

# THE A WORD

## SERIES 2

Episode Six

SHOOTING SCRIPT

Written by

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1     **EXT. MAURICE'S HOUSE. NIGHT 17. 03:30.**

SONG: 'Four Flights Up' Lloyd Cole and the Commotions.

This runs through the following scenes . . .

LLOYD COLE

"I was woken up at four a.m.  
by your screams and anguished cries  
. . ."

Night time. Pitch black. MAURICE emerges from the house, head torch on, and sets off into the dark night.

CUT TO:

2     **INT. EDDIE'S FLAT. NIGHT 17. 03:55.**

TV on, the remains of a takeaway still on the table. EDDIE hasn't gone to bed yet. He sits, wondering what to do. Bachelor life was supposed to be a bit better than this - even for him.

LLOYD COLE

"Your mother was singing in the  
bathroom,  
She will never be my child.  
Oh baby talks in her sleep so loud"

EDDIE stands up, turns the TV off, moves over to the window. Stares out at the city lights spread before him.

CUT TO:

3     **EXT. FELLS. NIGHT 17. 03:57.**

The fells empty and black. A tiny bobbing light in the distance. As it comes closer we realise it is MAURICE running and wearing his head torch.

LLOYD COLE

"We're living four flights up but I  
swear right now it feels like  
underground."

CUT TO:

4     **EXT. THE FELLSIDE GASTROPUB. NIGHT 17. 03:58.**

The gastropub light is on.

CUT TO:

5        **INT. THE FELLSIDE GASTROPUB. NIGHT 17. 03:59.**

PAUL is preparing a large amount of food - sandwiches, sausage rolls etc. There is something about his manner and the quantity that is slightly off - like whatever he is making this food for it better be a 200 guest wedding.

LLOYD COLE

"Well you have absolutely no common sense, yes I know that's your charm."

CUT TO:

6        **INT. EDDIE'S FLAT. NIGHT 17. 04:00.**

EDDIE stands watching the skyline. The doorbell goes. EDDIE's surprised. Suddenly hopeful for a guest, he goes to the door and opens it . . . to find a DRUNK MANC standing there with an unlit cigarette in his mouth, his hand still leaning on the bell.

DRUNK MANC

You got a light, mate?

EDDIE considers this for a moment before realising how ludicrous the whole situation is.

EDDIE

Sorry. No.

LLOYD COLE

"You spend the whole day on the phone, you say well it helps you stay calm . . ."

EDDIE shuts the door - weary - and looks at the flat. A decision made.

CUT TO:

7        **INT/EXT. EDDIE'S CAR/MANCHESTER ROAD. NIGHT 17. 04:15.**

EDDIE driving away from Manchester.

CUT TO:

8        **EXT. THE FELLSIDE GASTROPUB. NIGHT 17. 04:20**

PAUL stands on the decking, the pile of prepared food behind him in tins and boxes, staring into the dark.

(CONTINUED)

8 CONTINUED:

LLOYD COLE

"You cling to my arm, yes I know  
that's your charm . . ."

CUT TO:

9 **INT. HUGHES HOUSE. JOE'S BEDROOM. DAY 18. 06:25.**

Early morning. JOE's bed is empty.

LLOYD COLE

"And when I ask you what you want,  
you say do you mind hey crocodile."

CUT TO:

10 **EXT. HUGHES & SCOTT HOUSES - PARKING BAY. DAY 18. 06:40.**

MAURICE, knackered now, carrying his head torch, is running past the campervan when he sees movement at the curtain (or a light going on and off). He stops, curious, goes towards it and we . . .

LLOYD COLE

"Well then could you give me some  
peace, you say well maybe for a  
while  
Sometimes you know you could almost  
be a child."

CUT TO:

11 **INT. CAMPERVAN. DAY 18. 06:41.**

JOE is inside the campervan, in his pyjamas, headphones on. Singing along to the song which we can still hear full fat.

LLOYD COLE/JOE

"Oh must you tell me all your  
secrets  
When it's hard enough to love you  
knowing nothing,  
We're living four flights up but I  
swear right now it feels like  
underground."

JOE is taking the shelf down and putting it up again. Then taking it down and putting it up again and arranging plates on it. MAURICE opens the door and pops his head inside.

MAURICE

Morning.

JOE looks at MAURICE and slowly nods. MAURICE steps inside.

(CONTINUED)

11 CONTINUED:

MAURICE (CONT'D)  
(LOW KEY)  
Mine's a full English since you're asking.

JOE doesn't respond, returns to the plates and the music fades out and we . . .

JUMP CUT TO:

12 **INT. CAMPERVAN. DAY 18. 06:50.**

MAURICE is stretched out (as far as he can) on the campervan sofa, drinking water from a plastic bottle. JOE, oblivious, doing his plates thing, headphones still on.

MAURICE  
It's all right here, isn't it? I reckon you have found the perfect escape hatch. 'Cos let me tell you, son. Out there (HE POINTS TO THE WINDOW) all you've got is Grief. And its follow up, Grief 2. You've got everything you need right here.

MAURICE taps his nose.

MAURICE (CONT'D)  
And I won't tell anybody if you don't.

MAURICE glances out of the campervan window and sees something or someone (Rebecca, but we don't know this yet). He gets up, ruffles JOE's hair and hurries out.

CUT TO:

13 **EXT. HUGHES & SCOTT HOUSES - PARKING BAY. DAY 18. 06:51.**

MAURICE comes out of the campervan and legs it. We realise we are watching him from REBECCA's POV. She looks intrigued by the sight of her grandad dashing off. She walks towards the campervan . . .

CUT TO:

14 **INT. CAMPERVAN. DAY 18. 06:52.**

REBECCA opens the door. Indicates JOE should take off his headphones. He does so.

REBECCA  
What was Grandad doing here?

(CONTINUED)

JOE

What was Grandad doing here?

REBECCA accepts this as an answer, then . . .

REBECCA

"You gotta move it to prove it."

JOE looks at her.

JOE

"Move it to prove it."

REBECCA

Come on.

JOE moves to the door and we . . .

CUT TO:

15 **EXT. HUGHES & SCOTT HOUSES. DAY 18. 06:57.**

REBECCA and JOE walk up the path towards the house, where ALISON is waiting with the door open.

NICOLA is outside her house with EMILY toddling around.

JOE crosses to EMILY and speaks to her.

JOE

(TO EMILY)

"You gotta move it to prove it.  
Move it to prove it."

JOE then turns and heads into his house, past the waiting ALISON who sees him in, followed by REBECCA and we . . .

CUT TO:

16 **EXT. MAURICE'S HOUSE. DAY 18. 08:35.**

MAURICE arrives home, exhausted. Feels like he's been running all night. Looks that way too.

CUT TO:

17 **INT. MAURICE'S HOUSE. KITCHEN. DAY 18. 08:38.**

MAURICE, in running kit, stands in the kitchen, hands resting on the pool table. The curtains are closed. He kind of grips the table in a half crouch, breathing heavily and we . . .

CUT TO:

18

**EXT. MILLCROSS SCHOOL. PLAYGROUND. DAY 18. 09:05.**

JOE, headphones on, arrives outside his old school with REBECCA and TOM. It's the last day of term for the Millcross kids.

In the playground, we find a crocodile of CHILDREN with MRS HANKIN. Each child is wearing a high-vis bib and has been paired up.

MRS HANKIN

Hello, Joe. How nice of you to come back to see us. Are you staying to watch the rehearsal?

REBECCA

Better than that. He's going to be in the show.

MRS HANKIN

Is he? Good. Good. How lovely.

RAMESH

Will you be trying to get on the roof again, Joe?

MRS HANKIN

I think Joe has put those days behind him, Ramesh. Thank you.

MRS HANKIN's clearly not convinced. REBECCA takes JOE's hand and leads him to the front of the crocodile.

TOM

(UNDER HIS BREATH)

Are you sure about this? Mrs Hankin's even twitchier than normal. I thought she was vogueing at one point.

REBECCA

He's part of it. He's Millcross alumnus. (BEAT) And he's my brother. And I'm in charge.

CUT TO:

19

**EXT. STREET/SCHOOL HALL. DAY 18. 09:10.**

The children are walking to the nearby bigger School Hall.

JOE is at the head of the crocodile of hand-holding CHILDREN, holding hands with REBECCA. Occasionally he looks over his shoulder at the children behind him, then turns back to face the front.

(CONTINUED)

19 CONTINUED:

REBECCA allows herself a smile - she has made JOE leader for the first time.

CUT TO:

20 **EXT. MAURICE'S HOUSE. DAY 18. 09:15.**

EDDIE pulls up at Maurice's house. He heads inside, taking his bag with him and we . . .

CONTINUOUS

21 **INT. MAURICE'S HOUSE. KITCHEN. DAY 18. 09:16.**

EDDIE enters the kitchen. The curtains are closed. We see what he sees - MAURICE lying spark out on the pool table.

On EDDIE's face.

JUMP CUT TO:

22 **INT. MAURICE'S HOUSE. KITCHEN. DAY 18. 09:35.**

Close on MAURICE's face, bathed in light, the curtains open now.

He opens his eyes. EDDIE is staring at him, jacket now off etc . . . And next to EDDIE now is ALISON.

MAURICE

Thank you for dropping by . . .

EDDIE

So we're awake then?

MAURICE

I am hoping I'm still asleep and this is a nightmare. But my bladder is telling me different . . .

CUT TO:

23 **INT. MAURICE'S HOUSE. KITCHEN. DAY 18. 09:43.**

MAURICE has been handing out tea. EDDIE is about to sit in Maurice's big chair when MAURICE stretches behind him and sits in it, leaving EDDIE with no choice but to lean against the pool table.

MAURICE

I like running at night. That's all there is to it. Is there a law against it?

(CONTINUED)

EDDIE

Depends which shorts you're wearing.

ALISON

Dad. The reason you're running at night is because you're holed up in here during the day. You didn't turn up at the brewery yesterday.

MAURICE

I did.

ALISON

I checked with Pavel. This isn't like you. Even your best mate would call you a control freak.

MAURICE

That's where you're wrong.

EDDIE

He hasn't got any mates.

ALISON

You are hiding. And we all know who you are hiding from.

MAURICE

Oh, do we.

EDDIE

I'm saying Louise. In the Dining Room. With the lead piping.

MAURICE

I wish I was still asleep.

ALISON

We know you asked her to marry you. And we know she said "No".

MAURICE

How do you know?

ALISON

Because Ralph told Eddie.

MAURICE

So everybody knows?

ALISON

No. No. I don't think the Polish lads know.

EDDIE

They do actually.

(CONTINUED)

ALISON

Just us and the Polish lads and Ralph. And we told Rebecca because she was worried about you.

EDDIE

And I asked Nicola for advice.

ALISON

So just us, Rebecca, Ralph, Nicola and the Polish lads.

MAURICE

Is it any wonder I'm hiding?

ALISON

So you are hiding. Right. Look. Dad. I know that the hardest thing to do is to go round and talk to her. But sometimes the hardest thing is the right thing.

MAURICE

I think that's what Tony Blair said just before we invaded Iraq.

ALISON

Call her on the phone, do semaphore off Cat Bells if you like. But just sort it out.

