going a bit mad with it but you must feel the same thing.

SOPHIE

Yes. I do. You don't have to tell me. Well, you do, because you're a man and until you've said it then it isn't real.

PAUL

All right, all right. Sorry. Fair enough.

At that moment, a new song - Bros, 'When Will I Be Famous? - kicks in on the stereo.

SOPHIE
What's this?

PAUL
(LUNGING TO CHANGE TRACK)
Don't know how that got on there.

SOPHIE
Really?

PAUL
Must be one of Joe's.

SOPHIE
Yeah. Must be. (BEAT) Wonder how he
found out about it.

PAUL laughs and we . . .

CUT TO:

64

INT. SOPHIE'S HOUSE. LIVING ROOM. NIGHT 9. 22:35.

Above them is the sound of crashing and bashing. Music on - 'Victoria' by The Fall. SOPHIE nods towards the stereo.

SOPHIE
Well, it's not exactly Bros I know
but I hope it meets your exacting
standards.

PAUL
Ha ha. What's he doing up there?
Sounds like he's playing the drums.

SOPHIE
He is playing the drums.

PAUL
Really?

SOPHIE
Yes. Really. We have worked out a
system with the neighbours. They
give him a call when they can't
stand it anymore.

PAUL listens to the drumming for a moment.

PAUL
He's okay, isn't he?

SOPHIE
Don't know where he gets it. His
Dad had no sense of rhythm that I
ever saw.

(CONTINUED)

PAUL laughs.

PAUL
Does he still see him?

SOPHIE
Yeah. 'course. He wasn't a bastard
or anything. We just couldn't
handle Mark together. No. That's
not fair. I couldn't handle Mark
with anybody else.

PAUL
Just easier on your own sometimes,
isn't it?

SOPHIE
Simpler anyway. You can get as low
as you like but it only ever
matters to me and him. Nobody
judging. Nobody advising. Nobody
criticising. Easier to be wrong
when you are on your own.

SOPHIE leaves to go to the kitchen. PAUL closes his eyes as
he listens to 'Victoria' for a moment.

PAUL
(SHOUTING THROUGH TO THE
KITCHEN)
Mark E Smith was actually good
looking back then. He looked like
Johnny Cash. A pasty Salford
version of Johnny Cash admittedly
but, do you know what I mean.

SOPHIE
(SHOUTING FROM THE
KITCHEN)
If I give you a biscuit with your
tea will you promise to stop
talking.

PAUL moves around the room, looking at book titles, CDs,
family photos etc. As he does so, 'Victoria' finishes and
another track comes on - 'Right By Your Side', Eurythmics.

PAUL
(IN DELIGHT)
Oh, you what!

PAUL starts dancing - not on full throttle - but a little bit
of a wiggle and as he does so he doesn't realise that SOPHIE
is standing on the edge of the room, with a tea cup in each
hand, watching him.

SOPHIE
Look at the arse on that.

PAUL turns.

SOPHIE (CONT'D)
Are you classically trained, or...?

PAUL
(CLOSING HIS EYES)
Don't try and put an artist off
when he's in the moment . . .

SOPHIE laughs and joins him. They dance for a few beats, self-conscious, but something funny and tender about this . . .

CUT TO:

65 INT. SOPHIE'S HOUSE. LIVING ROOM. NIGHT 9. 22:40.

Both of them dancing now. It is kind of exaggerated, funny for that reason but they are both into it. Amy Winehouse - 'Valerie'.

SOPHIE
You're great from the waist down
but you hold your hands like you're
holding a tray.

PAUL laughs again and we . . .

HARD CUT TO:

65A INT. SOPHIE'S HOUSE. LIVING ROOM. NIGHT 9. 22:55

Both standing by the MP3, listening - PAUL maybe doing that slight nod of approval that men do to indicate they know what is good about this stuff - Orange Juice - 'Louise Louise.'

CUT TO:

66 INT. SOPHIE'S HOUSE. LIVING ROOM. NIGHT 9. 23:00.

PAUL and SOPHIE on the sofa, music still on - (TBC) - both amused and slightly bemused, eating toast - a second tea on the go.

SOPHIE
So that's the sum total of your moves, then.

PAUL
If you've got a roll of lino and a ghetto blaster I'll do a few back spins.

SOPHIE
Don't tempt me.

(CONTINUED)

SOPHIE and PAUL are looking at each other, lost in a shared smile.

PAUL

Thank you, by the way. For tonight.

SOPHIE

Thank you for the lift. And being head bouncer.

They smile again. Their faces are close.

PAUL

Is this where we kiss?

SOPHIE

(STILL SMILING)

Nah. I think we both know that's not on.

PAUL brings himself to his senses. He stands.

