

# THE A WORD

## SERIES 2

Episode Five

SHOOTING SCRIPT

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1     **EXT. LAKE DISTRICT ROAD. DAY 13A.**

The road is deserted. But we can hear music. 'Do Anything You Wanna Do' by Eddie and the Hot Rods.

                  EDDIE AND THE HOT RODS  
          "Gonna break out of the city  
          Leave the people here behind."

Reveal a figure wearing headphones and walking alone . . .  
but it isn't Joe . . . it's PAUL.

                  EDDIE AND THE HOT RODS (CONT'D)  
          "Searching for adventure  
          It's the type of life to find."

The track plays over the following . . .

CUT TO:

2     **EXT. PEAR TREE PRIMARY SCHOOL. MANCHESTER. DAY 13B.**

ALISON watching JOE go into school.

                  EDDIE AND THE HOT RODS  
          "Tired of doing day jobs  
          With no thanks for what I do."

CUT TO:

3     **INT. LOUISE'S HOUSE. LIVING ROOM. DAY 13C.**

MAURICE bringing in a cup of tea to LOUISE as she lies on the sofa under a blanket. He places it on the table beside her. She opens her eyes and nods, he nods back in return . . .

                  EDDIE AND THE HOT RODS  
          "I'm sure I must be someone  
          Now I'm gonna find out who."

CUT TO:

4     **EXT. FELLS. DAY 13D.**

MAURICE running with the same intensity that he has just brought to the fine art of brewing up . . .

                  EDDIE AND THE HOT RODS  
          "Why don't you ask them what they  
          expect from you?'

CUT TO:

5      **INT. THE FELLSIDE GASTROPUB. NIGHT 13E.**

PAUL working late in the gastropub.

                         EDDIE AND THE HOT RODS  
                         "Why don't you tell them what you  
                         are gonna do."

CUT TO:

6      **INT. HUGHES HOUSE. JOE'S BEDROOM. NIGHT 13E.**

PAUL standing in Joe's empty bedroom.

                         EDDIE AND THE HOT RODS  
                         "You get so lonely, maybe it's  
                         better that way.  
                         It ain't you only, you got  
                         something to say."

PAUL walks over to Joe's empty bed, sits down on it, looking defeated, confused.

CUT TO:

7      **EXT. LAKE DISTRICT ROAD. DAY 14. 09:05.**

PAUL walking with headphones on, different clothes from Scene 1 - a different day - as he does so we see MAURICE on the brow of the hill . . . running, but clocking PAUL on the road on his own. This is puzzling. Just odd. He runs on . . .

                         EDDIE AND THE HOT RODS  
                         "Do anything you wanna do  
                         Do anything you wanna do."

CUT TO:

8      **EXT. HUGHES & SCOTT HOUSES. DAY 14. 12:30.**

The music continues - but now it appears to be coming from inside the Scott house.

                         EDDIE AND THE HOT RODS  
                         "Don't need no politician, tell me  
                         things I shouldn't be  
                         Neither no optician tell me what I  
                         oughta see."

CUT TO:

9

**INT. SCOTT HOUSE. LIVING ROOM. DAY 14. 12:31.**

We are looking at JOE walking part of his old route, headphones on, singing along to Eddie and the Hot Rods. But this footage has been shot on a cameraphone - shaky, grainy. Close up. We can only hear JOE singing.

JOE (ON FILM)

"No one tells you nothing even when  
you know they know."

And now we reveal PAUL, ALISON and NICOLA, sitting in Nicola's living room, watching this footage on Nicola's laptop hooked up to the telly. Joe still singing.

JOE (CONT'D)

"But they tell you what you should  
do,  
They don't like to see you grow..."

PAUL and ALISON look bemused. This is strange but all quite familiar.

The laptop footage changes.

FOOTAGE INSERT: JOE unloading the dishwasher in Nicola's house.

The door opens and MAURICE enters.

MAURICE

All right. What've I missed? Just  
the ads and trailers?

ALISON

Shh. Dad.

MAURICE

(CINEMA TRAILER VOICE)

"Haweli Curry House. Just two  
minutes from this cinema."

ALISON

Start it again, Nicola. Hey?

ALISON rolls her eyes as NICOLA puts the film on pause and MAURICE squeezes himself next to PAUL.

MAURICE

You need to get a dog or take up  
running.

PAUL

(CONFUSED)

What?

(CONTINUED)

9 CONTINUED:

MAURICE

Walking on your own. Nobody does  
that unless they're up to no good.

PAUL

(MORE CONFUSED)

What?

ALISON glances over at PAUL, puzzled.

NICOLA presses play on the film and we cut to . . .

FOOTAGE INSERT: JOE unloading the dishwasher in Nicola's  
kitchen and lining up the dishes on the floor.

ALISON

(JOKING)

I thought he was watching Postman  
Pat with Emily. Had no idea you had  
him skivvying.

NICOLA

He just likes doing it. It's quite  
a contained behaviour. I think it  
has to do with order and  
predictability.

But PAUL is slightly troubled by this.

PAUL

When did you film this?

NICOLA looks at PAUL.

NICOLA

Just one of the times he was round  
here.

PAUL looks puzzled and there is an undertow of concern -  
especially as, when he is finished, JOE starts to reload the  
dishwasher with the crockery he's laid out on the floor. A  
bit of awkward silence.

MAURICE

Well, he's a grafter, I'll give him  
that.

And we cut to . . .

FOOTAGE INSERT: JOE and EMILY are playing side by side  
outside the house (NB this is not from Ep4). They have a  
plastic tea set. EMILY is clearly at some level playing  
fantasy tea making, pretending to stir the tea in the pot,  
etc. JOE is lining the plastic knives and forks up side by  
side, in a long line. Clearly his play is not fantasy and it  
looks even odder next to EMILY's play. EMILY looks at JOE but  
JOE does not look at EMILY.

(CONTINUED)

9 CONTINUED: (2)

On PAUL's face, watching. He is uncomfortable with this.

Cut to . . .

FOOTAGE INSERT: JOE is sitting next to EMILY, talking to NICOLA, who is off camera, filming.

NICOLA (O.S.)

Do you like playing with Emily?

JOE

I like playing with Emily.

NICOLA (O.S.)

What are your favourite games?

JOE

Don't Dictate.

NICOLA (O.S.)

What are the favourite games you like to play with Emily?

JOE

Don't Dictate.

NICOLA (O.S.)

I'm sorry, Joe. I don't know.

JOE

Penetration. 1978.

JOE smiles to camera and nods. He doesn't say anything and there is something in the length of the stare that would mark a child of JOE's age out. An absence of curiosity.

JOE (CONT'D)

(SINGING UNDER HIS BREATH)

"Don't dictate. Don't dictate.  
Don't dictate. Dictate to me."

Then a colossal sigh.

JOE (CONT'D)

Emily is good.

During this, ALISON notices that PAUL is not liking it - she reaches for his hand but he doesn't take it.

Cut to . . .

FOOTAGE INSERT: Ext. Scott House. JOE doing his door thing on the car door, ALISON getting in the car.

FOOTAGE INSERT: Ext. Hughes House. JOE and REBECCA by the swing. REBECCA showing JOE some photos on her phone. JOE drifting away . . .

(CONTINUED)

9 CONTINUED: (3)

FOOTAGE INSERT: Ext. Hughes House. JOE with his headphones on, sitting by the house on the ground.

FOOTAGE INSERT: JOE running the bike wheel round and round (Ep4 Sc17), staring at the patterns it makes in the sun.

FOOTAGE INSERT: JOE counting the ridges on a bouncy castle (Ep4 Sc24).

The film ends. There is an awkward silence. PAUL looks unhappy, maybe even angry, MAURICE bemused, ALISON turns to NICOLA.

MAURICE

Well. It's no Lethal Weapon but it does the job. What's it for again?

NICOLA

I'm presenting to a small group of Doctors, Health Visitors and Practice Nurses. I want to give them some idea about the spectrum. And Joe-type autism.

PAUL

"Joe Type autism". He's a syndrome now, is he?

NICOLA

People tend to think of autism as one of two extremes: a non-speaking child in distress or Rain Man. Joe is a great example -

PAUL

(UNDER HIS BREATH,  
SARCASTIC)

Yeah, great example . . .

NICOLA

(CONTINUING)

- of the sort of autism that can get missed. Because Joe's autism is hidden.

PAUL

Nothing much hidden on what we've just watched.

ALISON

I think you and me would have been helped if our GP had seen something like this. Don't you?

PAUL looks away.

(CONTINUED)

9 CONTINUED: (4)

NICOLA

I've written down what I'm going to say as well but I wanted you both to read it first.

NICOLA offers four typed pages, ALISON takes them, PAUL ignores her.

ALISON

Thanks.

PAUL

(INTERRUPTING - AGITATED)

But the bits of Joe. They will stay the same, will they? That's the stuff you're going to use?

NICOLA

Well, most of it, yes. That was the plan.

PAUL nods but doesn't say anything.

MAURICE

Well. It captures the lad. There's no doubt about that.

PAUL

Yep. It captures him all right.

NICOLA

You don't think it does?

PAUL

(HARSH)

It does what you need it to do, Nicola. That's clearly what's important.

MAURICE shoots first PAUL and then ALISON a look.

MAURICE

I'll just make a move actually, Louise has got her . . .

(HE'S ABOUT TO SAY

'CHEMO', BUT INSTEAD)

. . . it's her bathroom sink.

MAURICE stands but then can't find an exit line. PAUL turns to ALISON.

PAUL

It nails him to his autism, you do see that?

NICOLA

It just shows Joe as he is.

(CONTINUED)



9 CONTINUED: (5)

PAUL

As you see him. Or as you want him  
to be seen by your colleagues.

NICOLA

Yes, to help them understand more  
about any patients with autism.  
(PUZZLED/EXASPERATED) You knew I  
was doing this presentation -

PAUL

Not like this, I didn't!