MAURICE

You've got room to talk. How about you sort out your own stuff with your husband, and your daughter living in a campervan.

ALISON

She isn't living in it. And me and Paul are fine.

MAURICE

Really? (TURNS TO EDDIE) And what are you even doing here? Every time you come back here you drop me in the shit.

EDDIE

So it's my fault you're sleeping on a pool table?

MAURICE

You told me to go round and see Louise.

(CONTINUED)

EDDIE

And my last words were "Don't do anything rash." How is asking her to marry you not rash?

MAURICE

There's better things in life than being clever, you know.

EDDIE

Go and see her and clear this up. And if you feel a sudden proposal coming on, go and splash your face with cold water. All right?

MAURICE

All right.

EDDIE

So get dressed and I'll take you round there.

MAURICE

Now?

EDDIE

Yes. Now. Right now.

MAURICE heads upstairs. EDDIE looks at ALISON. They exchange a "What Is He Like?" shrug.

EDDIE (CONT'D)

So is Dad right? About you and Paul.

ALISON

What are you doing here?

EDDIE

Are you and Paul all right?

ALISON

It's just been weird, you know. Me being away so much.

EDDIE

There's a difference between "weird" and "not all right."

ALISON

I've got to go. Paul and I said we'd help out with Rebecca's school show.

ALISON goes to exit.

(CONTINUED)

EDDIE

If you're duetting on 'Islands in the Stream,' watch out for the key change.

CUT TO:

24 INT. SCHOOL HALL. DAY 18. 09:55.

The dress rehearsal is underway.

REBECCA and TOM have some CHILDREN standing in line. REBECCA reads names from a list, and as each child is told the running order they head off to practise.

ALISON has arrived and is helping four girls decorate their T-shirts using fabric pens.

During the following we see PAUL enter carrying boxes of food - way too much food.

REBECCA

(READING FROM HER PLAN)

Ramesh. You are on after Lois, Scarlet, Maisie and Helena.

RAMESH nods and heads off to practise a card trick.

REBECCA (CONT'D)

Bill. You're on before Abby. Now, Abby, you have settled on 'China In Your Hand' have you? Because it's too late to change your mind now. You go on after Harry.

PAUL crosses to REBECCA.

PAUL

Thought a bit of food might help things along.

REBECCA

(SURVEYING THE EXCESS)

Are you sure you've done enough?

ALISON joins them.

ALISON

I thought we were just doing crisps and nuts and drinks.

PAUL

(REMEMBERING)

The drinks. I'm going to have to go back. (OF THE SHOW) Doesn't this look great? Hasn't she done well.

(CONTINUED)

ALISON  
Brilliantly. Yeah.

REBECCA  
I've not done anything yet.

PAUL  
Still. So far, so good.

REBECCA  
(JOKING)  
So you see - I can live a  
fulfilling life and still live  
here. I could set up a stage  
school!

PAUL and ALISON exchange an anxious glance. REBECCA catches this and starts to get pissed off.

REBECCA (CONT'D)  
Oh come on guys. I was joking. Do  
you really think I was serious?

PAUL  
How are we supposed to know? You  
came home in a campervan the other  
day.

ALISON  
This is wonderful though . . .  
you've always been good with kids.

REBECCA  
Thank you.

ALISON  
Just saying. That might be  
something you want to think about.

REBECCA  
Like teacher training?

ALISON  
If you like.

REBECCA  
(SLIGHTLY SARCASTIC)  
We could do it together, maybe.

ALISON  
What?

REBECCA  
Except you're way ahead of me on  
that one.

(CONTINUED)

RAMESH has approached and is waiting patiently for attention. JOE can be seen on a chair, on his own, watching. Sometimes we see this from his POV.

REBECCA (CONT'D)  
Volunteering in a school next year.  
Going on training courses. Dad told  
me all about it.

A look from PAUL - what?

ALISON  
I mentioned it to Stuart when he  
was round the other day.

REBECCA  
It sounds great, Mum. And good for  
you. But it isn't what I want to  
do.

RAMESH now has his hand up.

RAMESH  
I am trying to concentrate but the  
girls keep doing cartwheels at me.

REBECCA  
(MOVING AWAY)  
Girls! Girls! That corner is quiet  
space. Dance moves that corner.

PAUL  
So any other plans you want to  
share with me or shall I just give  
Stuart a ring and ask him?

ALISON  
All I mentioned was I was thinking  
about it. And that I've  
volunteered. Next term. At a  
school. Two afternoons a week. It's  
no big deal.

PAUL  
(RAISING HIS VOICE)  
So if it's no big deal, why did you  
tell your "ex" and not me!

ALISON  
Let me see now . . . is it perhaps  
because you are so stuck inside  
your own head that you've stopped  
listening to anyone else?

PAUL walks out with a banner which has been laid out on a table. A little girl - ELLA - comes up to REBECCA.

ELLA

Lois said that I can't wear the blue T shirt but my Mum says blue brings out my eyes.

REBECCA

We're going to have a complete run-through in one minute. And you will be doing it in your PE kit if you aren't in costume by then.

ELLA races off to change. ALISON follows PAUL out. REBECCA watches them - but it's JOE we're focusing on now. His POV as PAUL and ALISON exit. Then . . .

JOE

(UNDER HIS BREATH)

"You gotta move it to prove it. Move it to prove it."

CUT TO:

25

**EXT. SCHOOL HALL. DAY 18. 09:58.**

PAUL and ALISON outside the Hall, PAUL putting up the banner announcing 'MILLCROSS SCHOOL END OF YEAR SHOW - TODAY 5PM'.

ALISON

Are you pissed off with me because I have made some plans and not told you or because you don't think I should be making any plans at all?

PAUL

I don't know. Maybe Stuart knows.

ALISON

For what it's worth, Stuart thinks the answer is just to pop out another baby and then I'll have something to do. But then Stuart always thought that . . .

PAUL

Well, you can put your mind to rest on that score. That's the last thing I want for us.

ALISON

Oh. Right. So when did you change your mind?

PAUL

I don't want another child. You don't want another child. What does it matter when I changed my mind?

(CONTINUED)

ALISON

You're right. It doesn't matter.  
What matters is why you changed  
your mind. Is it another child you  
don't want, or another child with  
me?

PAUL

Now you're trying to put words in  
my mouth.

ALISON

Well, somebody has to, because  
you're not telling me anything. How  
much trouble are we in here, Paul?  
Because the other day you were  
telling me you hated Joe's autism  
and now this so . . .

PAUL

Let's not blame Joe for the fact we  
don't want another kid, hey?

ALISON

Right. Okay. So who shall we blame?

PAUL

It's us, Alison. Blame us.

RAMESH comes out with a paint brush, BILL beside him in his  
protective mask.

RAMESH

Mr Joe's Dad. We've run out of  
silver paint for the backdrop and I  
feel dizzy.

PAUL looks at RAMESH . . . then looks at ALISON.

PAUL

I'll be right there, Ramesh.

PAUL heads back inside. ALISON watches him go, wondering what  
the fuck to do now given what he has just said.

CUT TO:

26

**INT/EXT. EDDIE'S CAR/LOUISE'S ROAD. DAY 18. 10:00.**

**\*\*THIS SCENE HAS BEEN SHOT - 6/0A\*\***

MAURICE sitting in the car next to EDDIE. The car is  
stationary but the engine is idling. We can see Louise's door  
but are some distance away.

(CONTINUED)

EDDIE

I'm not going to run out of petrol  
if I drive up to the front door,  
you know.

MAURICE

How would it look if she saw you  
dropping me off?

EDDIE

Like I was dropping you off?

MAURICE

No. Like I'd brought "back up" or  
something. Makes it a big deal. If  
I walk up it can just look like I  
happened to be passing and casually  
dropped by . . .

MAURICE does his best impression of what he thinks a man  
might look like casually dropping by. EDDIE looks at him  
doubtfully.

EDDIE

Whatever you say, Dad.

MAURICE gets out of the car. He gives EDDIE a rather formal  
wave as EDDIE drives away. Then he looks at Louise's front  
door over the square, makes sure EDDIE has gone and strides  
off in the opposite direction.

CUT TO:

27 **INT. CONISTON. PUB. DAY 18. 10:10.**

MAURICE in a corner of the pub. Soft drink and a crossword on  
the go. Lying low.

CUT TO:

28 **INT. MAYBROOK MEDICAL CENTRE. RECEPTION. DAY 18. 10:12.**

NICOLA comes out of her Consulting Room as DR GRAVES comes  
out of his. There are patients and children waiting.

DR GRAVES

Do you have any spare immunisation  
leaflets? I can't be bothered  
explaining anymore.

NICOLA

I thought you said leaflets were  
just litter with writing on.

(CONTINUED)

DR GRAVES

I know. But it makes it look as though we care. Although I think this shirt goes a long way to sending that very message . . .

NICOLA

Is it new?

DR GRAVES

It is. Yes. Thank you for noticing.

NICOLA

I'm not sure I did. I think you drew my attention to it . . .

DR GRAVES is inviting a compliment but NICOLA doesn't really get it and is mightily relieved and surprised to see EDDIE walking in.

NICOLA (CONT'D)

Hello. What are you doing here?

EDDIE

People keep asking me that.

NICOLA

I thought you were going to spend a few days chilling in Manchester now term is over.

EDDIE

I don't think I have ever used the word "chilling" and neither should you. I think you are just trying to impress Dr Graves.

DR GRAVES

No need for that. I've been impressed by her indifference since day one.

EDDIE

Dad has had a meltdown. Again. So he wanted me to come back and talk to him.

EDDIE hopes NICOLA is buying this. NICOLA nods, not entirely convinced.

EDDIE (CONT'D)

And as I'm here anyway I thought I'd pick Emily up from nursery early and maybe take her out - you know, ball pool, playground, cocktails . . .

(CONTINUED)

NICOLA

Lovely. She'll be thrilled to see you.

NICOLA smiles. A pause.

EDDIE

I'll need the car seat.

NICOLA

Oh. Yes. I'll get my keys.

NICOLA heads back to her Consulting Room to get the keys leaving EDDIE and DR GRAVES waiting together in an uncomfortable silence.

CUT TO:

28A **EXT. SCHOOL HALL. DAY 18. 10:20.**

PAUL comes out of the Hall and heads for his car, where he is surprised to find ALISON sitting waiting for him. He opens the car door and before he can ask she says . . .

ALISON

I'm coming with you.

CUT TO:

29 **EXT/INT. THE FELLSIDE GASTROPUB/PAUL'S CAR. DAY 18. 10:35.**

PAUL and ALISON have driven to the gastropub. Parked up, they sit in silence for a few moments.

PAUL

Remember when we used to play cards with your Mum and Dad?

ALISON

Yes.

PAUL

What was the game? It was like Bridge but working class.

ALISON

Solo.

PAUL

That's it. Solo. And your Mum would have a glass of wine. Just one. And if I ever went to pour her a second glass she'd say "No." And you know how she was. If she said "No", she meant it.

(MORE)

(CONTINUED)

PAUL (CONT'D)

And one time - I think I'd drunk the rest of the bottle so I was well gone - I said she had great self-control and you know what she said? She said, "If I get drunk then the truth might come pouring out. And once it starts, it might never stop."