PAUL

Yeah. Sorry. Stupid. Sorry. Sorry.

CUT TO:

67

INT. HUGHES HOUSE. KITCHEN. NIGHT 9. 23:30.

PAUL sits alone in the kitchen, trying to work out what went on there. He checks his phone. A series of texts from Alison.

He texts in, "Goodnight xx". And as he is staring at his phone the door opens and REBECCA comes into the kitchen with TOM.

REBECCA

Look who I found lurking at the bus stop.

PAUL

All right, Tom. This is a lovely surprise.

TOM

I know.

REBECCA

Don't pretend you didn't call him, Dad. Thank you.

REBECCA gives PAUL a hug.

PAUL

I thought if anybody had the wisdom you needed it was Tom.

(MORE)

(CONTINUED)

67 CONTINUED:

PAUL (CONT'D)

And with him being at art school
he's got bugger all else to do.

TOM

She's heartbroken but then that's
what she does best.

REBECCA laughs but PAUL doesn't. Looks preoccupied.

REBECCA

You okay?

PAUL

Yes. Yes. Just a bit knackered.

REBECCA

All that pogoing at your age. He's
been to a gig.

TOM

Eurgh!!! Sorry, nothing personal,
Mr Hughes. Apart from your age.

TOM and REBECCA retreat to the living room.

PAUL

Thank you. And I think you can
start calling me Paul now.

TOM

Ooh, no, I don't think so. You
might want to start tagging along
at the bus shelter.

CUT TO:

68

INT. HUGHES HOUSE. JOE'S BEDROOM. NIGHT 9. 00:30.

PAUL asleep in JOE's room.

CUT TO:

69

INT. HUGHES HOUSE. JOE'S BEDROOM. DAY 10. 06:55.

Morning. PAUL lies on the bed and starts to dial Alison's
number but then stops before it starts ringing.

CUT TO:

70

INT. EDDIE'S FLAT. SPARE BEDROOM. DAY 10. 07:00.

ALISON wakes up to find JOE standing by her bed.

JOE

Are we still here?

(CONTINUED)

ALISON

Yes. Is that okay? I'll go and get breakfast moving.

JOE nods. He stares down at the grid where all his things are laid out and starts to pack items into his reading folder. Reading Book, exercise book, pencil case etc.

CUT TO:

71

INT. SCOTT'S BREWERY. OFFICE. DAY 10. 10:25.

MAURICE is at his desk, watching RALPH. He is trying to concentrate but he keeps watching RALPH until he can't stop himself anymore. He goes to the door and opens it.

MAURICE

Ralph?

RALPH looks up and . . .

CUT TO:

72

INT. SCOTT'S BREWERY. OFFICE. DAY 10. 10:27.

RALPH sits opposite MAURICE.

MAURICE

How is she then? Your Mum?

RALPH

She's not going to die.

MAURICE

Well, that's good. I might go and see her later.

RALPH

Good luck.

They both sit in silence for a few moments. RALPH sighs, looks at his watch.

MAURICE

Thanks for the catch up.

RALPH gets up and walks to the door.

MAURICE (CONT'D)

I'll take her some flowers round, shall I?

RALPH

She doesn't like flowers.

(CONTINUED)

RALPH goes, leaving MAURICE puzzling this one out.

CUT TO:

73 INT/EXT. ALISON'S CAR/ROAD. DAY 10. 13:55.

ALISON driving home, lost in thought.

CUT TO:

74 INT/EXT. PAUL'S CAR/ROAD. DAY 10. 14:02.

PAUL driving to Manchester, lost in thought.

CUT TO:

75 EXT. BILLBOARD/LAYBY. DAY 10. 14:20.

We are at the "I don't want a wee, do I?" layby. ALISON is standing by her car, PAUL has just parked his car and crosses to her. He kisses her "Hello" but it is passionate.

ALISON

Wow. What did I do to deserve that?

PAUL

You don't have to question everything to death, you know.

ALISON

All right, touchy Jim. It was nice.

PAUL

Sorry. Bit knackered. After the gig.

ALISON

How was it?

PAUL

It was great.

ALISON

Good. So you're glad I pushed you into it?

PAUL

It's music, you know. I thought a lot about Joe.

ALISON

Yeah? Well, who knows what Joe'll be into when he's Mark's age.

(CONTINUED)

PAUL

Well, I imagine he'll still be into music.

ALISON

I wasn't saying he won't be. Just that we don't know.

PAUL

Right. Sure. Well. That was last night. I'll see you tomorrow. Yeah.

PAUL kisses her more hurriedly on the cheek this time and walks to his car.

ALISON

Bye . . .

PAUL shuts his eyes, turns around meaning to say something conciliatory but ALISON is already driving away.