MAURICE

More the U bend actually. Hair and  
soap I should think.

MAURICE exits.

NICOLA

If there's anything you want me to  
take out. That upsets you -

PAUL

All of it? How about all of it?  
I'll be late picking him up.

He storms out, ALISON goes after him.

CONTINUOUS:

10 **EXT. SCOTT HOUSE. DAY 14. 12:36.**

PAUL comes out of the Scott House and heads for his car,  
ALISON after him.

ALISON

Nicola just wants to help. And I  
think her presentation will help. I  
don't get why you are being like  
this.

PAUL

She's turned our boy into a freak  
show.

ALISON

No, she hasn't! I wouldn't let  
anybody do that. Look. We can talk  
some more about this tonight -

PAUL

I'll have to pack all his stuff up  
at Eddie's. We'll probably stay  
over.

(CONTINUED)

10 CONTINUED:

ALISON

Oh. Right. Okay.

PAUL heads away. ALISON reluctantly turns and goes back inside. Further down the drive, REBECCA rushes up to PAUL, excited.

REBECCA

Dad. I passed! My driving test! I passed!

PAUL

Good for you, love, good for you.

PAUL walks on without stopping. REBECCA watches him go, concerned. She heads into the Scott House.

CONTINUOUS:

11 **INT. SCOTT HOUSE. LIVING ROOM. DAY 14. 12:37.**

REBECCA enters to find NICOLA and ALISON.

REBECCA

What's up with Dad?

NICOLA and ALISON exchange a glance and we . . .

CUT TO:

12 **INT/EXT. PAUL'S CAR/BILLBOARD LAYBY. DAY 14. 13:05.**

The 'wee stop' layby. But PAUL has just stopped here to gather his thoughts - anger certainly, sadness too, and also that nagging shame again. And rather than clear his head, the more he gathers his thoughts the worse it feels.

CUT TO:

13 **INT. LOUISE'S HOUSE. BATHROOM. DAY 14. 13:07.**

MAURICE with the marigolds on - head under the sink - talking as he reattaches the U bend. There is a bowl of murky debris and water by his legs. What he doesn't realise is that LOUISE - who is sitting on the bath drinking coffee and listening to begin with - actually drifts off half way through the monologue. RALPH comes in, sees the sink out of action, takes his toothbrush and also disappears.

MAURICE

Nicola has been trouble since day one. She picks away at stuff, you know - that's doctors for you, I suppose. Your waste trap was clogged solid.

(MORE)

(CONTINUED)

13 CONTINUED:

MAURICE (CONT'D)

If someone had shown me a film of Eddie's life when he was that age . . . I'd have put him in a sack and drowned him in the canal. Go on, you bastard. I've put a new washer on to be on the safe side. You get this baby double threaded and it's never coming off. (BEAT) I've had an idea by the way.

MAURICE comes out from under the sink. But the bathroom is empty.

CUT TO:

14

**INT. HOSPITAL. WAITING AREA. DAY 14. 13:45.**

LOUISE, MAURICE and RALPH sit in the waiting area. RALPH flicking through a football magazine.

MAURICE

What I'm thinking. Now you've broken the back of your treatment. Well, what I'm thinking is this...

With a flourish MAURICE reaches into his rucksack and lands a holiday brochure on LOUISE's lap - looking very pleased with himself.

MAURICE (CONT'D)

What do you think?

LOUISE glances at the brochure.

LOUISE

Be sure to send me a post card.

MAURICE

Once you're done with all this malarky. Take your pick. Luxury villa. Hotel with award-winning breakfast bar.

LOUISE doesn't react. MAURICE rapidly losing confidence.

MAURICE (CONT'D)

I mean Ralph too. You know. Or even the four of us if Ralph wants his girlfriend to come, hey Ralph?

RALPH looks down deeper at the football magazine.

MAURICE (CONT'D)

There's waterparks nearby . . . who doesn't like a waterpark?

(CONTINUED)

14 CONTINUED:

LOUISE

No planning ahead, Maurice. No jinxing it.

MAURICE

Right.

A NURSE comes out of a side door, she smiles over at LOUISE who gets up and heads for the Chemo Suite. RALPH and MAURICE stay together.

MAURICE (CONT'D)

Bloody hell. She's hard to please sometimes, your Mum?

RALPH

Yes.

MAURICE

Good job we're here to keep her happy. We make a good double act, you and me, though, hey?

RALPH

Yes. For now.

MAURICE

Yeah. For now. (BEAT) How do you mean, for now?

RALPH

You won't be here. When she's better.

MAURICE

Why? Do you know something I don't?

RALPH

Mum won't need you. She won't be ill.

MAURICE

Has she said anything? Your Mum? Is that what she's said?

RALPH returns his gaze to his football magazine. Out on MAURICE, turning this over, very concerned.

CUT TO:

15

**INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 14. 14:15.**

LOUISE, cold cap in place but fleece and blanketed up, as she has the chemo drugs fed in through a cannula. MAURICE enters with two cups of tea. He looks over at LOUISE nervously. Then heads over with the teas. He gets there and doesn't quite know where to put them.

(CONTINUED)

15 CONTINUED:

MAURICE

I'll put yours there, shall I?

LOUISE

Thanks.

MAURICE puts the cup down.

MAURICE

Bit close to the edge.

He puts the tea closer to the middle. Sits down. Has a sip of tea. Smiles at LOUISE. Puts his tea down. Stands up. Hands in pocket. Moves her cup again.

LOUISE

Are you all right?

MAURICE

Me. Yeah. I'm fine. Fine, yeah.

LOUISE

Can you just stop jiggling around, then?

MAURICE sits down again, picks up his tea. He takes a sip and tries to look relaxed. LOUISE sneaks the odd glance at him. Slightly puzzled.

CUT TO:

16

**INT. SCOTT HOUSE. KITCHEN. DAY 14. 14:17.**

NICOLA, ALISON and REBECCA. REBECCA has watched the Joe film.

NICOLA

So. Do you think it's okay? About Joe, I mean. The footage?

REBECCA

Yeah. It's good. Yeah.

ALISON

So you think it's okay for Nicola to show it? Your Dad was a bit upset by it.

REBECCA

Yeah. But if, you know, it helps...

ALISON

You're right. (TO NICOLA) And I'll sort it out with Paul. (TO REBECCA) Let's concentrate on you instead.

ALISON gives REBECCA a hug.

(CONTINUED)

16

CONTINUED:

ALISON (CONT'D)

My brilliant girl. You passed first time. Just like your Mum! Don't think this means we're getting you a car, though. Not till after Uni at least.

REBECCA

I wasn't thinking that. No.

A look between REBECCA and NICOLA.

ALISON

You'll have enough expense with accommodation and fees and . . .

REBECCA

Mum. I'm not going to University.

ALISON

What?

REBECCA

I've changed my mind. It's a waste of money. And I can do drama here. I'm already helping with the kids' end of term show. I can get a job. Earn some money. I'm not going to University.

Out on REBECCA, the slightest of glances to NICOLA . . .

CUT TO:

17

**EXT. PEAR TREE PRIMARY SCHOOL. DAY 14. 15:05.**

PAUL waits for JOE. He is clutching a card and a bottle of wine. He can see CHILDREN coming from the mainstream part of the school - all of them carrying plastic bags with a term's work inside as well as reading book bags, etc.

Then the door to the Base opens and BETH shows JOE out. He's also clutching a term's work in a big plastic bag.

JOE touches the gate 'for luck', crosses to PAUL, PAUL watching him more closely now, noticing those 'behaviours' more acutely. He hands PAUL his term's work.

PAUL

All right, Superstar! You made it. End of term.

JOE

But not the end of me.

PAUL

I hope not.

(CONTINUED)

17 CONTINUED:

JOE hands PAUL his reading folder. PAUL takes it with one hand while shaking hands with the other. Then he transfers the reading folder to his other hand and they shake hands with their other hands. PAUL suddenly feels self-conscious about this - hands JOE the card and bottle.

PAUL (CONT'D)

Just nip back and give Beth these,  
hey?

JOE looks at them.

PAUL (CONT'D)

Just to say, "Thank you".

JOE looks puzzled, crosses with the wine and card. Gives them to BETH.

BETH

Thank you, Joe. Have a lovely  
summer.

BETH mouths, "Thank You" to PAUL who makes a drinking gesture. They walk away.

CUT TO:

18

**INT/EXT. MAURICE'S CAR/LOUISE'S HOUSE. DAY 14. 15:40.**

**\*\*THIS SCENE HAS BEEN SHOT\*\***

LOUISE in the car beside MAURICE. RALPH in the back. They've pulled up but MAURICE leaves the engine running.

LOUISE

It won't exactly be my recreational  
drug of choice.

MAURICE is silent.

LOUISE (CONT'D)

The new chemo drug, you know. But  
at least it doesn't give me that  
prickling feeling like F.E.C.

MAURICE nods but still silent.

LOUISE (CONT'D)

Just you I'm allergic to now.

MAURICE doesn't smile. RALPH gets out, waves a hand over his shoulder.

RALPH

Bye, Maurice.

(CONTINUED)

18 CONTINUED:

LOUISE  
You not coming in?

MAURICE  
No. I've got to get to the Brewery.  
Stuff going on there. And you'll  
want to get your feet up, won't  
you?

LOUISE  
Yeah. Yeah. I'll, erm . . . I'll  
call you tonight and tell you how  
I'm getting on.

MAURICE watches LOUISE go inside. Lost in thought.

CUT TO:

19 **INT. EDDIE'S FLAT. LIVING ROOM. DAY 14. 17:01.**

EDDIE is working. JOE and PAUL come in. JOE drifts off into  
another room.

EDDIE  
Hiya, Joe.