PAUL gets out of the car and heads for the gastropub. ALISON gets out and goes after him, as . . .

ALISON

That's just a Mum thing. Every Mum in the world thinks that from time to time.

PAUL

That's how I feel. I opened the door on us and all the bad stuff came pouring out. I can't make it stop. There. That's why I didn't want to talk about it.

PAUL heads into the gastropub. ALISON follows . . .

CONTINUOUS:

30

**INT/EXT. THE FELLSIDE GASTROPUB. DAY 18. 10:36.**

The following plays out as PAUL and ALISON gather a few boxes of wine/beer and take them out to the car.

ALISON

Bad stuff like what?

PAUL

Let's just pick up the drinks and get back to the school and get the day done.

ALISON

No. No. At least I tell you my feelings. How about you tell me yours.

PAUL

I want to run away.

ALISON

From what?

PAUL

From this. From all of this. From everything.

A moment of stillness, then PAUL heads away.

(CONTINUED)

ALISON

You don't think I want to run away?  
You don't think I get scared by all  
this stuff?

PAUL

Fine. Don't let me have feelings of  
my own. Yours are more important.

ALISON

I'm not saying that. I had a child  
at 18, Paul, and I've been  
frightened every day since. And  
then you came along and made it  
less terrifying. Until now. Now you  
are scaring me because the man I  
knew . . . the man I know . . . it  
feels like he's disappearing in  
front of me.

PAUL

That's because we live separate  
lives. We are living separate  
lives.

ALISON

Because of Joe. And you agreed to  
that.

They are out at the car now with the boxes. PAUL puts them in  
the boot.

PAUL

But it's more than being in  
separate cities, isn't it? The  
being apart just confirmed  
something I think deep down we both  
knew already.

PAUL shuts the boot.

ALISON

Don't say this, Paul.

PAUL gives ALISON the car keys.

PAUL

It doesn't take two of us to do  
this.

PAUL starts to walk back towards the gastropub.

ALISON

Where are you going?

PAUL

We're separate, Alison. We just are. Maybe we just need to be honest about it now.

On ALISON, as PAUL walks away . . .

CUT TO:

31

**INT. MAYBROOK MEDICAL CENTRE. DAY 18. 10:40.**

NICOLA hands in some papers to Reception, then turns and sees DR GRAVES who seems to have appeared from nowhere, still wearing the shirt.

DR GRAVES

Do you think it brings out my Labrador eyes?

NICOLA looks at him - what?

DR GRAVES (CONT'D)

If I was to ask you on a date wearing this, what would you say?

NICOLA

(CONFUSED NOW)

Are you? Are you asking me on a date? Because, well, as long as there is any chance of Eddie and me getting back together then I am afraid I am single in name only.

DR GRAVES

(LOOKS APPALLED)

Dr Daniels. I'm gay. And I have a date, so I needed some advice on my choice of attire. Incidentally, if I was straight I still wouldn't fancy you. And from what I saw of Eddie's body language I really don't think you'll be getting back together.

NICOLA

What? Really?

DR GRAVES

I'm gay. I know. Who'd have thought?

NICOLA

I mean the Eddie thing. On what basis are you -

(CONTINUED)

DR GRAVES  
(INTERRUPTING)  
No sexual chemistry between you.  
Whatsoever. It's a puzzle to me how  
Emily was ever conceived. She could  
give baby Jesus a run for his  
money.

NICOLA  
I hate the shirt, by the way. And I  
don't like Labrador eyes.

DR GRAVES  
Everybody likes Labrador eyes.

NICOLA goes back to her Consulting Room.

CUT TO:

32 **INT. CONISTON. PUB. DAY 18. 10:50.**

MAURICE still doing the crossword in an empty pub. His phone  
goes. He hesitates and then answers it . . .

MAURICE  
Hello? What? All right. Don't  
panic. I'll be right there.

CUT TO:

33 **INT. SCOTT'S BREWERY. BREWHOUSE. DAY 18. 11:00.**

MAURICE walks into the brewhouse and DAVID and PAVEL are  
watching him.

MAURICE  
All right, the fourth emergency  
service at your disposal . . .  
What's the problem?

RALPH, DAVID and PAVEL say nothing. PAVEL glances towards the  
office. We go with MAURICE to find . . .

CUT TO:

34 **INT. SCOTT'S BREWERY. OFFICE. DAY 18. 11:01.**

LOUISE is sitting in MAURICE's swivel chair. MAURICE enters,  
hovers by the door and is clearly thinking about legging it.

LOUISE  
Can we leave off the hide and seek  
for five minutes. I'm running out  
of energy.

(CONTINUED)

34 CONTINUED:

MAURICE decides to stay. He takes in LOUISE sitting in his swivel chair.

MAURICE

I think the words you're looking for are, "I've been expecting you, Mr Bond."

LOUISE smiles and we . . .

CUT TO:

35

EXT. CONISTON. BENCH. DAY 18: 11:08.

MAURICE with LOUISE.

LOUISE

Maurice. We both know that deep down, you didn't really want to marry me, did you?

MAURICE

Hang on a minute -

LOUISE

No. You just panicked at the thought I might be chucking you, and you proposed. I've known a lot of men who respond to panic by proposing. It never ends well.

MAURICE nods. Takes this in.

MAURICE

How many men, exactly?

LOUISE

That's not important. Next time. Why not just ask me how I feel. Or tell me how you feel. Or tell me you are worried. Just don't ask me to marry you.

MAURICE

You could at least pretend to be flattered.

LOUISE

Why? I knew it wasn't coming from the right place. It'd be fair to say that short of kidnapping Ralph, proposing was just about the worse thing you could have done.

MAURICE

Right . . . right. (BEAT) So it's not a "No" then?

(CONTINUED)

LOUISE is about to launch in when she sees that MAURICE is smiling.

LOUISE  
My God, Maurice. You might finally  
be getting this . . .

MAURICE looks suitably humble.

MAURICE  
But, seriously, joking to one side,  
is it definitely a "No"?

On LOUISE.

CUT TO:

36 **INT. SCHOOL HALL. DAY 18. 11:10.**

ALISON has returned with the boxes of wine/beer, which are now stacked with the food boxes at the back of the hall. ALISON crosses to REBECCA as BILL sings.

BILL is finishing rehearsing with TOM - singing 'Where Is Love' from Oliver, arms locked by his side.

BILL  
(SINGING)  
"Where is love?  
Does it fall from skies above?  
Is it underneath the willow tree  
That I've been dreaming of?"

TOM  
Just a touch more expression, Bill,  
I think . . . Or at least some  
expression, perhaps?

ALISON joins REBECCA who is with RAMESH and JOE. REBECCA is straightening out a magician's hat and puts it on RAMESH's head.

REBECCA  
There you go, Ramesh. Perfect fit.

RAMESH  
It is a realistic hat. But I would  
rather not dress up as a magician.  
I have a lounge suit at home, I'll  
get it this afternoon.

ALISON  
A lounge suit? Okay.

ALISON and REBECCA exchange a look.

(CONTINUED)

ALISON (CONT'D)

Joe. What about you? What costume will you go for? Cowboy? Astronaut?

JOE doesn't turn immediately. He's looking around, trying to spot Paul perhaps. JOE finally turns to ALISON.

JOE

Let me see now. I am dressing up as this boy.

JOE points to himself.

ALISON

Of course you are.

REBECCA

Fair enough.

JOE gets up and follows BILL and RAMESH outside.

REBECCA (CONT'D)

Where's Dad? Is he okay? He looked a bit . . .

ALISON

Don't worry about Dad. He's just got one of those faces. It's the Stockport side of the family.

REBECCA

I didn't drop you in it telling him about the volunteering stuff, did I? I thought he'd know.

ALISON

No. Of course you didn't, love. Of course not.

And for a moment ALISON has let the "being normal" mask slip and looks upset.

REBECCA

Mum?

ALISON

It's just this. I'm sorry. It's so great what you've done here.

REBECCA looks around, proud of it all too and we . . .

CUT TO:

**EXT. CONISTON. BENCH. DAY 18. 11:13.**

MAURICE and LOUISE still in place.

(CONTINUED)

LOUISE

I don't want to marry you, Maurice.  
But I would, to coin a phrase, like  
to knock about with you.

MAURICE

We could knock about with each  
other.

LOUISE

Yes. That was what I was getting  
at. Clean slate. Day One. How about  
it?

MAURICE

(EMPHATIC)

Yep. Great. Day One. Good. Great.

MAURICE puts out his hand and LOUISE shakes it, amused by his  
formality.

He strides off, determined. Day One. He doesn't have a clue  
what she means but he thinks if he walks for long enough then  
maybe he might. LOUISE watches him go and allows herself a  
smile.

CUT TO:

38

**EXT. SCHOOL HALL. DAY 18. 12:00.**

Dress rehearsal over now. We find BILL, RAMESH and JOE  
sitting on a wall.

RAMESH

Is it good being back at your old  
school, Joe?

JOE

Let me see now.

RAMESH

You used to say that all the time.  
And I remember it means you aren't  
going to answer the question.

RAMESH looks at JOE.

BILL

Do they have gluten free at your  
new school?

RAMESH

I expect so. Because some people  
think gluten is bad for autism.

BILL nods, happy at this. JOE looks straight ahead.

(CONTINUED)

RAMESH (CONT'D)

And are all the children like you,  
Joe? At your new school? Are they  
all autistic?

JOE looks at RAMESH.

RAMESH (CONT'D)

What will you do after, Joe?

JOE

What will you do after?

RAMESH

Because after Millcross I am going  
to go to big school. I will do  
GCSE's, then Science A Levels. Then  
probably medicine. At University.  
What will you do after? You know.  
When you grow up?

JOE looks at RAMESH long and hard as though thinking about  
this. REBECCA comes out of the door and we see her watching  
this. The three amigos reunion.

JOE

"You gotta move it  
To prove it.  
Move it  
To prove it."

RAMESH

I don't mean after we get off this  
wall, Joe. I mean much, much longer  
after . . .

JOE gets off the wall and walks away. BILL heads for SARAH  
who has just come to collect him.

SARAH

There you are. Come on, Bill,  
careful getting off the wall. See  
you later, boys. (TO BILL) Did you  
remember your inhaler?

BILL goes off with SARAH.

JOE

(WALKS BACK INSIDE  
CHANTING)

"In the plane  
On the train  
Take a trip  
On a ship . . ."

RAMESH watches JOE heading away.

CUT TO:

39 **EXT. LOUISE'S HOUSE. FRONT DOOR. DAY 18. 13:00.**

**\*\*THIS SCENE HAS BEEN SHOT - 6/0B\*\***

LOUISE answers the front door to MAURICE. She looks as though she has almost been expecting him.

MAURICE

This Day One thing. What did you have in mind . . . exactly?

CUT TO:

40 **INT. LOUISE'S HOUSE. LIVING ROOM. DAY 18. 13:10.**

MAURICE in the living room, on his own. He picks up a uke, plays one note tentatively, puts it down as LOUISE enters with two mugs of tea.

LOUISE

First thing you need to know is that Day One will not involve a ukulele.