CUT TO:

76

EXT. PEAR TREE PRIMARY SCHOOL. BASE ENTRANCE. DAY 10. 15:03.

PAUL waits, still turning this over, looking at his phone, and then he sees JOE come out of school and is overpowered by affection. As JOE sees him he turns and walks in the opposite direction. PAUL walks after him, then moves alongside him and matches him stride for stride.

JOE glances at PAUL. PAUL sneaks a glance at JOE. JOE stops. PAUL stops. JOE goes on three steps. PAUL goes on three steps. JOE carries on walking then turns to PAUL and PAUL hugs him.

JOE

Where were you?

PAUL

I was home.

JOE

Where was I?

PAUL

You were here.

JOE

You were home.

PAUL

At our house. Yes.

JOE

And now you're here.

(CONTINUED)

76 CONTINUED:

PAUL hugs JOE and then they separate and walk on. PAUL takes a look at JOE's sweatshirt.

PAUL

That's a lot of stickers.

JOE

I'm a superstar.

PAUL

I already knew that.

JOE and PAUL walk on . . .

CUT TO:

77

EXT. CONISTON. HIGH STREET. DAY 10. 15:32.

MAURICE walks down the high street and turns into the chemist.

CUT TO:

78

INT. CONISTON. CHEMIST. DAY 10. 15:33.

MAURICE at the counter. A female ASSISTANT.

MAURICE

I'm looking for some sort of rub.
You know. That you rub on.
Yourself. And other people. If they
can't reach.

ASSISTANT

Like, what, like Deep Heat? Is it a
muscle injury?

MAURICE

No. It's not like that. It's
something I could rub into a woman
to make her feel better. If she's
feeling a bit under the weather and
that. You know.

ASSISTANT

Oh. Right. I see. Massage oil.

MAURICE

Well, I wouldn't go that far. Do
you have anything . . . you know.

ASSISTANT

Peppermint foot cream?

(CONTINUED)

MAURICE

That sounds right. That'll do.
Yeah. That sounds great.

ASSISTANT smiles and heads for the shelf. MAURICE looks around, sees an OLD LADY sitting on a chair with her walking frame, waiting for her prescription. She smiles. MAURICE looks horrified and . . .

CUT TO:

79

EXT. LOUISE'S HOUSE. DAY 10. 15:38.

MAURICE stands at the front door. LOUISE opens the door, looks fairly pained to see him but before she can speak MAURICE brandishes the bottle of Peppermint Foot Cream.

MAURICE

I know you don't like flowers.

CUT TO:

80

INT. LOUISE'S HOUSE. LIVING ROOM. DAY 10. 15:50.

LOUISE is on her sofa, barefooted and bare legged. MAURICE stares for a moment at the foot cream in his hand, then slaps it on LOUISE's calf as though he is basting a turkey.

LOUISE

As long as you know I can't lie
still for long 'cos the steroids
have got me bouncing.

MAURICE

No. I get it.

MAURICE carries on in silence for a few moments.

LOUISE

I hate to be critical of your
massage action, Maurice. But
probably a bit more sensitive and a
bit less like you're rubbing Firey
Jack into a goalie's hamstring?

MAURICE

Right. I see.

LOUISE

Now you've gone the other extreme.
Now you're basting.

MAURICE stops. His hands hovering.

(CONTINUED)

LOUISE (CONT'D)
Come here. Give me the bottle. I'll
show you.

MAURICE
I've still got my boots on.

LOUISE
Not on your feet. Come here.

LOUISE puts a little cream into her hand and rubs both her hands along MAURICE's hand, his wrist.

LOUISE (CONT'D)
See. Like this. See?

And for a moment, as she rubs his hand and he lets her . . .
For a moment this feels more intimate and sensual than
MAURICE had bargained for. MAURICE retreats back down to
LOUISE's feet.

LOUISE (CONT'D)
Are you all right?

MAURICE
If we're being honest I did feel a
bit of a stirring in the glove
compartment. Not that I'd have done
anything. Ever. Or made a move. Not
with you . . . things being how
they are?

LOUISE
'Things' being me being on a course
of chemotherapy for breast cancer?
Yes. Probably not the best time to
make your move.

MAURICE
I wasn't going to make a move!
That's why I've come back down to
this end. With your feet. And that.

LOUISE
I hope you aren't implying that my
feet aren't sexually arousing,
Maurice.

MAURICE
No. It's just, let's just say . . .

LOUISE
I am teasing you, Maurice. And very
flattered that even in this state
you should be . . . enamoured. Or
at least a significant part of you
is . . . sorry, sorry, it's the
steroids.

(CONTINUED)

MAURICE nods, tight lipped, carries on with the foot rub a little joylessly and we . . .