PAUL  
Half an hour till tea time, Joe.  
(TO EDDIE) You don't mind if we  
stay over tonight? He's going to  
take forever to pack his stuff.

PAUL starts to unpack his supermarket bag. EDDIE knows the  
real reason PAUL isn't hurrying home.

EDDIE  
I hear you're not happy with  
Nicola's film.

PAUL  
She called you, did she?

EDDIE  
Yep. Then Alison called me. Then  
Rebecca . . .

PAUL starts to wash veg.

PAUL  
Did you know she was filming Joe  
when he went round there?

EDDIE  
You know what Nicola's like when  
she puts her mind to something. She  
filmed me riding a kid's bike. But  
her intentions are good, you know.

(CONTINUED)



19 CONTINUED:

PAUL

If you are going to talk shite then  
make yourself useful.

PAUL grabs a six pack of beers from the bag and hands them to  
EDDIE who takes two and opens them as PAUL chops and prepares  
food for him and Joe.

EDDIE

If Nicola can help people get a bit  
more understanding then doesn't  
that help everybody, including Joe?

PAUL

That's easy for you to say, Emily  
looks great in it.

EDDIE

So that's what this is about? The  
comparison. Because that's in your  
head, mate. It's just not something  
me or Nicola would ever do . . .

PAUL

Wouldn't you? 'Cos I do. And Alison  
does. All the time.

EDDIE

I haven't got a kid like Joe but  
I've still got a kid. I know it's  
different for you, but every parent  
wonders if their kid is going to  
turn out all right. Every parent  
sees things in their children that  
they worry about. You haven't got a  
monopoly on sleepless nights.

PAUL stops, sighs.

PAUL

Can you just change the subject?

EDDIE

Sure. (BRIGHT AND BREEZY) I'm  
hoping that Holly and I might have  
sex for the first time tonight.

PAUL looks at EDDIE. 'What the Fuck'?

EDDIE (CONT'D)

You did ask me to change the  
subject.

PAUL

You didn't have to change it that  
much.

(CONTINUED)

19 CONTINUED: (2)

PAUL chops a courgette with renewed vigour.

CUT TO:

20 **EXT. ALISON'S CAR/ROAD. DAY 14. 17:15.**

ALISON and REBECCA driving to the gastropub.

ALISON (O.S.)

I'm not going to let you throw away  
the chance of a lifetime.

REBECCA (O.S.)

It doesn't feel like the chance of  
a lifetime to me!

CUT TO:

21 **INT. THE FELLSIDE GASTROPUB. DAY 14. 17:30.**

They are preparing for Service, no customers yet - so ALISON has to follow REBECCA round as they are having this argument. SOPHIE there too, getting stuff ready.

In the corner at a table, MARK is staring at a page of a long form - his revised EHC plan. He has a pen and a blank section in front of him. Keeps rolling the pen back and forth on its side, covering his face . . .

REBECCA

It feels like something that I was  
going to do because everybody else  
was doing it . . .

ALISON

You, lady, are going to University.  
You are way too smart not to go to  
University.

REBECCA

Too smart not to get fifty grand  
worth of debt, more like.

ALISON

We can help you with the money.  
It's still worth it.

REBECCA

I don't want to go. And I didn't  
tell you because I knew you'd be  
like this.

ALISON

I missed out on University because  
I had you. And I'll always regret  
that.

(CONTINUED)

REBECCA

Thanks.

ALISON

You know what I meant. All the reading. The time for yourself. Just to grow up a bit, find out who you are. And the choices it gives you. And the people you'll meet.

REBECCA

Mum. Please. Go to University. You are clearly so in love with the idea.

ALISON

I'm more in love with the idea for you. Have you even got a plan for what you'd do instead?

REBECCA

I'll work here. Full-time.

ALISON

And end up like me and Sophie, I don't think so.

SOPHIE glances up at this, slightly surprised.

REBECCA

I want to be part of the family business.

ALISON

No, you don't. We'd kill each other. And there is no family business. It's your Dad's business. So it looks like you're going to have to go to Uni after all.

REBECCA

Don't take it out on me because you and Dad fell out over Nicola's film.

ALISON

Great. I take it back. You aren't smart enough to go to University after all.

REBECCA

Fine. So give me a job.

ALISON

No. Seriously. I won't. I'm not going to help you waste your life.

(CONTINUED)

REBECCA

I'm going to Tom's.

REBECCA walks out.

ALISON

Your shift hasn't even started!

REBECCA exits. She turns to SOPHIE.

ALISON (CONT'D)

What did I do wrong?

SOPHIE

You took her seriously.

ALISON

I had to. It is serious.

SOPHIE

She was engaged five minutes ago.  
You took that seriously. Is she  
engaged now?

ALISON looks out at REBECCA as she stomps away, closes her eyes, she knows she's messed up.

CUT TO:

22 **EXT. CONISTON. BUS STOP. DAY 14. 18:15.**

**\*\*THIS SCENE HAS BEEN SHOT\*\***

REBECCA at the bus stop waiting for a bus somewhere. She has an overnight bag.

CUT TO:

23 **INT. SCOTT HOUSE. EMILY'S BEDROOM. DAY 14. 19:25.**

NICOLA with EMILY in her cot.

NICOLA

Night night, Emily.

But NICOLA sits next to the cot for a while, gazing at EMILY and watching her settle, then she gets her phone out . . .

CUT TO:

24 **INT. MANCHESTER. INDIAN RESTAURANT. DAY 14. 19:26.**

EDDIE and HOLLY at an Indian Restaurant, both eating. EDDIE checking his phone and smiling. HOLLY watching him.

(CONTINUED)

EDDIE

Sorry. Sorry. Nicola just sent me a little film of Emily before bed.

HOLLY

It's fine. You don't have to apologise for being a doting Father.

EDDIE

No. I know. It's just. There. Turned it off now.

They eat a little. EDDIE looks a bit lost for conversation.

EDDIE (CONT'D)

You didn't have to choose curry, you know. You could have just said you didn't want sex tonight.

HOLLY

Sorry?

EDDIE

Curry. It's not . . . you know, it's not, it's very bloating . . .

HOLLY

I see. So you are implying that I chose curry to give me an excuse not to make love for the first time in our relationship.

EDDIE

Yes. But it was a joke. Not a very good one.

HOLLY

Because you think it's me that doesn't want to make love?

EDDIE

So . . . I suppose. I find this stuff really hard to say, you know. It took me four years to leave the Scouts and I'd hated it since the first game of British Bulldog.

HOLLY

Is that what you were finding hard to say? That you hated Scouts?

EDDIE

I've wanted to sleep with you for months. And you always seem to find a reason why you can't. So now I am thinking it's maybe that you don't want to . . .

(MORE)

(CONTINUED)

EDDIE (CONT'D)

at least not, not with me. And that's fine. Disappointing but fine.

HOLLY

I don't want to sleep with you? Really? That's a very interesting analysis.

EDDIE

It's not like the opportunity hasn't been there, is it?

HOLLY

No. It isn't. But you have managed to make an excuse not to have sex with me at every turn.

EDDIE

Me?

HOLLY

You wanted to take things slow.

EDDIE

That's right. I didn't want to pressurise you -

HOLLY

Then you thought I wanted to take things slow. You were tired. You thought I looked tired. You had a lecture to finish, to deliver, to recover from . . . you had to go back to the Lakes. You had work in the morning.

EDDIE

I think you're being a bit one-sided here -

HOLLY

You had a cold and didn't want me to catch it. There was even that time I pretended I accidentally locked us in my flat and you started looking up emergency locksmiths on your phone -

EDDIE

Yep. Yep. Get the picture. Can I get the bill please, mate!

EDDIE hails a WAITER.

CUT TO:

25      **INT. MANCHESTER. INDIAN RESTAURANT. DAY 14. 19:28.**

HOLLY is on a roll now . . . EDDIE looking at the bill on the credit card reader.

HOLLY

You had Joe staying and felt bad about leaving him and Alison on their own. You cancelled a weekend away because there were roadworks on the M62.

EDDIE

Is Service included?

WAITER

No, Sir.

EDDIE presses a button.

WAITER (CONT'D)

(LOOKS PLEASED AND  
SURPRISED)

Thank you, Sir.

EDDIE looks at the figure.

EDDIE

No. Sorry. I'll have to take a nought off that. I was distracted.

The WAITER hands EDDIE the credit card machine back and . . .

CUT TO:

26      **INT. MANCHESTER. INDIAN RESTAURANT - RECEPTION AREA. DAY 14. 19:34.**

HOLLY with EDDIE in the reception area, putting their jackets on. EDDIE still trying to make the best of a bad job.

HOLLY

You were having a new sofa delivered and you wanted to be there early. You hadn't changed your sheets and your tumble dryer was on the blink. And my all time favourite - your neighbour had his brother staying and you could hear them on the X-Box and it put you off.

Finally, HOLLY stops.

EDDIE

So. Now we've cleared the air. Shall we go back to yours?

(CONTINUED)

HOLLY

We're not in a relationship anymore. It wouldn't be appropriate.

EDDIE

Not in a relationship? Since when?

HOLLY

Think of it as a mercy killing, Eddie.

EDDIE

No. I just hadn't realised how nervous I was about committing to something new . . .

HOLLY

I appreciate that you feel obliged to go through the ritual of begging me not to do this but I would rather you didn't. You aren't here half the time, Eddie, and the truth is when you are here you aren't really here either.

EDDIE

Right. Well, I'd say no hard feelings but you might accuse me of coming up with another excuse . . .

They shake hands. HOLLY turns and walks out. EDDIE watches her go and he seems both depressed and bemused . . .

CUT TO:

27

**EXT. MANCHESTER STREET. DAY 14. 19:50.**

EDDIE walks glumly home. Then he stops. Dials a number.