MAURICE

(AWKWARD - PUTS THE UKE DOWN)

No. I was just . . . You know.

LOUISE

All I meant was. Two people who like each other going out and getting to know each other a bit better. Maybe exchanging the odd anecdote . . .

MAURICE

I've got plenty of those.

LOUISE

Or maybe not. Just . . . (SEARCHING)  
Clean slate. No history. No baggage. Seeing if. . . you know, having a bit of fun in a low key way. The more low key the better.

MAURICE

Well. That is a coincidence. Because there's a show at Joe's old school later. Rebecca's running it. It's got all the stuff you like - music, kids, a raffle and that. Be all over by 8.

LOUISE

Sounds perfect.

(CONTINUED)

MAURICE

5pm start. But I'll be there dead  
early just in case.

LOUISE

Thank you.

MAURICE

And tell Ralph to come - bring  
Vanessa if he likes. We could be a  
four, you know. So, like, not even  
. . .

LOUISE

"Two." Yeah. I get it. You're over-  
thinking it again.

MAURICE

Right. Right. See you later.

LOUISE

I'll be there. Is it evening dress  
or smart casual?

MAURICE

(PANICKING A BIT)

Smart casual I should think. I'll  
check.

LOUISE

I was joking, Maurice.

MAURICE exits.

CUT TO:

41 **EXT. CONISTON. CLOTHES SHOP. DAY 18. 14:00.**

But now the clothes thing is getting bigger in MAURICE's head  
and he is walking down the road when something occurs to him.  
He looks in a clothes shop window and we . . .

CUT TO:

42 **EXT. CONISTON. CLOTHES SHOP. DAY 18. 14:15.**

MAURICE comes out carrying a bag with a shirt inside.

CUT TO:

43 **INT. SCOTT'S BREWERY. DAY 18. 14:30.**

RALPH is following MAURICE into his office. MAURICE carrying  
his clothes shop bag.

(CONTINUED)

MAURICE

Shut the door, Ralph, good lad.

RALPH shuts the door but remains standing.

MAURICE (CONT'D)

I'm going on a date with your Mum tonight. And I wondered if you and Vanessa would like to come along? It's a school concert. Not a concert as such. Full of kids. But there's a raffle. And there'll be drinks and that. And some of the kids'll be good at something I imagine . . .

RALPH

(INTERRUPTING)

We were going anyway. Vanessa's cousin is in it.

MAURICE

Good. Good. It'll be dead casual, you know. Just four consenting adults socialising.

RALPH

Just calm down and take it slow, Maurice.

MAURICE

It's all right for you, Ralph. You've got years ahead of you.

RALPH exits.

RALPH

I give up.

RALPH joins DAVID and PAVEL.

DAVID

Maurice kupil nowe ubrania,  
zeby zaimponowac mamie  
Ralpha.

DAVID

Maurice has been shopping for  
new clothes to impress  
Ralph's Mum.

PAVEL

Ona nie jest z tych, którym  
latwo zaimponowac.

PAVEL

She isn't a woman who is  
easily impressed.

DAVID

Miejmy nadzieje, ze zachowal  
paragon.

DAVID

Let's hope he kept the  
receipt.

They look over at MAURICE who is looking around at the brewery as though seeing it through fresh eyes.

(CONTINUED)

He takes it in - then an almost imperceptible nod to himself.  
A decision made.

CUT TO:

44 **INT. MAURICE'S HOUSE. KITCHEN. DAY 18. 14:45.**

EDDIE is with EMILY in Maurice's kitchen. EDDIE is doing a well-practised routine for a delighted EMILY - it is part-Dennis Taylor snooker player and part-Dick Van Dyke in Mary Poppins.

EDDIE  
(SINGING)  
"Snooker loopy nuts are we,  
Me and him and them and me."

EDDIE pots a ball and raises his cue in triumph.

EDDIE (CONT'D)  
(SINGING)  
"Pot the reds then, screw back  
For the yellow green brown blue  
pink and black . . ."

EDDIE hears the door go.

EDDIE (CONT'D)  
Now then, madam. When Grandad comes  
in you have to be small and smiley  
because he will be big and grumpy.  
He's got woman trouble, Emily . . .

EDDIE looks up to see PAUL standing in the kitchen.

EDDIE (CONT'D)  
It's not grumpy Grandad, it's  
cheery Uncle Paul . . . (SEES  
PAUL'S EXPRESSION) Except maybe not  
so cheery Uncle Paul right now. You  
okay, mate?

Out on PAUL. Not okay.

CUT TO:

45 **INT. MAURICE'S HOUSE. KITCHEN. DAY 18. 14:50.**

EDDIE heading for Maurice's chair with two brews. Before he can get there, PAUL has sat in it and is reaching up for his tea. EMILY playing nearby.

EDDIE  
Separate lives? Did you actually  
mean that?

(CONTINUED)

PAUL

I surprised myself when I said it.  
But maybe I did mean it. Maybe I  
did.

EDDIE

What is it with you and saying  
stuff out loud?

PAUL

Alison says the opposite. She says  
I don't tell her anything.

EDDIE

There is a happy medium between  
stony silence and full-on  
confession, you know. Talk, by all  
means, but try and be a little less  
apocalyptic.

As EDDIE is speaking, the door goes. MAURICE passes the  
kitchen door, clutching his bag. He nods. Says nothing. They  
nod back as MAURICE heads upstairs.

PAUL

We lost who we were somewhere,  
along the way. And I can't find a  
way back. No matter how hard I try.

EDDIE

Is it really that bad? I knew you  
were having trouble but . . .

PAUL

How did you know that you and  
Nicola weren't going to make it?

EDDIE

Which time?

PAUL

The first time. The first time you  
knew it was broken.

EDDIE

Well, probably when Nicola told me  
she had been having sex with  
another man. That was quite a hint.

PAUL

Another pearl of wisdom likely to  
be coming along anytime soon? Or is  
that all you've got?

EDDIE

All I've got, Paul, is this. I  
can't imagine a world where you and  
Alison would ever not be together.

(MORE)

(CONTINUED)

EDDIE (CONT'D)

I can't imagine a world where you  
would be happier without each  
other.

PAUL considers this for a moment, watches EMILY playing. Then MAURICE enters from upstairs. Smart trousers, new shirt - something unusual for MAURICE - a pastel shade, light purple, the fold marks from the packet still visible - but carrying the familiar security blanket that is his blue anorak.

MAURICE

Eddie. I need you to come with me  
right now.

EDDIE

I'm not sure I'm going anywhere  
with you in that shirt.

MAURICE

I mean it.

EDDIE

Why? What've you done now? What did  
Louise say?

MAURICE

You just need to come . . .

EDDIE

I've got Emily.

MAURICE

Can't you leave her with Paul for  
five minutes?

PAUL

I've got to get on, Maurice.

MAURICE

We'll give Nicola a ring on the way  
and tell her to pick her up.

EDDIE

On the way where?

EDDIE follows MAURICE out . . .

CUT TO:

46

**INT. SCOTT'S BREWERY. BREWHOUSE. DAY 18. 15:05.**

MAURICE stands inside the brewery with EDDIE. EDDIE looks mildly puzzled.

MAURICE

You know you told me to take it  
easy and not do anything hasty?

(CONTINUED)

EDDIE

Yes.

MAURICE

Well, I haven't.

EDDIE

Good.

MAURICE

Not with Louise at least. But there are other changes . . . and they are hasty.

EDDIE

Is this about the shirt, because I realise it was an impulse buy but I'm sure we'll all get used to it in the end.

MAURICE

I'm retiring. I'm putting the house on the market. And I'm giving you the brewery. The lot. Day One. Clean slate. I'll even do it in writing this time.

EDDIE

Without asking me.

MAURICE

I'm asking you now.

EDDIE

No you're not.

MAURICE

It's only a problem if you say, "No". Are you going to make it a problem?

Out on EDDIE - same old MAURICE.

CUT TO:

47

**INT. SCOTT'S BREWERY. BREWHOUSE - BREAK AREA. DAY 18. 15:06.**

Pick up PAVEL, DAVID and RALPH in a different part of the brewhouse, on their tea break. We might glimpse EDDIE and MAURICE heading to the office.

DAVID

Jesli Eddie nie przejmie firmy, moze dojsc do tego, ze Alison bedzie naszym szefem.

DAVID

If Eddie doesn't take the business then we might end up with Alison for a boss.

(CONTINUED)

PAVEL PAVEL  
Ona mnie naprawde przeraza. A She really scares me. And  
bylem w piatek wieczorem w I've been out in Carlisle on  
Carlisle. a Friday night.

CUT TO:

48

**INT. SCOTT'S BREWERY. OFFICE. DAY 18. 15:07.**

EDDIE with MAURICE in the office now.

EDDIE  
Why would you retire? You've got  
the body of a twenty year old and  
the mind of a ten year old. You're  
indestructible.

MAURICE  
Yeah? Between you and me I  
sometimes don't feel like that.

EDDIE  
Even if I believed you. Why would I  
come back to the place where I  
failed? What sort of fool would do  
that?

MAURICE  
Who knows? Maybe I'm looking at  
him.

EDDIE  
And I don't believe you'd stay  
away. I can't boil an egg in that  
kitchen of yours without you timing  
it on your sports watch. You are  
the only man I know who can pick an  
argument with an egg timer. And I  
have a life in Manchester, Dad. My  
flat. My job. My research. My  
students. A forty inch telly. A  
phone signal. Have you any idea how  
insulting it is to even ask me?!

MAURICE  
(A BEAT, THEN)  
Are you interested?

EDDIE  
You know I'm fucking interested.  
(Alternative: You know I'm  
interested).

Out on MAURICE - a half smile of triumph. EDDIE exits.

CUT TO:

49        **INT. MAURICE'S HOUSE. KITCHEN. DAY 18. 15:20.**

PAUL is reading a book to EMILY.

PAUL

"He had even forgotten his balaclava. 'Never mind,' said his Dad. 'I'm a very forgetful worm,' said Henry. Henry was a very forgetful worm indeed."

He looks up to see that ALISON is watching him.

ALISON

Not lost it, then.

Out on PAUL, looking up at ALISON.

CUT TO:

50        **INT. MAURICE'S HOUSE. KITCHEN. DAY 18. 15:23.**

PAUL with ALISON. EMILY plays around them. The more they have to hold EMILY or walk her up and down holding her hand or play with her, the better.

PAUL

Did Eddie send you?

ALISON

Nobody sent me. Nicola told me you were here and I came of my own accord.

PAUL

Right.

ALISON

(RE EMILY)

Bring it all back, did it?

PAUL

It did indeed. Being scared shitless, mainly.

ALISON

Well, you looked like you were enjoying it.

(CONTINUED)

PAUL

I was. It's easy. The simple stuff. I mean, it's tough, don't get me wrong, and you're knackered all the time and carry the faint whiff of poo and nappy sacks around with you but you know what you're supposed to be doing at least. And how to do it.

ALISON

You still know how to do it, Paul.

PAUL

Look at her, Alison. Look at Emily. What do you see? Possibilities. Endless. The world is hers if she wants it.

ALISON

It's hardly going to be plain sailing with Eddie and Nicola for parents, is it?