CUT TO:

81 EXT. LOUISE'S HOUSE. DAY 10. 16:02.

We find MAURICE a few doors up from Louise's house, leaning his head against a wall, trying to work out what happened in there. As he turns it over he hears a familiar voice behind him over the sound of a car engine.

ALISON

Dad?

He turns to see ALISON.

CUT TO:

82 EXT. CONISTON. BENCH. DAY 10. 16:15.

MAURICE and ALISON sit on a bench drinking coffee from paper cups.

ALISON

Did you know that James has done a runner? Walked out on Rebecca.

MAURICE

First good news I've had for a bit.

ALISON

I agree. But just don't let Rebecca hear you saying that, hey?

MAURICE

I'm not going to pretend.

ALISON

Why not? You spend your life pretending you're a hard man and look at you. Pressing your head against a brick wall.

MAURICE

I was just having a think. It helped me think.

ALISON

That's what Joe says when he does it. And I don't believe him either. So it was about Louise, right?

MAURICE

What makes you say that?

ALISON

You were next door to her house. So are you seeing her again? Is there something I should know.

MAURICE

It's got nothing to do with you.

ALISON

No. But if you're so upset that you can't even hide it in the street.

MAURICE

Why do you want me to say I was upset when I wasn't?

ALISON

You know what, Dad. Forget it. I've just had Paul being pissy with me. Now you. I've been staying away for three nights with Joe. Driven back to be with family. I show a bit of concern and get it thrown back at me. If you don't want anybody to think you're upset then don't go all existential in the street, and move along so you aren't right outside your lover's house. Or whatever she is. And that way I won't be sticking my nose in your business anymore.

MAURICE

She's got cancer. All right. Louise has got cancer and she's having chemo and she doesn't want anybody to know. There. Happy now? She's got cancer. And I'm helping her out. And that's all there is to it.

Out on MAURICE, draining his coffee.

CUT TO:

83

EXT. NURSERY. DAY 10. 16:45.

An exhausted-looking NICOLA pushing EMILY to the car and on her phone at the same time.

NICOLA

Hi, Eddie. I did my talk. Thought you'd want to know that it went down really well. They want me to do more. So, anyway. Thought you'd want to know.

CUT TO:

84

OMITTED

85

INT. SCOTT HOUSE. KITCHEN/LIVING ROOM. DAY 10. 17:05.

NICOLA, has just got home, supermarket bags on the table, taking EMILY's coat off.

She turns and faces the supermarket bags. Then she checks her phone. Dials.

NICOLA

Hi. Me again. Just wanted a bit of a catch up about the talk and everything. Maybe later when you ring to say "Goodnight" to Emily. Okay. Speak later.

NICOLA puts down the phone, looks at it. VINCENT enters carrying an old bike wheel in one hand and a frame in the other.

VINCENT

It's for Joe. A boy needs a bike.

NICOLA

Anyone would think you were looking for something to do.

VINCENT

Just trying to make myself useful.

NICOLA

And there's nothing for you at home you could be making yourself useful with?

NICOLA turns and sees a newly-framed wedding photo of herself and Eddie, discarded packaging beside it.

NICOLA (CONT'D)

What's this?

VINCENT

I found it. It's a nice one. So I thought I'd frame it for you.

NICOLA sighs, irritated.

NICOLA

If you really want a project then I have just the job for you . . .

VINCENT looks hopeful.

CUT TO:

86

INT/EXT. NICOLA'S CAR/THE FELLSIDE GASTROPUB. DAY 10. 17:50.

Nicola's car bunnyhopping towards the gastropub with REBECCA driving . . . and an alarmed-looking VINCENT next to her - but doing a good job of hiding his alarm.

VINCENT

Biting point. It's just a case of hitting that biting point. You'll get it in the end.

REBECCA

Sorry. Sorry.

VINCENT

It's okay. It's okay. You're doing well. You're doing really well.

VINCENT looks out of the car window and grips the car door.

CUT TO:

87

EXT. ROAD. DAY 10. 18:15.

REBECCA has reversed into a parking space.

REBECCA

You're a really good teacher. You never lose it. You never seem frightened. Even when we were at that junction and that lorry was coming.

VINCENT

Well, he had room to get past us so . . .

REBECCA

Is it your faith? Is it your faith that stops you being frightened.

VINCENT

No. It's not my faith.

REBECCA

Oh. Right. Well, you don't have to tell me . . .

VINCENT

I've got to spend the rest of my life without my wife. And it's my fault. That's more frightening than anything I can think of. So, you know, a few articulated lorries bearing down on us . . .

(MORE)

(CONTINUED)

VINCENT (CONT'D)

a speeding car nearly taking us
both to heaven. Mild whiplash.
That's nothing. Nothing at all.