EDDIE

Hiya, Nicola. Just wondering if Emily is still up. Wanted to say, "Goodnight" to her. Is that okay? Not disturbed you have I? No. Not much. Just been for a walk, yes.

EDDIE gazes into the windows of the passing shops.

CUT TO:



28      **INT. MAURICE'S HOUSE. KITCHEN. NIGHT 14. 21:40.**

MAURICE stares down at his phone which is ringing. LOUISE's name showing. He doesn't answer.

CUT TO:

29      **INT. LOUISE'S HOUSE. BEDROOM. NIGHT 14. 21:41.**

LOUISE, puzzled, hangs up the phone.

CUT TO:

30      **INT. HUGHES HOUSE. HALL/LIVING ROOM. NIGHT 14. 23:11.**

ALISON enters. The house is in darkness. She turns on the light.

ALISON  
Rebecca? Rebecca?

No answer. No one there.

CUT TO:

31      **INT. EDDIE'S FLAT. SPARE BEDROOM. NIGHT 14. 23:30.**

PAUL on the camp bed, still fully dressed. He's on his phone, listening to Alison's voicemail greeting, as he watches JOE sleep. The beep goes, then . . .

PAUL  
It's me. I've been thinking. I  
don't want Nicola showing that film  
of Joe. I just don't. All right. I  
just don't.

His voice bleeds into . . .

CUT TO:

32      **EXT. HUGHES & SCOTT HOUSES. DAY 15. 08:05.**

New day. ALISON stands outside the house, her phone to her ear, listening to Paul's message.

PAUL (V.O.)  
I'll see you tomorrow.

The phone beeps. End of message. ALISON looks out and takes in the morning, then stares back at the phone.

(CONTINUED)

32 CONTINUED:

Thinks about calling Paul but decides against it. She turns back into the house and we . . .

CUT TO:

33 **INT. UNIVERSITY LECTURE THEATRE. MANCHESTER. DAY 15. 10:12.**

EDDIE, looking a little jaded, faces STUDENTS in the lecture theatre.

EDDIE

Robots can already imitate emotional states, at what stage will we say they are expressing their own emotions? In fact, I know plenty of people who might learn a thing or two about expressing emotions from robots. (NERVOUS LAUGHTER FROM STUDENTS) Maybe those people are robots too. Who knows...

The STUDENTS are looking increasingly puzzled.

EDDIE (CONT'D)

As you go off for your summer break, you may want to bear in mind that some robots are much warmer than some people. You are all young and may not know this yet. But one day you will. One day you will. . .

CUT TO:

34 **INT. MAYBROOK MEDICAL CENTRE. DAY 15. 10:15.**

MAURICE sits opposite DR GRAVES.

DR GRAVES

Side effects?

MAURICE

Yes.

DR GRAVES

From chemotherapy?

MAURICE

Yes.

DR GRAVES

But you aren't having chemotherapy, are you?

MAURICE

No. But I was just wondering. Can it sometimes . . .

(MORE)

(CONTINUED)

34

CONTINUED:

MAURICE (CONT'D)

Can someone's judgement, you know,  
get out of whack. Is that a side  
effect?

DR GRAVES

Probably not expressed like that  
but it can be, for sure.

MAURICE

So if someone . . .

DR GRAVES

"Someone?" Someone close perhaps?

MAURICE

If you like. I don't know. I'm just  
being hypothetical.

DR GRAVES

Of course you are.

MAURICE

If someone said something hurtful,  
you know, depressing. Could that be  
like, not them but just the chemo  
drugs talking.

DR GRAVES

Maurice. If you want me to  
prescribe you an anti-depressant I  
will. You don't have to 'talk' or  
'open up'. Just ask. If you want a  
more holistic approach I hear  
there's a herbalist in Kendal with  
a side line in hash brownies.

MAURICE just looks puzzled.

CUT TO:

35

**EXT. HUGHES & SCOTT HOUSES. DAY 15. 11:45.**

PAUL and JOE, home from Manchester, get out of the car and  
walk towards the house, carrying Joe's things.

PAUL (V.O.)

Where's Rebecca?

ALISON (V.O.)

She stayed at Tom's. Keeping out of  
my way.

CUT TO:

36

**INT. HUGHES HOUSE. KITCHEN. DAY 15. 12:00.**

PAUL with ALISON. JOE is in the front room and is playing music, sometimes rewinding his favourite section.

ALISON is going through JOE's bag of school work. Sometimes selecting a painting or piece of work to maybe keep or put up on the wall, later.

As this conversation/argument unfolds we watch some of it from JOE's POV.

PAUL

Why?

ALISON

She said she wasn't going to go to University anymore.

PAUL

What?

ALISON

Then she said she wanted a full-time job at the Fellside and I told her that was out of the question and she stormed out . . .

PAUL

Great. Why didn't you . . . why didn't you just go along with it?

ALISON

That's what Sophie said.

PAUL

Well, she was right. Sounds like you over-reacted.

ALISON

That's good coming from Mr Storm Out.

PAUL

Except I stormed out for good reason.

ALISON

(RECONCILIATORY)

All right. I did over-react with Rebecca. I handled things clumsily. But we've both been guilty of that . . . can't we just - (talk about this properly)

(CONTINUED)

PAUL

(CUTTING IN)

I'm not having Nicola use Joe to get a foothold in the "autism industry."

ALISON

She's doing a presentation to half a dozen staff in the Health Centre? Nicola has done something to try and help. 'Cos she likes Joe. 'Cos she knew we struggled trying to get his autism recognised. And there is nothing on it that Joe doesn't do. And he comes across as a happy kid who makes his own choices. Even if his choices are unusual.

PAUL

So you're just going to go ahead and let her show it, are you?

ALISON

No. I'm not. I thought about what you said. And I'm going with Nicola. And I will answer any questions about Joe and I will stamp on any misconceptions about him - you know what I'm like. Does that help reassure you?

PAUL

Great. So you care more about helping Nicola than you do about how Joe looks to a room full of strangers?

ALISON

I care about how well informed strangers are when they meet Joe and kids like him. But if you don't want Nicola to show the film, well, then, she won't. But you'll have to tell her why. Because I don't understand. And I am trying to understand, Paul.

ALISON is reaching out here. PAUL looks at her for a few moments but can't open up.

PAUL

(WEARY SURRENDER)

Just do what you want. Do what you want.

ALISON waits for PAUL to say something more but he turns away.

(CONTINUED)

ALISON

Fine. I'll go and get ready to help  
Nicola get a foothold in the  
"autism industry."

ALISON exits and heads upstairs. PAUL sits down, turning this  
over - he knows he's been a twat.

CUT TO:

37

**INT. CONISTON. SHOP. DAY 15. 12:20.**

MAURICE is shopping. His basket contains a fine selection of  
instant noodles, chocolate and bananas. LOUISE enters, picks  
up a basket. She sees MAURICE before he sees her. She watches  
him for a few moments. Then she moves across to him.

LOUISE

At least you've got fruit, I  
suppose.

MAURICE

The chocolate's for Eddie.

LOUISE

Right. Well, I'm not here to judge.  
Do we need bleach by the way?

MAURICE

I don't know. Do you?

LOUISE takes this in for a beat.

MAURICE (CONT'D)

How you feeling?

LOUISE

Not bad. Not bad this time.

MAURICE

Good.

LOUISE

You not going to give me a theory?

MAURICE

About what?

LOUISE

The treatment. The dosage. My  
recovery.

MAURICE

Bit of a rush to be honest.

LOUISE

Right. I rang last night.

(CONTINUED)

MAURICE

Did you? I must have missed you. I went to bed early. Felt a bit under the weather.

LOUISE

Oh, right. Well, sorry to hear that.

MAURICE

Okay. Bye now. Good to see you up and about.

LOUISE

You too.

MAURICE

(SURPRISED)

How do you mean?

LOUISE

You were under the weather. Last night. When you went to bed early.

MAURICE nods, and heads out and as he does so LOUISE notices he has left his basket behind.

CUT TO:

38

**INT. HUGHES HOUSE. KITCHEN. DAY 15. 12:50.**

PAUL is standing by the cooker, staring at a large pan with a lid on that is on the heat. The tin starts to rattle as the popcorn starts to pop . . .

CUT TO:

39

**INT. HUGHES HOUSE. LIVING ROOM. DAY 15. 12:55.**

JOE already watching a cartoon. PAUL enters carrying two of the biggest bowls of popcorn you have ever seen. One is a mixing bowl and still overflowing.

PAUL

Might have overdone the popcorn.  
Hey, have you started without me.

JOE looks at PAUL as he flops down beside him.

PAUL (CONT'D)

What's happened so far?

PAUL puts his arm around JOE and holds him to him as they settle to watch the film and we . . .

CUT TO:

40      **INT. MAYBROOK MEDICAL CENTRE. DAY 15. 13:05.**

For most of this scene we are watching ALISON observing the HEALTH CENTRE WORKERS as they watch the film of Joe, which is playing on a monitor on the wall.

NICOLA is reading from her prepared paper as the images unfold. It is the string of JOE images making him look at best eccentric.

INSERT IMAGE: the headphones wearing, the bicycle wheel spinning, the bouncy castle 'ridge' counting . . .

NICOLA

As you can see, the child with autism may, from moment to moment, present a social face to the world appropriate to his age and development and then, when he feels the social demands are getting too great, might retreat to self-stimulating behaviours. These serve two purposes: comfort and distance. These aren't so much choices as ingrained patterns. Self-defence mechanisms.

CUT TO:

41      **INT. HUGHES HOUSE. LIVING ROOM. DAY 15. 13:06.**

PAUL and JOE watching the cartoon together. JOE starts to laugh and rock as he does so. The laughter stops but the rocking carries on. PAUL watches him . . . he looks at the cartoon and smiles himself but is aware that JOE is still rocking. He turns again, makes the rocking less pronounced by putting a cushion behind him. But he is aware he is watching him.