PAUL

When you look at Joe, do you think that? 'Cos I know I don't. I just see the difficulties he's going to face.

ALISON

And maybe even overcome.

PAUL

It's that. It's that relentless optimism I can't do. I can't do it. Because it's a lie.

ALISON

No. It's just harder. So we have to try harder.

PAUL

I have been trying harder!

ALISON

Okay.

PAUL

(CALMER)

I've been trying harder and I've been failing. With Joe. And with us. And I can't find a way to make it better.

ALISON

You're never going to blame Joe for feeling bad about yourself.

(MORE)

(CONTINUED)

ALISON (CONT'D)

So you blame me. I get that. And I think I finally understand the Sophie thing.

PAUL

The Sophie thing? Why are you bringing that up?

ALISON

I know nothing happened between you. And I know you didn't do anything. But I think it was part of you turning away from me. I see that now.

PAUL

I feel like I've got nothing left, Alison.

ALISON

How did we unravel so quickly?

PAUL

We said we were going to put our own sanity first and we didn't. And now we're here and it doesn't feel right. And you know what? I don't know how to ever make it right again.

ALISON

If you're going to run away from this. Or you can't stand it anymore. Or you think you can handle things better with us apart then do it sooner rather than later, Paul. 'Cos I'm not going to wake up every morning wondering if this is the day you go. I'm not strong enough for that.

They both sit in silence. Baby EMILY a flurry of activity in their midst.

CUT TO:

50A **INT. SCHOOL HALL. DAY 18. 15:45.**

A view of the ceiling - some distorted detail - we're not sure what we're looking at.

Close on JOE's face, head back, looking up. Pull out to reveal a first row of chairs has been put out and JOE and REBECCA are lying out on them, on their backs, the soles of their feet touching.

TOM sitting on the stage, drinking tea, talking to them.

(CONTINUED)

ALISON enters the back of the Hall. Her POV. A row of chair backs, TOM sitting on stage, seemingly talking to himself. TOM spots her, nods to the chairs.

During TOM's chat, ALISON goes closer - spots REBECCA and JOE lying on the chairs - they don't see her. In fact REBECCA has her eyes closed even when she talks.

ALISON watches her children - at ease - and thinks about the three of them - and maybe they will be a three instead of a four from now on.

TOM

If we follow Bill's 'Where Is Love' with the power ballad girl then the audience might implode. Why don't we stick Bill on after the interval? They'll all have had a drink by then. And when are you going to go and get changed, or are you hoping to get by on lip gloss and charisma like me.

REBECCA

Oh, no. I left my dress behind. I knew I'd forgotten something.

On the dress line ALISON turns and heads out. REBECCA hears her footsteps as she goes. From the back of the hall we see REBECCA's head appear above the chairs as she watches ALISON exit.

CUT TO:

51 **INT. HUGHES HOUSE. PAUL & ALISON'S BEDROOM. DAY 18. 15:50.**

PAUL in the bedroom, staring at his clothes in the wardrobe. A holdall open on the bed, some clothes already inside. He slowly puts a shirt in, then another. And he freezes. The front doorbell goes. Puzzled, he looks at his watch. He exits and we . . .

CUT TO:

52 **EXT. HUGHES HOUSE. DOORSTEP. DAY 18. 15:51.**

PAUL opens the door, and is surprised to find MARK standing there with a cake tin.

PAUL

All right, Mark. What are you doing here? Where's your Mum?

MARK

(LOOKING AWAY)  
She dropped me off.  
(MORE)

(CONTINUED)

MARK (CONT'D)

She's picking me up in a bit.  
Because if I want to go to college  
I have to be independent.

PAUL

I see.

MARK

If I go to college I have to be  
independent.

PAUL

Yep. Got that.

MARK

(LOOKING AWAY)

I made Alison a cake.

PAUL

Oh. Right. That's fine. That's  
good. She's not - (here at the  
moment)

MARK

(IN, LOOKING AWAY)

To say thank you for helping me  
with my college application and the  
Council bastards.

PAUL

(LAUGHS)

That's lovely. Thank you.

PAUL is holding out his hands but MARK isn't showing any  
signs of handing the cake tin over.

PAUL (CONT'D)

Would you like a slice?

MARK

(LOOKING AWAY)

Yes.

PAUL smiles and MARK hands the cake tin over and we . . .

CUT TO:

53

**EXT. HUGHES & SCOTT HOUSES. PICNIC TABLE. DAY 18. 15:56.**

MARK sits at the picnic table with PAUL, both eating cake and  
drinking tea.

PAUL

So when do you think you'll hear  
then? About college?

(CONTINUED)

MARK

In a while. Or less than a while.

PAUL

Are you worried?

MARK

(LOOKING AWAY)

Very worried. Yes.

PAUL

Don't be. Hey. You're a good lad  
and you'll be fine whatever  
happens. Right?

MARK looks away and nods, "Yes". PAUL smiles at his response.  
They sit in silence for a few moments.

MARK

Are you worried?

PAUL

(LAUGHS)

Why. Do I look worried?

MARK

(DEADPAN)

Yes.

PAUL

Well, between you and me I am  
pretty worried.

MARK suddenly feels a bit exposed, looks away, stands up.  
Strides back and forth then makes a decision.

MARK

I've had my cake so I think I'll go  
now.

PAUL

Your Mum's not here yet.

MARK

She told me to wait at the bottom  
of the drive.

PAUL

Oh. Right. Okay. Okay. See you.

MARK heads off, rushing away, waving a hand over his shoulder  
as he does so - PAUL watches his strange walk as he heads  
down and we . . .

CUT TO:

54 EXT. SCHOOL HALL. DAY 18. 16.29.

The School Hall, proudly displaying its 'End of Year Show' banner.

CUT TO:

55 INT. SCHOOL HALL. DAY 18. 16:30.

REBECCA and TOM putting the rest of the chairs out for the performance. JOE watching them, sitting on the stage . . .

CUT TO:

56 EXT. CONISTON. STREET. DAY 18. 16:35.

MAURICE walking down the street in his new shirt. He stops and checks himself in the window of a passing shop. An AMUSED OLD LADY catches him looking at himself and he presses on, embarrassed but pleased with the response.

CUT TO:

57 INT. SCHOOL HALL. DAY 18. 16:40.

JOE is on the empty stage with REBECCA. JOE is bowing but it is more like a manic rocking from the waist.

REBECCA

No, Joe. No. You wait. You breathe  
and then . . .

REBECCA demonstrates the bow, JOE watches. Then he does an accurate impersonation.

REBECCA (CONT'D)

That's it. Perfect.

A few other KIDS, including BILL and RAMESH, are arriving in costume - RAMESH in a lounge suit, BILL in a tiger onesie.

REBECCA (CONT'D)

Perfect.

We hear applause from the back of the hall and find MAURICE standing there in his new shirt.

MAURICE

Do it like that on the night, Joe.  
You'll bring the house down.

TOM

If that shirt doesn't bring it  
down, first.

(CONTINUED)

MAURICE looks at TOM, suddenly self-conscious.

In background, TOM goes off to greet the girl group who have just arrived in their 'Little Mix' outfits.

TOM (CONT'D)  
(IN BACKGROUND)  
Look at you four. Perfect. Do you want a quick run-through before the Mums and Dads arrive?

We stay on REBECCA with MAURICE.

REBECCA  
He's teasing you, Grandad. It looks lovely.

MAURICE  
Right. Yes. Good. Right.

MAURICE suddenly doesn't know what to do with himself.

CUT TO:

58 **EXT. SCHOOL HALL. DAY 18. 16:44.**

REBECCA and MAURICE sit outside the school.

MAURICE  
So. How's the campervan business going?

REBECCA  
Don't you start.

MAURICE  
Start what?

REBECCA  
Trying to tell me to go to University. Chance of a lifetime and all that . . .

MAURICE  
Woah, woah, woah. You know how I feel about University. Our Eddie came back dafter than when he went, with a pierced ear and a taste for Danish pastries.

REBECCA  
(LAUGHS)  
Exactly.

(CONTINUED)

MAURICE

And it costs you an arm and a leg  
these days.

REBECCA

That's what I keep saying.

MAURICE

(SCEPTICAL)

Well, you better keep saying it,  
then.

REBECCA

Right.

MAURICE

Because I know and you know it's  
not about University, is it? It's  
about Joe. Isn't it?

REBECCA

No. Not really.

REBECCA gets up and heads back inside.

MAURICE waits, checks his watch, then his phone. Thinks  
better of dialling. Worrying about his shirt now, he pulls up  
his anorak zip.

Then he spots NICOLA and EMILY arriving, EDDIE with them.  
EDDIE has spotted him too and tries to swerve him but MAURICE  
goes after them.

CONTINUOUS:

58A **INT. SCHOOL HALL. RECEPTION AREA. DAY 18. 16:46.**

In the reception area, PARENTS are arriving. LINDA on the  
door, collecting tickets. EDDIE finding the tickets.

LINDA

Thank you. (OF EMILY) Will the  
little one be staying in her push  
chair, because you'd best get on  
the aisle.

EDDIE

Thank you.

MAURICE ignores LINDA, intercepts EDDIE and NICOLA.

MAURICE

(TO EMILY)

Hello, gorgeous. Has your Dad  
brought his best biro with him?  
I've had contracts drawn up.

(CONTINUED)

EDDIE  
Not tonight, hey, Dad.

NICOLA  
What contracts?

MAURICE  
I've given him the brewery. Lock, stock and several barrels. Just tell him to put us out of our misery and say "Yes", Nicola. I know you're the brains of the operation . . .

EDDIE ushers NICOLA into the hall with EMILY.

CONTINUOUS:

59 **INT. SCHOOL HALL. DAY 18. 16:47.**

JOE is standing on a chair in front of the stage, looking at the people arriving.

EDDIE and NICOLA enter the hall and find a seat near the front and aisle.

NICOLA  
When did this happen?

EDDIE  
This afternoon. He put his house on the market too . . . and bought a new shirt.

NICOLA  
And you're actually thinking about it? I thought you liked the job you're doing in Manchester.

EDDIE  
I do. But when he offered me the brewery I didn't turn him down. Well, I don't know, maybe that tells me something. And Emily's here, so . . .

NICOLA  
Do you really think he'd leave you alone? He's very controlling.

EDDIE  
(LOOKING AT NICOLA)  
Yes. That can be a terrible trait in a person.

NICOLA half gets that he is joking.

(CONTINUED)

EDDIE (CONT'D)

I think he's changed. The new shirt  
he bought? Casual fit. Pastel  
shade.

NICOLA

So you think that's evidence he's  
relaxing.

EDDIE

I'm just saying. Give it six months  
and he might be in Chinos.

NICOLA laughs. They sit down. She looks at EDDIE and smiles,  
open, affectionate. He smiles back and they fuss over EMILY.

CUT TO:

60

**EXT. SCHOOL HALL. DAY 18. 16:52.**

MAURICE is back outside, pacing, checking his watch.

He looks up to see ALISON arriving, carrying flowers and a  
bag with Rebecca's dress in it. She sees PAUL pulling up in  
her car at the same time. She hesitates. He gets out of the  
car and walks towards her but MAURICE gets to them both and  
wades in before they can talk.