REBECCA

I'm sorry. But . . . well. Just
keep busy. And cry as much as you
like. And don't text her in the
middle of the night with questions
about when she stopped loving you.
And don't think about what you
should have said and didn't say.
But mainly. Keep busy.

VINCENT is impressed.

VINCENT

Thank you, Rebecca. Now, let's pull
out when it's clear. And if we
survive I might just take your
advice.

REBECCA laughs, pulls out, the sound of a horn blaring.

CUT TO:

88

EXT. HUGHES & SCOTT HOUSES. DAY 10. 18:40.

As ALISON drives up she sees, to her surprise, REBECCA
getting out of the driving side of Nicola's car and VINCENT
the other, with L plates displayed. She parks up . . .

ALISON

Hello, love. Come here.

ALISON gives REBECCA a big hug.

ALISON (CONT'D)

You okay?

REBECCA

No.

ALISON gives her another hug and . . . NICOLA comes out of
her house with baby EMILY.

ALISON

Thanks, Vincent.

VINCENT

She's a good pupil. And I have
prayer.

ALISON crosses to NICOLA.

NICOLA

How was Eddie?

(CONTINUED)

ALISON

Good, yes. And the weirdest thing.
This girlfriend of his? She is just
like you.

NICOLA

Oh.

ALISON

Except not as beautiful of course.

NICOLA

So you met her?

VINCENT is drifting by and gets the end of this conversation.

ALISON

She came round. They went out. He
came back early so they clearly
aren't sleeping together.

NICOLA

You met her? The new girlfriend. He
introduced you to her?

ALISON

More of a coincidence really. He
didn't mean to. It isn't serious. I
can tell.

ALISON puts her arm around REBECCA and they head into the
Hughes house together.

CUT TO:

89

INT. SCOTT HOUSE. KITCHEN. DAY 10. 18:55.

NICOLA is making EMILY's tea. VINCENT is standing in the
kitchen watching her.

VINCENT

So Eddie has a new relationship?

NICOLA

It would seem so . . .

VINCENT

You are going to be fine. Just keep
busy. Cry as much as you like. And
don't text him in the middle of the
night with questions about when he
stopped loving you. And don't think
about what you should have said and
didn't say . . .

(CONTINUED)

NICOLA

That's really good. Did you think
of that yourself?

VINCENT

Yes. (BEAT) No. Rebecca said it to
me. I'm sorry. I should have said
something of my own.

NICOLA

Have you got anything? Other than
the Bible stuff I mean. Or are you
going to try and pass that off as
your own as well?

CUT TO:

90

INT. SCOTT HOUSE. KITCHEN. DAY 10. 18:58.

VINCENT with NICOLA as she feeds EMILY.

VINCENT

Since you were eleven years old you
have been cleverer than me. And I
can't understand you half the time,
and the other half I'm not really
listening. But one thing I do know,
maybe the only thing I do know, is
when you are hurt. And I'm sorry
for all the times I hurt you. And
I'm sorry that I didn't say
anything at the time. And I'm sorry
that you are hurting now. And you
are. And I'm not helping. And it's
hard for a parent when you can't
stop your child's pain. Even a
parent as bad as me finds that
hard.

This is clearly the most honest that VINCENT has been with
NICOLA. He gets up from the table, and returns to the bike.
Silence. NICOLA watching him.

NICOLA

It's great you're doing that bike,
Dad. For Joe. It's great.

VINCENT looks up, smiles, returns to his work. A rare moment
of connection between Father and Daughter - if this were any
other Father and Daughter they might be hugging but it isn't,
and they're not.

CUT TO:

91

INT. EDDIE'S FLAT. LIVING ROOM. NIGHT 10. 20:40.

PAUL with EDDIE, between them a half-finished takeaway and a few beers.

EDDIE

Sophie? Sophie the waitress.

PAUL

Yes.

EDDIE

Sophie your employee?

PAUL

All right, don't make it sound dodgier than it is. Sophie our friend. Yes.

EDDIE

And something happened?

PAUL

Something nearly happened.

EDDIE

By which you mean, what, exactly?

PAUL

By which I mean nothing happened at all.

EDDIE looks puzzled.

PAUL (CONT'D)

We looked at each other and it felt like, I don't know, that the next thing we would do was kiss. You must know that feeling. When both of you know . . .

EDDIE

Well, I'm working mainly on memory right now but yes, something of that sort is coming back to me . . . I just want to know why you're telling me.

PAUL

Because I think you're the man to ask about honesty.

EDDIE

Exactly. So don't tell Alison. Nothing happened. Why would you worry her by telling her that?

(CONTINUED)

PAUL

I would want to know if Alison had done the same.