CUT TO:

42      **INT. MAYBROOK MEDICAL CENTRE. DAY 15. 13:07.**

ALISON mainly watching the HEALTH CENTRE WORKERS watching Joe rocking slightly as he sits beside Emily on a sofa watching a DVD. ALISON suddenly feels exposed about this, or maybe feels Joe is exposed. Some of the Health Centre workers eat their sandwiches or drink coffee as they watch. Somehow this makes it worse for ALISON.

(CONTINUED)



42 CONTINUED:

NICOLA

So, here we see that despite parental intervention and attendance at a specialist school, a child on the spectrum will occasionally revert to tried and trusted behaviours from their early childhood.

CUT TO:

43

**INT. HUGHES HOUSE. LIVING ROOM. DAY 15. 13:10.**

PAUL is aware of JOE rocking still, slightly, as the cartoon unfolds.

PAUL

It's not a funny bit, Joe.

JOE

It's not a funny bit.

PAUL

So you don't need to rock, mate.

JOE still rocks.

PAUL (CONT'D)

Just calm down, hey?

JOE rocks a bit more, maybe it's more pronounced or maybe PAUL is noticing it more.

PAUL (CONT'D)

Joe! Stop rocking! All right. Just stop doing that. Okay?

JOE stops. He looks at PAUL, puzzled, then back at the TV. He goes over to the TV, turns it off and heads out of the room.

PAUL (CONT'D)

Joe. Joe. I'm sorry. Joe . . .

But PAUL doesn't expect him to come back and JOE doesn't.

CUT TO:

43A

**INT. MAYBROOK MEDICAL CENTRE. DAY 15. 13:50.**

NICOLA and ALISON are just packing up after the presentation. ALISON lost in thought.

NICOLA

That seemed to go alright, didn't it?

(CONTINUED)

ALISON

Yeah, seemed to . . .

NICOLA

I think Paul would have felt better about it . . . if he had seen how everyone responded?

ALISON

Probably, yeah . . . by eating sandwiches and drinking coffee.

NICOLA

Sorry. It's their lunchtime and . .

ALISON

They've got to eat. I get it. And it's their job so . . .

NICOLA

Are you okay?

ALISON

Yeah. Yeah.

CUT TO:

44

**INT. HUGHES HOUSE. LIVING ROOM. DAY 15. 15:08.**

PAUL still on the sofa, but watching the Joe film once more on the laptop. ALISON standing on the edge of the room.

ALISON

It was harder than I thought.

PAUL

Oh, right.

ALISON

To sit there and watch Joe . . . like that. It was watching other people watching him, you know. I mean, it wasn't as though they weren't interested in him but, you know, it was his behaviours they were looking at. Not Joe. Does that make any sense?

PAUL turns off the film. Nods in agreement.

PAUL

Yes. Yes, it does.

ALISON

I still think we were right to show it. I just didn't think it would be that tough.

(CONTINUED)

PAUL

So you admit you were wrong but  
you're glad you did it anyway.  
Classic.

ALISON turns to exit and then heads back in . . .

ALISON

I'm saying that watching it at the  
Health Centre made me get it. I get  
how you feel.

Something in ALISON's words flicks a switch in PAUL.

PAUL

No, you don't get it. You don't  
know how I feel. I know we're all  
supposed to embrace Joe's autism  
and promote it and even claim it's  
just a different way of being human  
. . .

ALISON

It is just a different way of being  
human.

PAUL

And he's wonderful. And he's  
settled at his new school. And he  
paints and he writes stuff and  
people like him. But does that mean  
I have to pretend his autism isn't  
a burden? Something that he will  
have to carry through his life?  
Does that mean I wouldn't wish it  
away if I could?

ALISON

His autism isn't an optional extra,  
Paul. It's part of Joe. It's part  
of who he is.

PAUL

Yes. And I hate it, Alison. That's  
what Nicola's film reminded me. I  
love Joe but I hate his autism. I  
hate it.

PAUL looks almost as surprised as ALISON that he has said  
this. ALISON takes this in for a few moments.

ALISON

So you hate part of Joe.

A vehicle comes to a halt outside. A horn sounds.

(CONTINUED)

PAUL

Yeah. The part that makes his life harder.

ALISON

That makes him who he is. Joe. Your son. I can't believe this.

The horn sounds again - impossible to ignore this time.

CUT TO:

45

**EXT. HUGHES & SCOTT HOUSES. DAY 15. 15:10.**

ALISON and PAUL come out to the surprising, not to say alarming sight of REBECCA driving a battered but not entirely derelict campervan. She is grinning from ear to ear.

JOE and NICOLA come out of the Scott House hand in hand and join ALISON and PAUL who look on despairingly as REBECCA parks up.

NICOLA

Wow. That's quite a statement.

PAUL

Yes. Two fingers would have been cheaper.

REBECCA

(GETTING OUT)

It's great, isn't it!

JOE is already across at the campervan, inspecting it - a detail on the chrome.

ALISON

I take it this has got something to do with Stuart.

ALISON glances at PAUL nervously. He has just dropped a bombshell and this is the last thing she needs.

REBECCA

I'm going to work for him! He says I can keep it or do it up and sell it. And if I do a good job then he'll put another my way.

PAUL

You're going to work for Stuart?

As if by magic, we hear an annoying twatty car horn. A flash car is pulling in at the bottom of the drive - N.B. the driver is Stuart but we won't see him here.

(CONTINUED)

PAUL (CONT'D)  
This just gets better.

PAUL - pissed off - heads back inside.

ALISON  
(DESPAIRING)  
Paul . . .

REBECCA  
Come on, Dad, stop being so  
negative . . . it's everything I  
ever dreamed of!

On ALISON - this is the last thing she needs.

CUT TO:

46

**INT. HUGHES HOUSE. KITCHEN. DAY 15. 15:15.**

STUART sitting, relaxed at the kitchen table with a coffee.  
ALISON and REBECCA sit with him. PAUL stands with his coffee -  
making his point by not joining them.

STUART  
What you've got there, Becky, is an  
entry level vehicle. Got the odd  
dent and a few miles on the clock  
but, haven't we all?

This to PAUL who is not impressed. ALISON eyes PAUL, wary  
that he's about to kick off.

STUART (CONT'D)  
I had a Blue Type 2 Danbury on the  
lot last week and I was literally  
beating them off with a shitty  
stick.

ALISON  
"Literally".

STUART, none the wiser.

REBECCA  
It's like a job and a house and a  
car all rolled into one. I can go  
anywhere. I can sleep in it. Cook  
in it.

PAUL  
It comes with a Chef, does it?

REBECCA  
Ha ha. I can go to festivals in it  
and take mates.

(CONTINUED)

PAUL

Lose your life going too fast on  
the way home.

ALISON

(TO STUART)

Is it insured?

STUART

Fully Comp.

REBECCA

Does that mean, "Yes". I think  
that's "Yes"!

STUART

Arm and a leg to insure it at her  
age but you can't cut corners, hey,  
Paul, with family.

PAUL

No. Especially when you've put them  
in a death trap in the first place.  
It's mad, Rebecca, you do see that.

ALISON

What Dad is saying is that if it's  
what you want for now then go for  
it. If you can't be mad at your age  
when can you be . . .

REBECCA heads outside.

REBECCA

Joe! Come on. Let's go. You can  
steer, I'll do the pedals! Joking!

JOE comes from the living room and follows REBECCA out of the  
house.

ALISON, PAUL and STUART are in silence for a few moments.

STUART

She just needed something to do,  
Paul. She seemed a bit lost to be  
honest.

PAUL

Thank you for your parenting tips.

STUART

I have had some experience.

PAUL

I know. How many is it now? Five.  
Six?

(CONTINUED)

ALISON

Paul . . .

STUART

No. No. Fair enough. I've always had high testosterone. It's like a condition, you know. There's actually a word for it.

PAUL

There is indeed.

STUART

I just thought she might need a bit of a project to keep her occupied while she works out what she wants to do.

PAUL

She is going to University!

STUART

(NODS)

Yeah, I know she is.

PAUL is thrown by this. He thought there was a fight on.

STUART (CONT'D)

You don't really think she's going to stick at this, do you? Working for me? Kid her age. With her brains. No chance.

PAUL

You don't know that.

STUART

I do. I might not have certificates but I'm a great judge of people. I mean. I chose Alison after all. And even if she doesn't go to University. Is it really the end of the world? Look at us three. We turned out all right.

PAUL looks at STUART with despair. He means this.

PAUL

You fell out with her, Alison. That's why she's out there now in a death trap. You sort it out. I've got to go to work.

ALISON a bit thrown by PAUL's sudden departure.

(CONTINUED)

ALISON

What? Right now? Hang on. (TO  
STUART) It's lovely to see you and  
all that, Stuart . . .

STUART

Thanks.

ALISON wants to talk to PAUL but STUART isn't taking the  
hint, clutching his coffee. PAUL exits. ALISON watches him  
go.

CUT TO:

47

**INT/EXT. CAMPERVAN/HUGHES HOUSE. DAY 15. 15:17.**

REBECCA sitting in the campervan, in the passenger seat. JOE  
is in the front at the steering wheel, pretending to drive.  
We see PAUL come out of the house, take a despairing and hate-  
filled look back at the campervan and then go marching down  
the drive towards his car.

CUT TO:

48

**INT. HUGHES HOUSE. KITCHEN. DAY 15. 15:25.**

ALISON and STUART sit with coffees.

STUART

You all right? You and Paul seem a  
bit . . .

ALISON

It's not great, no.

STUART

What did I used to do to cheer you  
up?

ALISON

I don't think that's an option. The  
last time you cheered me up we  
ended up with Rebecca.

STUART

Oh, yeah . . .

ALISON

Thanks for sticking up for her.