MAURICE

Now, listen up, you two. I just  
spoke to Rebecca.

ALISON

Right.

MAURICE

About her plans and that.

PAUL

(FLAT)

I hope you talked some sense into  
her.

MAURICE

I didn't have to do that. She's the  
sanest member of the family. You'd  
do well to listen . . . get your  
heads out of your arses will you.

ALISON

Thanks Dad. Great advice. Can we  
get on now -

MAURICE

You know she's staying for Joe,  
don't you? Because she thinks he  
won't manage without her.

(CONTINUED)

ALISON

Are you sure about that? Is that what she actually said?

MAURICE

Yeah, more or less. Why don't you ask her yourself. I think I've been stood up.

MAURICE frowns as he looks at his watch, then scans the other PARENTS arriving. ALISON and PAUL head inside.

CUT TO:

61 **INT. SCHOOL HALL. DAY 18. 16:56.**

ALISON and PAUL starting to put out the food and drink on the trestle tables at the back of the Hall. REBECCA is holding the flowers and the dress bag but is preoccupied and nervous.

REBECCA

You know all the stuff about not buying alcohol and that . . .

ALISON

Yep. They buy a ticket. We have done this before, you know.

PAUL

There are lots of things we are okay at . . .

REBECCA

(BEMUSED)

I know that.

PAUL

Looking after Joe. Me and your Mum. We can do that too, you know.

ALISON

Are we really doing this now?

REBECCA

Yes. Dad. I've got a hundred things to think about so . . .

PAUL

It's not a big deal unless we make it a big deal. We just want you to know that Joe is our job for now. Not yours.

ALISON

We don't need to talk about it right now.

(CONTINUED)

REBECCA

No. You know what. The thing you aren't getting is that one day I will be the only person Joe has in the world. I have known that since he was diagnosed. I carry it round with me every day. This show. Today? All this. I got him in this. I included him. I get it. The strange thing is that you two don't seem to . . .

ALISON

We know that's what you feel. And we know you have to deal with that. But right now, love. Right now he's me and your Dad's responsibility. Not yours. We're fine with it.

REBECCA

Yeah? And what if you and Dad aren't fine with each other? What then? Where does that leave him?

ALISON

Me and Dad. We're okay. Of course we are.

PAUL

Yes. Don't worry about us.

REBECCA

Do you think I'm stupid? Don't you think I've noticed? Don't you think everyone has noticed?

REBECCA turns and heads to move 'Little Mix' to their places.  
PAUL and ALISON watch her go . . .

CUT TO:

61A **EXT. SCHOOL HALL. DAY 18. 16:58.**

We pick up MAURICE still nervously waiting outside the Hall, checking his watch, looking around. Finally he sees LOUISE, RALPH and VANESSA approaching.

MAURICE

All right, Ralph, Vanessa. There you are! Wondering where you'd got to . . .

MAURICE goes to kiss LOUISE on the cheek. She thinks lips. He ends up somewhere round her ear.

LOUISE

We're not late, are we?

(CONTINUED)

MAURICE

No. No. 'Course not. I was just . .  
. You know. Waiting and that.

LOUISE

New shirt?

LOUISE eyes the shirt, visible beneath the anorak.

MAURICE

Well, yeah. But, you know, it was  
50% off.

LOUISE

Right.

MAURICE

So it still falls under the "no big  
deal" clause.

LOUISE

Shall we get a seat, Maurice.

MAURICE

Yeah. Yeah. Good idea. Good. Right.

CUT TO:

62

**INT. SCHOOL HALL. DAY 18. 17:01.**

Lights down. REBECCA walks out on to the stage - she has changed into her posh frock for the show.

The SCHOOL CHILDREN who are about to perform are sitting at the front, cross-legged, waiting for their turn. Apart from JOE, who has taken a chair from the end of a row and is sitting to one side, half looking at the audience.

ALISON and PAUL are sitting side by side but they might as well be sitting in different sides of the hall for all the togetherness they are displaying.

MAURICE bolt upright and nervous, glancing at the relaxed LOUISE.

REBECCA

Welcome, Ladies and Gentleman, boys  
and girls. To the Millcross Primary  
End of Year Show. You are in for an  
evening of surprises. All of them  
good. I hope.

REBECCA continues, but during her speech, we focus on Nicola and EDDIE.

(CONTINUED)

REBECCA (CONT'D)  
(IN BACKGROUND)

Before we get going, I just need to do some housekeeping. The fire exits are to the left and the back of the hall, and in the very unlikely event of a fire you move out to the playground . . .

NICOLA turns to EDDIE and takes his hand. He kind of lets it sit there. Not quite responding but not having the strength to withdraw.

NICOLA  
When you do come back to the brewery, will you come back to us too?

EDDIE says nothing. He stares straight ahead at the stage. NICOLA slowly disentangles her fingers from his as the first act comes on . . . It's the four girls doing their dance routine to Little Mix's - 'Shout Out To My Ex'.

NICOLA (CONT'D)  
You don't have to give me an answer now.

We move along to where we see MAURICE glancing nervously at LOUISE to see if she's enjoying this so far. She seems to be.

He feels more confident. He unzips his anorak and takes it off - sitting there a little self-conscious in the new shirt. LOUISE glances at MAURICE bolt upright, listening to Little Mix, and smiles. He catches it. He lets the smallest of smiles emerge, smooths down the front of his shirt and we . . .

CUT TO:

63 **INT. SCHOOL HALL. DAY 18. 17:25.**

RAMESH has ALISON on stage as his volunteer.

RAMESH  
Now, Madam, show the card to the audience.

ALISON shows the card to the audience - the Seven of Hearts.

And although this moment is fun she sees all the familiar faces of the community, and PAUL, and suddenly feels vulnerable.

RAMESH cuts the pack and holds it out to ALISON.

RAMESH (CONT'D)  
Now put the card back into the pack.

(CONTINUED)

ALISON does so.

RAMESH (CONT'D)

Thank you.

RAMESH does a rudimentary shuffle - then works through the cards one by one.

RAMESH (CONT'D)

I want everyone in the room to think of the card they just saw. Think as hard as you can so that I can see it in your minds.

ALISON standing on stage, smiling hopefully. Finally RAMESH holds up the Seven of Hearts - with a flourish.

RAMESH (CONT'D)

Was this your card, Madam Joe's Mum?

ALISON

Yes. Yes it was.

RAMESH

Thank you. You've been a good sport. Let's have a big hand for Mrs Joe's Mum.

Some applause. ALISON gets down off the stage. We stay with her. Rather than go back to her seat she heads out of the back of the hall over RAMESH's dialogue.

RAMESH (CONT'D)

'Magic?' I hear you say. But no. Observation and logic. Here is how I did it.

(HE DEMONSTRATES)

It is a simple technique where you cut the pack and remember the card above where the volunteer's card is replaced. Then you make a big fuss as though you are shuffling and doing magic but really you are just doing thinking. Remember, Ladies and Gentleman. There is no such thing as magic!

Some more applause. We go outside with ALISON.

CUT TO:

**EXT. SCHOOL HALL. DAY 18. 17:38.**

ALISON sits on the school step crying. She has held it together so far but now it is starting to crush her. The dread and the uncertainty and the unravelling.

(CONTINUED)

She turns and sees REBECCA come out of a Fire Exit and have a quick swig from a bottle of wine.

ALISON looks across at REBECCA. REBECCA tries to hide the wine and crosses to ALISON as ALISON quickly wipes her eyes on the back of her sleeve.

REBECCA  
Mum? Have you been crying?

ALISON  
No. No. Have you been drinking?

REBECCA  
(LOOKING AT THE BOTTLE)  
Not if you haven't been crying.

ALISON  
Do you think Joe is going to be okay?

REBECCA  
Tonight? Or like, ever.

ALISON  
Just tonight for a start.

REBECCA  
Yeah. He knows it off by heart. He seems to enjoy doing it.

ALISON  
That's fine. He'll be fine. And not just tonight. If that's what you're worrying about. If that's why you feel you can't leave home.

REBECCA  
I'm Joe's sister. And you don't know what that's like. I'm the only one who knows what that's like. . .

ALISON  
I know.

REBECCA  
And one day I'll be all he has. I will be it. And if I'm married or have kids of my own. Joe will be part of that.

ALISON  
What if Joe gets married and has kids of his own?

REBECCA  
(SMILES)  
Well, then he can look after his  
tragically single sister.

ALISON  
But until then. Until then we're  
here. And there's a whole fucking  
world out there waiting for you to  
go and make your mark.

REBECCA looks at ALISON.

REBECCA  
Better get in. Abby's about to  
murder an 80's power ballad.

ALISON watches REBECCA nip back into the hall.

CUT TO:

65 **INT. SCHOOL HALL. DAY 18. 17:42.**

But no, RAMESH is still on stage describing another trick to the audience. We can play on the faces of MAURICE and EDDIE and NICOLA. ALISON comes in and sits next to PAUL. He glances at her and then away again.

RAMESH  
You see. The thing is. That when I  
say put the card back I already  
know what the card is. This is  
called a sleight. And it is not  
magic. There is no magic. Thank  
you.

Huge applause for RAMESH, partly driven by relief . . . TOM gets up on stage.

TOM  
Thank you, Ramesh. For that  
entertaining and educational  
interlude. Next we have Harry who  
will be doing some impressions of  
schoolfriends and teachers!

HARRY comes on stage carrying a bag of hats and so on.

CUT TO:

66 **INT. SCHOOL HALL. DAY 18. 17:56.**

Interval.

ALISON is doing a running repair on ELLA's costume - maybe a safety pin to hold a hem up.

(CONTINUED)

She looks across at PAUL who has brought a couple of plates of food for the kids who have clearly all been told to remain seated.

As JOE takes a sausage roll, PAUL absent-mindedly rubs JOE's hair. This is such a tender and unthought gesture that ALISON has to look away.

ALISON

There we go, Ella. That should hold  
and if it doesn't just keep  
smiling.

ELLA

Thank you.

LINDA and SARAH (Bill's Mum) stand behind trestle tables at the back of the hall, serving drinks in plastic cups - red wine, white wine, beer, juice, water - and paper plates for Paul's food - some sandwiches but also little pasties, little pork pies, sausage rolls mini burgers. MRS HANKIN is being served by LINDA.

LINDA

What did you think of Harry's  
impression of you, hey, Mrs H? Got  
you right off, I thought.

MRS HANKIN

(CLEARLY LESS AMUSED)  
He did very well, yes.

LINDA

(TO SARAH)

Don't you think, Sarah. Our Harry  
got Mrs H dead right.

SARAH looks terrified.

SARAH

Red wine, was it Mrs Hankin?

MAURICE and LOUISE loading plates.

MAURICE

Are you having a nice time? I am  
having a nice time.

LOUISE

You don't have to talk to me like a  
phrase book, Maurice . . . and,  
yes, it's lovely.

RAMESH and BILL are selling raffle tickets, which serve as food tickets, to EDDIE who is in the queue with NICOLA.

(CONTINUED)

RAMESH

Each £5.00 ticket entitles you to a plate of food of your choice and a drink. We have to do it this way because we don't have an alcohol licence.

EDDIE

If I give you this twenty pound note you're not going to make it disappear are you?