EDDIE

Said with all the confidence of a man this has never happened to . . . believe me, from one who knows, you don't want to hear your partner telling you they "had a moment".

PAUL

A moment where nothing happened.

EDDIE

There are three things she can think if you tell her this. Something did happen and you are playing it down. Something is going to happen and you are preparing the ground. You wanted something to happen. You will notice that none of these things is likely to lead to what we might call a happy ending.

PAUL

Okay. Okay.

EDDIE

Nothing happened. And, as the saying goes, "Nothing will come of nothing."

PAUL

Who said that?

EDDIE

King Lear.

PAUL

How did it work for him?

EDDIE

He ended up on a hill crying and shouting at the wind and the rain.

PAUL

Did he bump into Maurice while he was up there?

EDDIE

Paul. I mean it. Forget it ever happened. Don't open stuff up that doesn't need opening . . .

At that moment they turn to see JOE standing at the door.

JOE

I don't need another story, do I?

EDDIE looks at PAUL and we . . .

CUT TO:

91A

EXT. FELLS. DAY 11. 08:00.

New day. MAURICE running. He runs like a bastard. And, somewhere, from nowhere, the YOUNGER RUNNER is alongside him. But MAURICE won't concede. They run side by side for a few beats with MAURICE being stubborn and determined before the YOUNGER RUNNER eases off again. MAURICE allows himself a grim smile. A beat. The YOUNGER RUNNER then suddenly goes tearing past, no living with him this time . . . MAURICE looks puzzled, shattered, and presses grimly on . . .

CUT TO:

92

EXT. LOUISE'S HOUSE. DAY 11. 14:20.

ALISON knocks on LOUISE's door. LOUISE comes to the door to answer it.

ALISON

Hi.

LOUISE

Hello. I take it you haven't come about ukulele lessons.

ALISON

I was just wondering how you were.

LOUISE

Really? I wonder why you'd be wondering that . . .

CUT TO:

93

INT. LOUISE'S HOUSE. LIVING ROOM. DAY 11. 14:30.

ALISON and LOUISE sit opposite each other in silence.

ALISON

I worry about him. And I worry about you.

LOUISE

But mainly him. And I don't blame you. The funny thing is I worry about him more than me, too.

(CONTINUED)

ALISON

He's more complicated than he looks.

LOUISE

That isn't difficult.

ALISON

I could help. If you needed anything. Or anybody. I do have some experience . . .

LOUISE

I know. (BEAT) I just want to do this on my own. All right.

ALISON

I think I'd be the same.

LOUISE

So why are you here?

ALISON

Because I care about Dad so I care about you and . . .

LOUISE

Maurice tells me Joe has settled in well at his new school.

ALISON

Yes.

LOUISE

Leaves you at a bit of a loose end, hey?

ALISON

What?

LOUISE

I was just the same when Ralph didn't feel like a daily fight. I started the choir. I went hospital visiting. I enrolled on courses. I did unsuitable yoga. I even started busking. But I'm not going to be your care bear. I'm all cared out. I can't be where you put your mad and considerable energy. Sorry. I'm not trying to be mean. Well, I am trying to be mean if that's what it takes to get you to back off.

Rather than be insulted ALISON is rather impressed.

ALISON

I think you'll be good for Dad. I
really do.

ALISON exits before LOUISE can reply and we . . .

CUT TO:

94 INT/EXT. PAUL'S CAR/ROAD TO GASTRO PUB. DAY 11. 17:35.

PAUL drives home, still preoccupied. He drives down a familiar road and finds himself driving to the entrance of the Fellside. He turns to JOE who takes off his headphones.

PAUL

You stay in the car, Joe, okay? I
won't be long.

PAUL gets out of the car and heads to the gastropub.

CUT TO:

95 EXT. THE FELLSIDE GASTRO PUB. DECKING. DAY 11. 17:38.

PAUL with SOPHIE.

PAUL

I don't know what was going on the other night. With me. And maybe with you. But I'm . . . I just wanted to say that . . . you know, you know how I'm fixed. And I just . . .

SOPHIE

You just what?

PAUL

I wanted to know if you thought there was a moment there too. That's all. 'cos I've been chasing the whole thing round in my head and I just wondered if it was me.

SOPHIE

Paul, nothing happened. And like you say, you're fixed up.

PAUL

Did I imagine it. Maybe I imagined it.

GARY comes out.

PAUL (CONT'D)

Give us a minute, hey, Gary?

(CONTINUED)

95 CONTINUED:

GARY

I've only got one guy working in
there and he's not on the payroll.

GARY nods towards MARK who can be seen sweeping up inside.

PAUL

(EMPHATIC)

I said, give us a minute, Gary. All
right?