STUART

Sometimes it takes somebody from  
outside the family to point out the  
obvious, you know . . .

(CONTINUED)



ALISON

Yes. I do. But it's never been you  
before today!

STUART laughs.

STUART

Are you saying I'm thick?

ALISON

Not really. Yes. Yes, I am saying  
you're thick.

STUART

I knew it. I knew you chucked me  
because I wasn't as clever as you.

ALISON

That and the fact you shagged  
around while I was pregnant.

STUART

Proving my point. If I'd been as  
clever as you I might have been  
better at covering up.

ALISON

Right.

STUART

You know Rebecca's bound to go to  
University, don't you? You're her  
Mum. And you should have gone.

ALISON

Thanks.

STUART

And I'm sorry that, you know, I put  
the kaibosh on all that by getting  
you up the stick.

ALISON

(LAUGHS)

I could still go to University now.

STUART

(NOT TAKING THIS  
SERIOUSLY)

You could, yeah.

ALISON

Not straight away. But I've  
volunteered to help out in a  
primary school in Manchester next  
term.

(MORE)

(CONTINUED)

48 CONTINUED: (2)

ALISON (CONT'D)

And see how that goes, and maybe do a course and then, maybe do teacher training or . . . something.

STUART

(PUZZLED)

Volunteering? Don't get it.

ALISON

No. I didn't think you would.

STUART

If you're that keen on kids why don't you just have another couple of your own. You're just about young enough.

ALISON

Thanks. I know you subscribe to the "have another baby and hope for the best" model but not sure that's for me.

STUART

Is that why Paul's got a cob on? Because you've got career plans?

ALISON

Paul doesn't know. You're the only person I've told.

STUART

Oh. Right. Right.

A look from STUART to ALISON - he doesn't quite know what to do with this. ALISON shrugs - playing the moment down the moment it has happened.

CUT TO:

49

**EXT. THE FELLSIDE GASTROPUB. DAY 15. 18:13.**

PAUL is sweeping the decking with more rage than brush. EDDIE arrives and crosses to him.

PAUL

If you want to give me a blow by blow account of last night's Sex Olympics I'm not in the mood.

EDDIE

Just as well. I was disqualified after three false starts.

PAUL looks out at the landscape.

(CONTINUED)

PAUL

You know Nicola showed that film at the Health Centre.

EDDIE

The film? What film? Oh, the Joe film. Thanks for reminding me. I'd forgotten you didn't like it.

PAUL looks at EDDIE - calms a little.

PAUL

Do you ever think that you are maybe going mad and you are just wrong about everything?

EDDIE

I've got a bunch of students from this morning who definitely think so.

But PAUL isn't listening. He is back on one . . .

PAUL

And then Rebecca rocks up in a campervan. And I'm supposed to just nod along with that too, am I? Don't I get a say?

EDDIE

There's a day in every man's life when he realises he isn't his family's Michael Corleone.

PAUL

What?

EDDIE

And then there's a worse day when you realise you are Fredo.

PAUL

The chocolate frog?

PAUL looks at EDDIE for a while then stares dolefully out at the landscape and . . .

PAUL (CONT'D)

My problem is that I can only work out the right thing to say about a day after the conversation has happened.

EDDIE

(LOOKS AT HIS WATCH)

By the time you get home tonight you should have a zinger of a speech ready.

(CONTINUED)

49 CONTINUED: (2)

Out on PAUL turns this over and nods in agreement . . .

CUT TO:

50 **EXT. HUGHES & SCOTT HOUSES - PARKING BAY. NIGHT 15. 23:45.**

It is late. The campervan is now parked in the bay opposite the house. PAUL, back from work, has parked up there too. He walks to the front of the campervan and gives it a mature, considered and incisive kick. Then crosses the road and heads up the drive . . .

CUT TO:

51 **INT. HUGHES HOUSE. LIVING ROOM. NIGHT 15. 23:46.**

PAUL enters to find the lights on and ALISON still up, but asleep on the sofa, laptop beside her. PAUL pads across and picks up the laptop and heads for the kitchen.

CUT TO:

52 **INT. HUGHES HOUSE. KITCHEN. NIGHT 15. 23:50.**

PAUL watching something on the laptop. ALISON appears at the door, watching him.

ALISON

For a film you hate you aren't half watching the life out of it.

PAUL

It's not Joe. It's Rebecca.

For a few moments they watch the film - Rebecca (footage of Molly doing ballet in her front room, or similar).

ALISON

Look at her. Just look at her.

PAUL

Do you know how many hours we've got of this girl of ours?

ALISON

I hate to think.

PAUL

Do you know how many hours we've got of Joe?

ALISON

It's different with a second child. You never take as many photos, you never do.

(CONTINUED)

PAUL

We just stopped filming him,  
Alison. After the diagnosis we  
stopped filming him . . . and I  
think we both know why that was.

ALISON

Do we? Because we hated his autism?  
Except you didn't. It was me that  
had the problem with it. (BEAT) It  
took me two years to get to where  
you were with Joe, Paul. Two years  
not to see it as a problem I had to  
take on and solve. You were the  
accepting one. And when I finally  
get to where I think you are,  
you've moved.

PAUL turns his head back to the footage of REBECCA, refusing  
to engage.

CUT TO:

53 **INT. HUGHES HOUSE. ALISON & PAUL'S BEDROOM. DAY 16. 08:02.**

Morning. PAUL wakes up. Alison has gone from the bed. He gets  
up and we . . .

CUT TO:

53A **EXT. THE FELLSIDE GASTROPUB. DAY 16. 08:03.**

ALISON is opening up the coffee hatch. It is early morning  
and it is clear from the way she looks out at the landscape  
that she is there to escape home and all the shit that is  
going on there.

CUT TO:

54 **INT/EXT. CAMPERVAN/HUGHES & SCOTT HOUSES - PARKING BAY.  
DAY 16. 08:05.**

TOM, REBECCA and JOE in the back of the campervan. JOE  
opening and shutting a fold-down shelf.

REBECCA

I love it. I just love it. Don't  
you love it, Joe?

JOE doesn't reply. He opens a cupboard. He finds some plastic  
plates which he starts to get out.

REBECCA (CONT'D)

(TO TOM)

Don't you love it?

(CONTINUED)

TOM  
I don't fall in love as easily as  
you, remember.

REBECCA  
You think it's a bit shit, don't  
you?

TOM  
Put it this way. I don't think I'd  
bring a lad back here on the first  
date. One previous owner.  
Chloroform and camcorder also  
included.

REBECCA laughs and as she does JOE hands her a plastic picnic  
plate.

REBECCA  
Thanks, Joe.

JOE hands TOM a picnic plate.

TOM  
Brunch. Thank you, Joe. At least  
one of your family has a modicum of  
class.

CUT TO:

55 **EXT. HUGHES & SCOTT HOUSES. DAY 16. 08:07.**

PAUL comes to the front door, clutching a coffee. He looks  
down at the campervan. The door is open. TOM, REBECCA and JOE  
are together, pulling out the sofa to make a double bed.

We watch from PAUL's POV - JOE 'helping', very happy. . . and  
it is sweet and fitting and right and he smiles and we . . .

CUT TO:

56 **EXT. HUGHES & SCOTT HOUSES - PARKING BAY. DAY 16. 08:12.**

PAUL is filming JOE on his phone, TOM has all the plates on  
his knee now and JOE is taking them off one by one and then  
clambering over the bed and out of the campervan and placing  
them in a stack just outside the step. REBECCA comes out of  
the campervan, walks towards PAUL.

REBECCA  
I thought you didn't like him being  
filmed.

PAUL  
This is different.

(CONTINUED)

REBECCA

Does Mum know you've come round to her point of view?

PAUL

I haven't.

REBECCA

For what it's worth, I think you might be half right.

PAUL

Half right? Really?

REBECCA

I don't know how much he will like it when he's 18, you know.

PAUL

Exactly.

REBECCA

The problem is that I think Mum is half-right too. But then, what do I know . . .

They both find themselves looking at the campervan where TOM toasts JOE with a tea cup before getting out.

REBECCA and TOM walk away, PAUL looks back at JOE, in the campervan and we . . .

CUT TO:

57

**INT. THE FELLSIDE GASTROPUB. DAY 16. 09:04.**

Early. The gastropub closed. ALISON and SOPHIE sit together, organising all the paperwork they've been doing for Mark's appeal.

MARK - not in school uniform - is sitting at another table reading a drumming magazine.

ALISON is laying out folders of documents on a table. The Education, Health and Care Plan form that we previously saw Mark struggling to fill in is in front of them.

ALISON

(RE THE VARIOUS FOLDERS)

Okay. GP's letter. Teachers' report. Old statement. Speech Therapy Report. (OF EHC PLAN) We just need to finish this and we're good to go.

(CONTINUED)

SOPHIE

I'm sorry I didn't get it all done.  
(BEAT) Are you okay?

ALISON

If we can get the council to agree  
to the changes in his EHC plan then  
Mark will go to the college he  
wants to. (TO MARK) That sound good  
to you, Mark?

MARK nods over-emphatically.

SOPHIE

Thanks, Alison. I just lost the  
will to live.

ALISON

Come on, how far did you get?

SOPHIE

I know it's all supposed to be in  
Mark's words but I did write some  
of it myself.

ALISON

You and every other parent in the  
country.

SOPHIE

But he wrote his own bit in the  
hopes, dreams and ambitions  
section.

ALISON

Great. I'd like to hear that.

ALISON glances to MARK, then looks back at SOPHIE and we. . .

58

**EXT. HUGHES & SCOTT HOUSES - PARKING BAY. DAY 16. 09:05.**

PAUL films JOE as he washes the campervan with sponge and  
bucket. The van is covered in soap suds on one side.

As JOE lets the suds drip from the sponge onto the ground we  
hear Mark's voice . . .

MARK (V.O.)