RAMESH

No. Mr Joe's Uncle. This is my Front of House role. I was only a magician when I was on stage.

EDDIE

Thanks for clearing that up, Ramesh.

NICOLA and EDDIE start helping themselves to food, REBECCA has claimed baby EMILY and is playing with her. NICOLA can contain herself no longer.

NICOLA

Leave your food. We need to talk.

EDDIE

My two least favourite sentences in the English language.

But NICOLA looks serious and EDDIE gets it and we . . .

CUT TO:

67

**EXT. SCHOOL HALL. RECEPTION AREA. DAY 18. 17:58.**

School Reception Area. There are photos of staff on one side and a sorry trophy cabinet on the other. The mumble of the audience can be heard in the background.

EDDIE

Do you want me by the moth eared trophy cabinet or the moth eared staff?

NICOLA

Eddie. You need to stop offsetting your anxiety by filling the silences with humour.

EDDIE

Right.

(CONTINUED)

NICOLA

I mean. Don't stop altogether.  
It's not a deal breaker. If we're  
going to get back together. I can  
tolerate it.

EDDIE is silent for a moment.

EDDIE

I'll try and bear that in mind if  
we ever get back together. Which  
I'm not sure we are, are we?  
Really, deep down? Is that a good  
idea? Not because of the humour  
thing . . . but, anyway, what do  
you think?

NICOLA

Eddie. For the next five minutes I  
want you to talk like me and not  
like you.

EDDIE

Like you?

NICOLA

Yes.

EDDIE

Brutally honest.

NICOLA

Honest at least . . .

EDDIE

All right. All right. I'll try.  
This is . . . (SUDDENLY IT'S AS  
THOUGH A SWITCH IS FLICKED). I am  
coming back to the Lakes to make a  
go of the Brewery. Not for you. At  
least not in that sense. I will  
come back as Emily's Dad and your  
best friend. Nothing more. Ever.

A beat while both of them take on the enormity of what EDDIE  
has just said and the fact he has said it. In the background,  
from the Hall, we can hear the sound of REBECCA announcing  
the beginning of the second half.

NICOLA

Okay. Well. I've never had a best  
friend so that will be interesting.

NICOLA doesn't seem upset.

EDDIE

Sorry if you're upset. But you did  
say . . .

(CONTINUED)

NICOLA  
(CALM AND SELF-CONTAINED)  
Eddie. It would be nice to have  
love. But I prefer clarity.

At that moment TOM comes out.

TOM  
It's started. You're going to miss  
Joe!

EDDIE and NICOLA rush back in . . . we go with them.

CUT TO:

68 **INT. SCHOOL HALL. DAY 18. 18:01.**

On stage BILL, in his Tiger onesie, singing 'Where Is Love?'  
from Oliver.

BILL (SINGING)  
"Who can say where she may hide?  
Must I travel far and wide?  
'Til I am beside the someone who  
I can mean something to  
Where?  
Where is love?"

In the audience we see SARAH mouthing every word along with  
him and doing the arm actions that he isn't doing - as EDDIE  
and NICOLA sit down, PAUL handing them baby EMILY . . .

They both reach for baby EMILY at the same time. A smile.  
This will be okay. At some moment during the following they  
put her back in her buggy.

On ALISON's gaze, watching them watching EMILY.

As BILL's song goes on we find REBECCA on her hands and knees  
talking to JOE.

REBECCA  
Are you okay, Joe?

JOE  
Are you okay, Joe.

REBECCA  
You just go up there. Stand at the  
front. And nice and loud. Yeah?

JOE  
I like 'Move It', don't I?

REBECCA  
Yeah. It'll be brilliant. You know  
it will be.

(CONTINUED)

68 CONTINUED:

We can hear applause as REBECCA heads up on the stage.

REBECCA (CONT'D)

Thank you, Bill. You really made  
that your own. We were all tearing  
up in the audience. Thank you.

BILL sits down again with the other kids who pat him on the back and SARAH can't resist joining him and hugging him.

REBECCA (CONT'D)

Now, we have a special treat,  
ladies and gentleman, as a boy who  
used to come to Millcross has come  
back tonight to perform. Ladies and  
Gentlemen - I give you, Joe Hughes!

On MAURICE, LOUISE, RALPH, VANESSA, EDDIE, NICOLA, PAUL and ALISON applauding. PAUL and ALISON look at each other. A smile of solidarity. JOE makes his way on to the stage. And as he goes up the stairs on the side of the stage, he touches each step independently. He walks on to the stage.

He goes to the front and stares out at the sea of people. Silence.

We move between JOE's gaze out at the audience and ALISON and PAUL's gaze at JOE. We register the tension of REBECCA, TOM, MAURICE, EDDIE, NICOLA and back to ALISON and PAUL.

Now the silence has started to become uncomfortable.

MAURICE half stands as though he is going to go up and sort it out. LOUISE puts a restraining hand on him.

We go to REBECCA, who has the poem printed out and starts stage whispering.

REBECCA (CONT'D)

Joe! Joe!  
"You gotta move it  
To prove it.  
Move it  
To prove it."

This is starting to develop into a nightmare now. We see the likes of LINDA and SARAH exchanging glances. JOE's triumphant return is starting to look like a humiliating admission that he doesn't fit in. And never will . . .

Then he walks off the stage and down the steps with his slow and deliberate walk.

A couple of people start to applaud but JOE isn't done.

EMILY is sitting in her buggy. JOE moves towards her.

He takes the handles and the buggy towards the stage steps.

(CONTINUED)

He turns and looks directly at PAUL.

JUMP CUT TO:

69 **INT. SCHOOL HALL. DAY 18. 18:04.**

EDDIE and PAUL carry EMILY in the buggy up the stage steps and deliver her to JOE who is waiting on stage.

As EDDIE and PAUL are about to retreat, JOE takes PAUL's hand. He makes him and EDDIE stand next to EMILY.

He heads back down into the hall . . . PAUL and EDDIE stay on the stage, smiling at EMILY, feeling slightly self-conscious.

CUT TO:

70 **INT. SCHOOL HALL. DAY 18. 18:05.**

MAURICE, PAUL, EDDIE, ALISON, REBECCA and NICOLA are now all on stage, lined up behind baby EMILY.

MAURICE  
(TO PAUL)  
Let's hear it for the world's  
ugliest boy band.

JOE turns to them, facing them, side on to the hall.

And then, with no regard for the audience, and only for this small group of people who are his world, this . . .

JOE  
"You gotta move it  
To prove it.  
Move it  
To prove it.  
  
In the plane  
On the train  
Take a trip  
On a ship  
  
You gotta move it  
To prove it.  
Move it  
To prove it.  
  
Take a hike  
Take a bike  
Use your feet  
On the street  
  
You gotta move it  
To prove it.  
Move it

(MORE)

(CONTINUED)

70 CONTINUED:

JOE (CONT'D)

To prove it.

Are we there?

Where?

Are we near?

We're here!"

A pause. One or two people applaud and then stop. But LOUISE gets to her feet, clapping loudly, RALPH too, and VANESSA.

The rest of the audience, bemused, join in.

ALISON and REBECCA exchange a smile, and EDDIE and NICOLA and MAURICE. And MAURICE looks out and sees LOUISE and smiles, and she nods her approval of JOE.

PAUL nods to ALISON. This has been their boy's moment.

And REBECCA goes and hugs JOE, and ALISON, PAUL, NICOLA and EDDIE gather round and suddenly, from behind, an almighty thud.

And there is MAURICE. He has hit the deck. And is now very still.

And for a moment, it feels like a joke, but only for a moment . . .

JOE turns and looks and we see, from JOE's POV, PAUL and EDDIE and NICOLA move towards MAURICE . . .

In the audience, LOUISE, shocked, starts to work her way forward.

From JOE's POV we alight on a detail. MAURICE's outstretched hand - palm up - on the stage. And then, on JOE for . . .

EDDIE (O.C.)

Dad! Dad!

NICOLA (O.C.)

Maurice? Can you hear me?

ALISON (O.C.)

Dad?

Then once more close up on MAURICE's hand and we hear JOE speaking.

JOE

"Are we there?

Where?

Are we near?

We're Here."

(CONTINUED)

We pull out to see MAURICE on the deck, NICOLA and ALISON down by him, NICOLA checking vital signs, EDDIE and PAUL looking on, LOUISE joining them. And JOE, a short distance away, looking on, clutching the handle of baby EMILY's buggy.

CUT TO:

71

**INT. HOSPITAL CORRIDOR/RECEPTION. DAY 18. 19:10.**

ALISON is sitting with her arm around JOE. PAUL has pulled a chair opposite. This is a double act and they should feel like a team - a team they once were.

REBECCA sits behind, tearful, waiting.

PAUL

When something like this happens,  
you know, like what happened . . .

ALISON

To Grandad.

PAUL

(NODS)

Yes. What happened to Grandad. He didn't feel well. And they put him in the ambulance. And now he is here and the Doctors have been really trying very hard to help him and make him better.

JOE

Grandad.

ALISON

Yeah. Yeah.

JOE

On the floor.

ALISON

Yeah.

PAUL and ALISON exchange a faint smile. PAUL goes with this.

PAUL

Right. Yeah. That's it, mate. When people go on the floor like that it's because they don't feel very well. And it can be frightening for them and the people who see it. And most times they come to hospital and they get better. And sometimes, they come to hospital and they . . well, they don't get better and they get very tired and . . .

(CONTINUED)

EDDIE enters with NICOLA.

EDDIE  
He's asking for a fish supper.

PAUL  
And sometimes they ask for a fish  
supper! How about that?

ALISON  
(GETTING UP)  
Is he okay. How is he? What do they  
think it is?

NICOLA  
They've done some tests. The  
Consultant has ruled out a stroke  
and a heart attack.

ALISON  
So what caused it?

EDDIE  
They'll poke him around until they  
find out. Although it's my theory  
that his new shirt was too tight.

REBECCA  
(TO JOE)  
Grandad's going to be fine. That's  
good news, isn't it?

EDDIE  
You don't have to answer that  
straight away, Joe.

They head into the ward, NICOLA peels away.

CUT TO:

72

**INT. HOSPITAL WARD. DAY 18. 19:12.**

MAURICE opens his eyes to find PAUL, ALISON, EDDIE, REBECCA  
and JOE looking at him.

MAURICE  
(TO EDDIE)  
Oh. You've brought the rest of the  
Spice Girls with you this time.

EDDIE  
Yep.

REBECCA looks puzzled.

(CONTINUED)

ALISON

He was asleep on a pool table this morning.

REBECCA looks none the wiser.

REBECCA

Right.

PAUL

Talk about attention seeking. Joe's finest moment too much for you, was it?

MAURICE

Sorry about that, Joe. (BEAT) I think I must have eaten a dodgy sausage roll.

ALISON

Yeah. That'll be it.

PAUL

They weren't sausage rolls.

MAURICE

Sorry. Let me rephrase that. I must have eaten a dodgy artisan pork roulade.

(TO EDDIE)

Have you made your mind up about the brewery yet?

EDDIE

Oh, so that was what this was all about. Emotional blackmail?

REBECCA

How you feeling, Grandad? Really?