SOPHIE

Nothing happened. It was late. And, you know, Mark woke at 4 o'clock this morning. When I got him in the taxi I had to start doing stuff for his school transition appeal. Then I got the bus here and I've been cleaning the toilets ever since. So it's great for you that you have got time to indulge this poetic, romantic, whatever it is . . . I haven't. I've got real life.

PAUL

Right. Well. That's me told.

SOPHIE

What do you expect me to say? That if it wasn't for Alison I'd have thrown myself at you.

PAUL

No . . . No. That's not what I meant at all.

CUT TO:

96

INT/EXT. PAUL'S CAR/THE FELLSIDE GASTRO PUB. DAY 11. 17:39.

From JOE's POV we see SOPHIE and PAUL deep in discussion. We and he cannot hear what is being said.

CUT TO:

97

EXT. THE FELLSIDE GASTRO PUB. DECKING. DAY 11. 17:39.

PAUL with SOPHIE.

PAUL

So we're good. We're sorted.

SOPHIE

Paul. Just go home and play some Nick Cave or something. We're good.

(CONTINUED)

97 CONTINUED:

PAUL walks away. SOPHIE heads back into the gastropub.

CUT TO:

98 **INT/EXT. PAUL'S CAR/THE FELLSIDE GASTROPUB. DAY 11. 17:39.**

From JOE's POV we watch PAUL watch SOPHIE go into the gastropub. Then PAUL turns and walks towards the car.

CUT TO:

99 **INT/EXT. PAUL'S CAR/LAKE DISTRICT ROAD. DAY 11. 17:42.**

PAUL turning over the conversation he just had. JOE in the back.

CUT TO:

100 **EXT. HUGHES & SCOTT HOUSES. DAY 11. 17:49.**

As PAUL and JOE are walking up the drive, PAUL sees an unexpected welcoming committee waiting . . .

ALISON, REBECCA, EDDIE, NICOLA, EMILY and VINCENT, and MAURICE.

PAUL
(UNDER HIS BREATH)
Oh, shit . . .

PAUL puts on his automatic smile and as he does so he hears a mysterious bleat. We reveal a goat in a pen. That's a turn up. ALISON crosses to PAUL and JOE.

ALISON
Hello, young man.

JOE walks past her.

ALISON (CONT'D)
Hello, old man.

ALISON kisses PAUL and PAUL kisses her back.

ALISON (CONT'D)
Okay?

PAUL
Yeah. Yeah.

They walk towards the others. EDDIE is standing by the pen with MAURICE.

(CONTINUED)

MAURICE

I've only borrowed it, like. Well, rented it but . . . got a mate who runs that petting farm.

EDDIE

That goat rental business must be sweeping the nation by now.

MAURICE

The lad wanted a goat. I delivered. There you go, Son.

JOE looks at the goat for a moment but his gaze is taken by something ahead. It is VINCENT, holding a bike, a remake and resprayed bike but a bike nonetheless, complete with stabilisers.

VINCENT

A "Goodbye" present, Joe. A boy needs a bike.

JOE looks at the bike and steps forward, entranced. He runs his finger along the top of the frame, he kneels down and runs his finger back and forth across the spokes. NICOLA and EDDIE even look on with approval.

MAURICE, torn between feeling pleased for JOE and jealous, stands with the goat, as though in solidarity.

MAURICE

I thought you said a goat. I thought Paul said he wanted a goat.

MAURICE's phone goes. He looks down and seems suddenly distracted. NICOLA turns to VINCENT and smiles. It is as near as this family gets to hugging but VINCENT takes it.

CUT TO:

101 EXT. LAKE DISTRICT ROAD. DAY 11. 18:02.

EDDIE with the goat on a tether out front. JOE follows on the bike with stabilisers, helmet on, very wobbly, REBECCA by his side. NICOLA with EMILY in her buggy. Half amusement, half bemusement . . . triumph.

CUT TO:

102 EXT. LOUISE'S HOUSE. DAY 11. 18:05.

MAURICE hammers on Louise's front door. He's not going away. LOUISE answers the door and we . . .

CUT TO:

103

INT. HUGHES HOUSE. KITCHEN. DAY 11. 18:07.

PAUL has photos of JOE's week, taken with his disposable camera, spread out on the table in front of him. A lot of them feature school dinners. Some of shoes, table legs, etc. One of the back of EDDIE's new girlfriend - HOLLY.

ALISON

Let me see.

PAUL

He's taken a lot of photos of food.
Apart from this one of the staff.

ALISON

(LAUGHS)

Even that's the Dinner Lady.

PAUL

And this?

PAUL points to the snap of Eddie's new girlfriend that ALISON took from behind her.

ALISON

That's Eddie's new girlfriend.