I wish to be happy. I hope to be a  
drummer in a band. I hope to have  
friends. I hope to have a  
girlfriend . . .



58A     **INT. THE FELLSIDE GASTROPUB. DAY 16. 09:06.**

And now we see MARK reading his words from his EHC plan, still at his table. He isn't looking at SOPHIE and ALISON and they are careful not to put pressure on him by looking at him.

MARK

. . . And I hope to have children.  
And they can be autistic and I  
won't care but they don't have to  
be. A good day for me is when I say  
things and everybody knows what I  
mean . . .

CUT TO:

59     **EXT. HUGHES & SCOTT HOUSES - PARKING BAY. DAY 16. 09:07.**

JOE cleaning the soap off with a hosepipe. The water rebounds against him, soaking him through, PAUL still filming.

MARK (V.O.)

I would like to be cool but my Mum  
doesn't have the books. I would  
like the words to come a bit  
slower. From outside and inside.

CUT TO:

60     **INT. THE FELLSIDE GASTROPUB. DAY 16. 09:07.**

MARK still reading from the EHC plan.

MARK

I would like to go to College and  
hang out with other kids my age. I  
would like them to be okay with  
having a big autistic lad for a  
friend. I would like that very much  
indeed.

On ALISON and SOPHIE - lost in thoughts about Mark and Joe.

ALISON

(SMILES)

Amen to that.

SOPHIE

(NODS)

Amen to that.

CUT TO:

61      **EXT. FELS. DAY 16. 10:35.**

MAURICE is running, preoccupied, he stops for a moment and checks his calls. Nothing. He turns this over, lost in thought.

He powers on, sees a group of hikers ahead of him.

As he nears them he is surprised to see that one of them is PAUL - filming someone at the centre on his phone - which turns out to be JOE petting an old black Labrador which clearly belongs to the group of hikers.

PAUL turns to see MAURICE, while his phone-camera is still trained on JOE.

PAUL  
Morning, Maurice.

MAURICE  
All right?

MAURICE nods and runs on . . . but he can't help it. He loops back, his curiosity piqued, arriving just as the hikers are moving off with the ageing Labrador.

MAURICE (CONT'D)  
You thinking of getting a dog after all?

PAUL  
Can you do me a favour?

PAUL points his phone-camera at MAURICE.

MAURICE  
Give over.

PAUL  
Give me Joe in one word.

MAURICE  
What? I don't like games at Christmas so not sure I want to be playing them now.

PAUL  
First word that comes into your head when you think of Joe.

MAURICE stops and starts to think and we . . .

CUT TO:

62

**INT. SCHOOL HALL. DAY 16. 11:50.**

A school hall, used by the Primary School. A group of children from Millcross Primary sit in a circle with TOM, REBECCA and a NS TEACHER. The CHILDREN, including BILL and RAMESH are practising their end of year show. In the middle of the circle a girl - ELLA - is doing a selection of her ballet moves with no rhyme or reason.

REBECCA

That is lovely, Ella. That's really coming on a treat. Shall we think about some music you could play while you danced?

But ELLA, lost in the moment, hasn't stopped.

TOM

Oh, there's more. Ella has got plenty more where that came from. How wonderful.

ELLA carries on. TOM turns to REBECCA.

TOM (CONT'D)

You aren't really serious about becoming a second hand car saleswoman, are you?

REBECCA

I have to do something. Mum and Dad need me to stay.

TOM

And do what?

REBECCA

I'll pick something up.

TOM

You will in that campervan, that's for sure.

REBECCA

I can't go anywhere when they're like this. If something's wrong with them then something will be wrong with Joe. And he can't sort them out, can he?

TOM

And you can? With your track record? (BEAT) Do you know why we became friends on the first day of secondary school?

REBECCA

A weakness for mascara?

(CONTINUED)

62 CONTINUED:

TOM

Well, yes, that, but because we  
both knew we were going to get away  
from this place.

ELLA finally finishes and TOM and REBECCA lead the applause.

TOM (CONT'D)

Lovely, lovely. Who would like to  
go next?

RAMESH shoots his hand up.

TOM (CONT'D)

Ramesh. And what will you be doing  
for us?

RAMESH

It's a magic trick.

TOM

Excellent.

RAMESH

Except we all know there's no such  
thing as magic.

TOM

Well, I wouldn't argue with that so  
far.

RAMESH takes a deck of cards out of his coat pocket and shows  
them round the class. Another CHILD cuts across him and  
starts to sing. TOM turns to REBECCA.

TOM (CONT'D)

You decide to stay round here and  
you stand a high chance of becoming  
dull. Never the case for me, but  
for you . . .

REBECCA

I'll take that risk.

REBECCA smiles but she feels a stab of uncertainty.

CUT TO:

63

**EXT. HUGHES & SCOTT HOUSES. DAY 16. 16:48.**

MAURICE walking with purpose towards the Hughes house. He  
knocks on the door. PAUL opens it.

MAURICE

Engine.

(CONTINUED)

PAUL

What?

MAURICE

When I'm out with him. He's got a good engine on him. The word you wanted.

PAUL

"Engine?" It's taken you all day to come up with that?

MAURICE

Has anybody else said it?

PAUL

No. Surprisingly.

PAUL holds up his phone, films.

MAURICE

Engine.

MAURICE turns to see EDDIE coming up the drive with EMILY.

MAURICE (CONT'D)

What you doing here?

EDDIE

(WEARY OF ANSWERING THIS ONE)

University terms.

EDDIE lets himself into the Scott House. MAURICE follows after him.

MAURICE

That isn't what I meant.

CUT TO:

64

**INT. SCOTT HOUSE. KITCHEN. DAY 16. 16:50.**

EMILY plays in the corner. EDDIE is brewing up, doing his best to ignore MAURICE's interrogation.

MAURICE

If I was a woman then I'm not sure I'd like you having a key to your ex-wife's house.

EDDIE

Sorry. I stopped listening after, "If I was a woman". Give me a moment.

(CONTINUED)

MAURICE

You know what I'm saying. You've still got ketchup on your chin from last night's barbecue.

EDDIE

I really, really don't know what you're saying.

MAURICE

Holly. She must be pissed off. With you. Always running back here.

EDDIE

What Holly feels is no longer any concern of mine.

MAURICE

Oh. Right. Well. Welcome to the club.

EDDIE

What?

MAURICE

Louise. She's ended it.

EDDIE

Ended it?

MAURICE

It isn't official yet so don't go blabbing.

EDDIE

No. No. (BEAT) She does know she's ended it, doesn't she?

Out on MAURICE, looking shifty.

CUT TO:

65

**INT. SCOTT HOUSE. KITCHEN. DAY 16. 17:00.**

EDDIE is giving EMILY her tea, MAURICE is talking.

EDDIE

So let me get this right. Ralph said something. You didn't know what he meant. And this was three days ago. But you haven't actually rung Louise to ask her.

Silence. MAURICE looks shifty.

(CONTINUED)

EDDIE (CONT'D)

In 1876 a man called Alexander Graham Bell invented the telephone so that years later an emotionally repressed 58 year old man could use his invention to phone his girlfriend and talk to her.

MAURICE

I can't very well ask her about it now, can I? Not with her half way through chemo. It wouldn't be fair.

EDDIE

Well, as excuses go that's got a nice fake ring of nobility to it. But it's still an excuse.

MAURICE

And she was off with me in the supermarket.

EDDIE

What is this? Fifth form? What you going to do next? Wheelies outside her house on your bike?

MAURICE

I'd been thinking. I suggested we could book a holiday after the chemo and she shut that right down.

EDDIE

She probably didn't want to plan too far ahead. It's a tricky time. What was Mum like about that kind of stuff?

MAURICE

You know you Mum. She always wanted to plan ahead. She even wrote her own funeral plan.

EDDIE

Dad. Take it easy. You are both going through an awful lot. Everything is bound to be blown right out of proportion. Go round there calmly. Think what you are going to say. Then listen. Listen to what she is saying. What she is really saying. Not some half-baked interpretation of a throwaway remark that Ralph made. And, how about breaking the habit of a lifetime. Don't do anything rash. Don't say anything rash.

(CONTINUED)

65 CONTINUED: (2)

MAURICE nods in agreement.

MAURICE

You're right. I know. You're right.

EDDIE

I'm always right about other  
people's relationships.

CUT TO:

66 **INT. MAURICE'S HOUSE. KITCHEN. DAY 16. 17:32.**

MAURICE rolls a pool ball back and forth across the baize.  
Then suddenly, a decision made, he snaps into action. He  
crosses to the dresser, where Sandra's things are, and starts  
taking plates down . . .

CUT TO:

67 **INT. MAURICE'S HOUSE. KITCHEN. DAY 16. 17:40.**

MAURICE starting to wrap up Sandra's things, box them, label  
them, etc . . .

CUT TO:

68 **EXT. SCOTT HOUSE. DAY 16. 17:45.**

PAUL paces up and down a couple of times, nervous. Then he  
finally knocks on the door.

He is surprised when EDDIE answers it.

PAUL

Are you still here?

EDDIE

People keep saying that.

CUT TO:

69 **INT. SCOTT HOUSE. KITCHEN. DAY 16. 17:46.**

PAUL comes in with EDDIE - NICOLA making a meal.

EDDIE

It's Paul.

NICOLA

So it is.

PAUL

The film.

(CONTINUED)



NICOLA

Yes. The film.

Tension here.

PAUL

You just needed to warn me, maybe,  
you know? Before I saw it. The  
first time.

NICOLA

I didn't know I would have to. I  
thought you were okay with how Joe  
is . . .

PAUL

Well, I am. I am okay with Joe.

EDDIE

Good. Great. Well, that's all  
cleared up then.

NICOLA

You know, Paul. I care about Joe.  
And I care about you and Alison and  
Rebecca.