PAUL

Interesting. He must have been standing on a chair to take it.
Unless Eddie's girlfriend is very, very small . . .

ALISON

(LAUGHS)

Guilty as charged.

PAUL looks at her and smiles. They smile at each other.

PAUL

We don't get to do this much anymore, do we. Just you and me.
Talking crap. It's nice. Isn't it?
Just this.

ALISON

(SMILES)

Yes. Yes it is.

PAUL smiles back.

ALISON (CONT'D)

So why are you still looking worried?

PAUL

Because I've got something to tell you.

(CONTINUED)

ALISON

Right.

ALISON holds his gaze and . . .

CUT TO:

104

EXT. HUGHES & SCOTT HOUSES. DAY 11. 18:08.

REBECCA and JOE wheeling the bike back up the drive towards the house. NICOLA, EDDIE (who has tethered the goat), EMILY and VINCENT in the background go into the Scott House.

REBECCA

I'll teach you to ride the bike,
Joe.

JOE

I can ride the bike.

REBECCA

Well, you can fall off the bike.
That isn't the same as riding it.

JOE

I like riding the bike, don't I?

REBECCA laughs.

JOE (CONT'D)

Where's James?

REBECCA

He's gone. Joe.

JOE

Oh. (BEAT) Did he die?

REBECCA

No. He didn't die. Not yet. I have
to find him first.

JOE doesn't say anything as they head to the house.

CUT TO:

105

INT. LOUISE'S HOUSE. LIVING ROOM. DAY 11. 18:09.

MAURICE with LOUISE.

LOUISE

This is my cancer, Maurice. Not
yours. Not Alison's. And it is me
who has to handle it.

(CONTINUED)

MAURICE

I didn't know she was planning on coming round. I promise you I didn't.

LOUISE

Your talent for missing the point never ceases to surprise me.

MAURICE

I had to tell someone.

LOUISE

No, you didn't. You didn't have to tell anyone. You didn't have to do this with me. In fact I distinctly remember telling you not to do this with me. But you said you could handle it, because you're big and strong and on some kind of rescue mission.

MAURICE

I'll hold my hands up. It's more confusing than I thought. But "rescue mission"? Not sure where I'm wearing that one thank you very much. If I know one thing about you it's that you don't need rescuing.

LOUISE

Well, yes. It's not me you're trying to rescue though, is it.

MAURICE

What?

LOUISE

It's Sandra you're trying to rescue, Maurice.

MAURICE

Well, now you've lost me.

LOUISE

Sandra died. That was her. And I'm sorry. But I'm not Sandra. This is my illness, Maurice. Mine. I won't be Sandra. I'm not here to help you get your own back on God.

MAURICE

I think I'd better go.

LOUISE

Yeah. I think you better had.

MAURICE exits.

CUT TO:

106 INT. HUGHES HOUSE. KITCHEN. DAY 11. 18:10.

PAUL with ALISON - a long silence. He has clearly told her.

ALISON

So nothing happened?

PAUL

No. Absolutely not. But it felt like it might. And that's what I wanted to tell you.

ALISON

For both of you? Or just you.

PAUL

I don't know. Like I say. Because I didn't act on it.

ALISON

Oh. Well. So why did you tell me?

PAUL

Because something was wrong. And it confused me. And I wanted you to know about it.

ALISON

Why didn't you just stay confused?

PAUL

Because you are my best mate in the world. Because the one thing we always have is that we're honest with each other. You had one liar for a husband before and you told me it nearly killed you.

ALISON

Don't make Stuart your alibi, here.

PAUL

I would want to know.

ALISON

Why? Nothing happened. So what are you telling me? That something could have happened?

PAUL

No. But that, maybe, well, what does it mean that something could have happened?

(MORE)

(CONTINUED)

PAUL (CONT'D)

What does it mean that for a moment, just for a moment, I felt more at home with Sophie than I do with you.

ALISON

You tell me. What does it mean? You were there. I wasn't.

PAUL

Is that all you've got to say?

ALISON

I'm thinking about it. And what I don't get is why you would tell me it at all. Any of it.

PAUL

Because I think we need to think about us a bit more. I just think that the change, all the changes with Joe and that, well, they're taking their toll. On you. And on me. And we have to do something about that.

ALISON

It sounds to me like you already have.

But before he can reply JOE enters, leading REBECCA into the kitchen by her hand. He is a boy with a mission.

He stands REBECCA in the centre of the kitchen and then goes and gets ALISON and leads her by the hand next to REBECCA, then he gets PAUL to follow. He pushes them tight together so they are all touching - tightly packed.

He stands and looks at them, then steps forward, so he is about a foot from them and stares at them. All together in the same space. His security intact.

END OF EPISODE