EDDIE

There we are, then.  
Misunderstanding over.

But EDDIE knows NICOLA is just warming up.

NICOLA

And every bit of progress that has  
been made with people's attitude to  
autism has been made because people  
talked about it, were open about it  
and explained it . . .

EDDIE

Paul came to apologise, Nicola.

PAUL

No, I didn't.

NICOLA

And that's all I'm trying to do.  
Move things on. Make it better  
understood.

PAUL

Right.

NICOLA

It was only ever for that group. I  
won't be showing it again. I was  
never going to be showing it again.

(CONTINUED)

PAUL

Right. Right . . . well, thank you  
for that.

NICOLA

You don't need to thank me. You  
just need to know that I wouldn't  
do anything to further my career if  
I thought it was at Joe's expense.

EDDIE worries this might be about to go off . . . PAUL just  
nods and exits.

CUT TO:

70

**INT. SCOTT HOUSE. LIVING ROOM. DAY 16. 17:54.**

NICOLA and EDDIE with EMILY playing - any interaction,  
fascination with Eddie by Emily, will help.

EDDIE

You know. For all your tact and  
diplomacy, I thought that might go  
either way, just now.

NICOLA

I think he was aware of the Alpha  
Male in the room.

EDDIE

That'll be it.

NICOLA

And I know it's because he isn't  
okay with Joe.

EDDIE

So the film can't have helped. If  
he is having problems.

NICOLA

No. You're right. It probably  
didn't.

EDDIE

Hallelujah. She admits she's wrong.

NICOLA

I didn't say that.

EDDIE

So it wasn't right but it's not  
wrong either?

(CONTINUED)

NICOLA

I was single minded. That's how I work. I've always been an eye on the end result kind of woman.

EDDIE

Well, that would certainly explain our sex life.

NICOLA

Really?

EDDIE

No. Not at all.

NICOLA

I don't go out of my way to trample all over everybody's feelings. It's just . . .

EDDIE

A habit, I know.

NICOLA

Yes. Like you turning up here every time you are at a loose end.

EDDIE starts gathering his things. Goes over to EMILY.

EDDIE

(TO EMILY)

Well, Emily's here and I don't think I need another reason, do I?

NICOLA

I don't mind. Why don't you stay?

EDDIE

(TO EMILY)

I'd love to, but Grandad and I have our needlepoint evening . . .

NICOLA

I don't mean stay, stay. I don't mean sex is going to happen.

EDDIE

For either of us. Again. Ever. With anybody.

NICOLA

So are you going to stay?

EDDIE

Well, it'd be hard to move now I've made myself comfy in this slough of Despond.

(CONTINUED)

NICOLA

Exactly.

EDDIE settles down into the sofa. He isn't going anywhere. EMILY plays happily. NICOLA sneaks glances at him and at EMILY. This feels right. Again. And therefore wrong. Again.

CUT TO:

71

**EXT. THE FELLSIDE GASTROPUB. DAY 16. 18:03.**

ALISON is on her way out of the Fellside as PAUL is on his way in.

ALISON

You've got a late booking for a party of ten. Beetroot starter all went at lunchtime. Gary is in a state and it might involve Fennel. See you later.

PAUL

Right.

PAUL heads into the Fellside. He turns to see ALISON hasn't moved.

ALISON

Is that all you've got to say.

PAUL

There's only so much you can say about Beetroot and Fennel.

ALISON

Right.

PAUL

It's not like I just woke up one morning and decided to feel this way.

ALISON

Really? Because that's what it feels like to me. Because you've never talked about it. We never talk about it.

PAUL

I don't want to talk about it. I didn't even want to feel it. I wanted to bury it.

ALISON

Yeah. And bury us along with it.

(CONTINUED)

71 CONTINUED:

PAUL stares at ALISON for a few moments then heads inside.

CUT TO:

72 **EXT. LOUISE'S HOUSE. DAY 16. 18:10.**

**\*\*THIS SCENE HAS BEEN SHOT\*\***

MAURICE, spruced up, fired-up. Knocks on LOUISE's front door.

CUT TO:

73 **INT. LOUISE'S HOUSE. LIVING ROOM. DAY 16. 18:14.**

MAURICE sits next to LOUISE on the sofa.

LOUISE

So Ralph said we wouldn't need you anymore? And that's why you stopped talking to me.

MAURICE

I was in a bit of a tailspin to be honest.

LOUISE

I could see that.

MAURICE

So why didn't you ask me what was up?

LOUISE

Because I thought you might tell me you'd had enough. That you were sticking around out of a sense of duty.

MAURICE

So what did Ralph mean?

LOUISE

It's been a big change for Ralph. Me having this and you being around. And all we've ever told him was that you were helping to look after me so why wouldn't he think that once the chemo was over we were over too?

LOUISE reaches for MAURICE's hand.

LOUISE (CONT'D)

Are we sorted?

(CONTINUED)

73

CONTINUED:

MAURICE

Almost.

LOUISE

Oh. Right. What else? You've gone very quiet. Never a good sign.

MAURICE

It's obvious, isn't it?

LOUISE

Not really.

MAURICE

I really loved Sandra, you know.

LOUISE

I know.

MAURICE

Great marriage. Great, you know, bedroom stuff. Big reader. Argue like I don't know what. Great Mum. Very strong legs. Good natured. Smooth things over after I've got everybody's backs up. Remembered every birthday. Great dancer. Loved her. You know. Loved her so much. (BEAT) So.

LOUISE

So?

MAURICE

Will you marry me?

LOUISE

(HAS SHE MISHEARD)

What?

LOUISE looks at MAURICE with an expression that hovers between utter disbelief and horror.

CUT TO:

74

**INT. MAURICE'S HOUSE. KITCHEN. DAY 16. 18:34.**

The kitchen is empty. The sound of the door slamming. MAURICE enters, a walking frown. He puts his hands on the side of the pool table and looks around at Sandra's packed and wrapped things . . .

CUT TO:

75      **INT. HUGHES HOUSE. KITCHEN. DAY 16. 18:40.**

ALISON enters the kitchen to find her laptop open and a post-it note with an arrow drawn on it pointing towards it. She looks curious. Taps a key.

An image of JOE comes up, sponge in hand, washing the campervan.

ALISON clicks on the image and a film comes on, with musical accompaniment - 'Wild Wood' by Paul Weller . . .

This is Paul's film of Joe. We cut between the images on the screen and ALISON watching them.

FOOTAGE INSERT:

JOE cleaning the campervan.

JOE running his hands under the hosepipe spray. JOE smiling at the arc of the spray.

JOE doing the 'plate routine' with REBECCA and TOM.

Then suddenly, older footage, JOE as a baby. ALISON smiles.

JOE petting the black Labrador on the fells.

The track continues over the following . . .

CUT TO:

76      **INT. MAURICE'S HOUSE. KITCHEN. DAY 16. 18:41.**

MAURICE unwrapping Sandra's things and putting them back on the shelf. One by one. Deliberately.

CUT TO:

77      **INT. SCOTT HOUSE. LIVING ROOM. DAY 16. 18:42.**

NICOLA and EDDIE with EMILY on the sofa . . . maybe all wearing hats that are part of a story that EDDIE is reading. What is this now?

CUT TO:

78      **INT. HUGHES HOUSE. KITCHEN. DAY 16. 18:43.**

ALISON continues to watch Paul's film of Joe on the laptop.

FOOTAGE INSERTS:

78A **INT/EXT. CAMPERVAN/HUGHES HOUSE - PARKING BAY. DAY 16.**

TOM to camera - his one word for Joe.

TOM  
Headphones.

CUT TO:

78B **INT. THE FELLSIDE GASTROPUB. DAY 16.**

SOPHIE to camera.

SOPHIE  
Punk.

CUT TO:

78C **INT. SCHOOL HALL. DAY 16. 12:30.**

RAMESH to camera.

RAMESH  
Neuro-atypical.

CUT TO:

78D **INT. SCHOOL HALL. DAY 16. 12:25.**

BILL to camera.

BILL  
Roof.

A pause as the memory causes a smile to sneak on to his face.

CUT TO:

78E **INT. MAYBROOK MEDICAL CENTRE. DAY 16. 12:15.**

DR GRAVES, to camera.

DR GRAVES  
Local.

CUT TO:

78F **EXT. CONISTON. PLAYGROUND. DAY 16.**

EDDIE with EMILY on his knee on the swing.

EDDIE  
One-off.

(CONTINUED)



Off camera, we hear PAUL's voice . . .

PAUL (O.C.)  
That's two words. You're supposed  
to be the clever one.

In the room, ALISON laughs - but then she suddenly wants to  
cry and it takes all her effort to stop herself.

CUT TO:

FOOTAGE INSERTS:

78G **EXT. HUGHES HOUSE. DAY 16.**

MAURICE to camera.

MAURICE  
Engine.

CUT TO:

78H **EXT. THE FELLSIDE GASTROPUB. DAY 16.**

PAUL to camera.

PAUL  
Son.

CUT TO:

78I **INT/EXT. CAMPERVAN/HUGHES HOUSE - PARKING BAY. DAY 16.**

REBECCA to camera.

REBECCA  
Joe.

CUT TO:

79 **INT. HUGHES HOUSE. KITCHEN. DAY 16. 18:44.**

Back in the room with ALISON. And the tears won't stop now.  
Not a sobbing, shuddering breakdown but those tears that fall  
suddenly and surprise you. Like they knew you were upset  
before you did.

And ALISON doesn't know why she's crying and at the same time  
she does know why - and it is Joe and it is Paul and it is  
Rebecca and everything inbetween.

(CONTINUED)

CONTINUED:

Then as the footage switches to another shot of JOE by the campervan, with the hosepipe spray, we pull out to reveal JOE, unnoticed at the kitchen door, intently watching ALISON crying as she watches images of JOE on the film . . .

END OF EPISODE