MAURICE

At last. Someone who sounds like they care. Never better, love. I think I just got overexcited by your brilliant show. (BEAT) Right. Now we've done the emotion can you all bugger off. I don't like most of you at the best of times.

ALISON

Just try and get some rest, will you.

MAURICE

You're a good one to talk.

ALISON kisses him goodbye and exits with PAUL.

(CONTINUED)

PAUL

See you tomorrow, Maurice. Be nice  
to the Nurses.

PAUL touches JOE on the shoulder but he doesn't leave, still  
giving MAURICE that same inscrutable stare.

MAURICE

(BADLY DISGUISED CASUAL)

Did, erm, Louise not come down?

EDDIE

She saw you laid out with your  
mouth open and just kept walking.  
(BEAT - KINDER) She didn't want to  
crowd you out. I'll let her know  
you've made a comeback.

MAURICE

Don't you go round there and mess  
it up for me again.

EDDIE

Dad. Next time you pass out and you  
see that bright light ahead of you.  
Don't fight it. Hey. Walk towards  
it.

MAURICE

Yeah, yeah.

MAURICE closes his eyes.

PAUL

Joe?

But JOE won't let go of the bedclothes, PAUL turns to ALISON  
who signals that they should just leave JOE there.

They exit. Leaving JOE staring at MAURICE.

From JOE's POV, we look again at MAURICE's hand, palm up, on  
the sheet.

MAURICE moves his hand then MAURICE opens his eyes and looks  
at JOE.

MAURICE

Have they all gone?

JOE

You fell over.

MAURICE

Was it funny?

JOE

Yes.

(CONTINUED)

MAURICE

Well, that's all right, then.

JOE puts his hand on MAURICE's and does that JOE stare and we . . .

CUT TO:

73

**INT. HOSPITAL. WAITING AREA. 19:15.**

ALISON and PAUL sit side by side in the waiting area.

PAUL

So if he just fainted it'd be good to know why . . .

ALISON

I saw the bag, Paul.

This stops PAUL in his tracks.

ALISON (CONT'D)

I went back to get Rebecca's dress and saw that you'd packed a bag. I saw the bag.

PAUL can't reply, JOE comes out of the ward and heads towards them, a small boy in this big corridor.

ALISON (CONT'D)

How are you going to tell him?

CUT TO:

74

**INT. LOUISE'S HOUSE. LIVING ROOM. 19:40.**

EDDIE sits with LOUISE.

EDDIE

He's indestructible. (BEAT) It's his superpower. Sorry. I should have warned you.

LOUISE

Thanks for coming round and letting me know. That's really kind.

But EDDIE smiles, relieved, and so does LOUISE.

EDDIE

Well, you know, you are the person who has chosen to take on Maurice. The Bull in your China Shop. Sorry. Did that sound a bit . . . dodgy.

(CONTINUED)

LOUISE  
(LAUGHS)  
You sounded like him then.

EDDIE  
Did I? Well, that's a first.

LOUISE  
Don't worry. I'm not going to sit here and say, "You're more like him than you know."

EDDIE  
No. Then I'd have to run out of the room screaming.

LOUISE  
I thought he was dead, you know.

EDDIE  
So did I.

LOUISE  
Because that's the sort of trick fate plays. He's been helping me through my chemo and then he's the one who dies . . . Carer fatigue. It happens a lot.

EDDIE  
Whatever is on Dad's death certificate. It isn't going to be 'carer fatigue'.

LOUISE  
You'd be surprised.

EDDIE  
(SERIOUS NOW)  
I wouldn't. That's one of the many things that drives me mad about him. Underneath that gruff, tactless exterior, there's a gruff tactless interior trying to get out . . . and underneath that is a big soft bastard who wants to fix everyone and everything.

LOUISE  
Does he know you've rumbled him?

EDDIE  
No. And if he ever finds out then I'll never speak to you again.  
(BEAT) The Consultant asked if he was the stressful type.

(CONTINUED)

LOUISE  
(SMILE)  
It's been a couple of hours.  
I expect the Consultant will know  
the answer to that by now.

LOUISE nods, they smile at each other, both relieved and relaxed in each other's company.

CUT TO:

75 **EXT. HUGHES & SCOTT HOUSES. DAY 18. 20:05.**

PAUL, ALISON, REBECCA and JOE walk up towards the house and head inside.

CONTINUOUS:

76 **INT. HUGHES HOUSE. KITCHEN. DAY 18. 20:06.**

PAUL and ALISON enter. JOE goes into the front room, REBECCA heading upstairs.

PAUL  
Rebecca. Before you disappear, can  
we have a word?

REBECCA joins PAUL and ALISON in the kitchen.

PAUL (CONT'D)  
You can do anything you like. And  
we can't stop you staying here. But  
if you stay here because of Joe, or  
because of me and Mum. You can't do  
that. We won't let you do that.

REBECCA  
If you were any keener to get rid  
of me I might get a complex.

ALISON  
Don't get us wrong, part of me  
would love you to stay.

PAUL  
But we've already rented out your  
bedroom so, you know . . .

REBECCA smiles. Heads out of the kitchen.

REBECCA  
Joe! Come on!

PAUL  
Where are you going?

(CONTINUED)

REBECCA

I promised . . .

JOE has joined REBECCA and they both exit, leaving PAUL and ALISON alone.

CUT TO:

77

**INT. MAURICE'S KITCHEN / INT. SCOTT HOUSE. EMILY'S BEDROOM**  
**DAY 18. 20:15.**

EDDIE is sitting - for the first time - in Maurice's big chair. He is on the phone.

EDDIE

(ON PHONE, DIFFERENT  
VOICES FOR THE TOYS)

And Colin Crocodile says "night night", and Teddy Ted Ted says "night night" and Florence Flamingo says "night night". And Auntie Alison and Uncle Paul say night night, and Joe says night night, and Grandad Maurice says night night, he's in a different bed tonight. And Grandad Vincent says night night too. (EDDIE THINKS WHAT BED HE MIGHT BE IN) And he's in bed somewhere we hope . . .

NICOLA listening on the phone, amused. EMILY fast asleep in her cot beside her . . .

NICOLA

(ON PHONE)

Eddie? You can stop now. She's fast asleep.

EDDIE

Oh. Right. Good. (BEAT) She's been asleep a while, hasn't she?

NICOLA

Yes. About ten minutes. But I didn't like to interrupt.

EDDIE

(TRIUMPHANT)

Very funny. Hey. You'll never guess where I'm sitting.

NICOLA

(AMUSED)

Maurice's big chair.

EDDIE

How did you know?

(CONTINUED)

77 CONTINUED:

NICOLA

Fathers and sons. It's primal. You are practising for when he really does die and you can sit in it forever . . .

EDDIE

Did you just say that? Of course you did. You just said that. Because you would. Night night, Nicola.

EDDIE hangs up the phone, still amused at NICOLA's lack of tact. He wriggles in the big chair like a hen settling down in fresh straw.

CUT TO:

78 INT. HOSPITAL. WARD. DAY 18. 20:40.

MAURICE gets up out of his bed, takes the monitor off his thumb and the line out of his wrist and heart monitor stickers off his chest. He grabs his jacket from the bedside locker and walks out of the ward . . . on a mission.

CUT TO:

79 INT. HUGHES HOUSE. KITCHEN. DAY 18. 20:45.

PAUL with ALISON.

ALISON

So have you decided? What you're going to do?

PAUL

I don't know.

ALISON

That isn't an answer.

PAUL

I just worry that it's going to get worse and worse. And a year from now we'll be sitting here having this same conversation.

ALISON

You could just take a leaf out of Joe's book. Just get everything and everybody who matters to you and keep them in sight. No worries about what has gone on before or what's going to happen next.

(CONTINUED)

PAUL

One moment. One moment was all it was. He's a bundle of anxieties just like the rest of us. More than the rest of us . . .

ALISON

I'm not saying he isn't. But he managed something we haven't been able to do. He shook all the shite away and left himself with what really counts.

PAUL

And that's enough for you, is it? That moment?

ALISON

I don't need anything else. I'm not going anywhere.

Out on PAUL turning this over and we . . .

CUT TO:

80

**INT/EXT. PARKED UP CAMPERVAN - DIFFERENT AREA. DAY 18. 20:48.**

JOE and REBECCA in the campervan together. Both drinking hot chocolate.

REBECCA

You were great tonight, Joe.

JOE doesn't reply, looks at REBECCA, nods.

REBECCA (CONT'D)

If I go somewhere. You know. If I go somewhere else . . .

JOE

Somewhere else away.

REBECCA

Yeah. Somewhere else away. Well, I'll always come back. And I won't go for long. And you'll be in my head all the time and we can talk everyday on the computer. Or Dad's phone.

JOE

But I'll be here.

REBECCA

Well, you might not be. When you get older. You might go travelling too.

(CONTINUED)

JOE  
When you go?

REBECCA  
Yeah?

JOE  
I'll wait here.

REBECCA  
That's right, yeah.

JOE  
I'll wait here. In here.

REBECCA  
(LAUGHS)  
Yeah. If that's what you'd like,  
yeah . . .

JOE  
There is no away.

REBECCA  
That's right, Joe. For me and you.  
There is no away.

JOE puts his headphones on. A track kicks in - 'The Same Deep Water As Me' by I Am Kloot - and he starts to sing and we hear the track over the following . . .

JOE/I AM KLOOT  
"Swim out to the ocean  
Drown your thoughts out at sea  
And dip your hands in the water  
Same deep water as me."

CUT TO:

81 **INT. MAURICE'S HOUSE. KITCHEN. DAY 18. 20:50.**

EDDIE playing pool, alone . . . he pots a ball and, triumphant, goes and sits in the chair again.

I AM KLOOT  
"You've been watching for  
cloudburst  
You've been praying for rain."

CUT TO:

82 **INT. SCOTT HOUSE. EMILY'S BEDROOM. DAY 18. 20:58.**

NICOLA watching EMILY sleep . . . alone.

(CONTINUED)

I AM KLOOT  
"Drench your soul in the water  
Cleanse your heart of the stain  
Cleanse your heart of the stain."

The music fades slightly as we . . .

CUT TO:

83 **EXT. LOUISE'S HOUSE. DAY/DUSK 18. 21:20.**

**\*\*THIS SCENE HAS BEEN SHOT - 6/0C\*\***

We are on the back of MAURICE's head as he knocks on Louise's door. LOUISE answers it.

She is surprised and concerned. On MAURICE's head and shoulders.

MAURICE  
So, Day One. How's it going so far?

On LOUISE. She is both amused and appalled.

We pull out from behind MAURICE, and see now that he is wearing a jacket on top but underneath just his hospital gown, badly tied up at the back, hanging open, revealing, in all its glory, his bare bum to the street and beyond . . .

CUT TO:

84 **EXT. PARKED UP CAMPERVAN - DIFFERENT AREA. DAY/DUSK 18. 21:22.**

The music kicks back in from the instrumental . . .

JOE/I AM KLOOT  
"The river of love  
Flows deep through the night  
Rolls you in with the waves  
Drags you out with the tides . . ."

JOE has his headphones on. Singing. Behind him is a backdrop of sky and the landscape.

We pull out to reveal that he is on a roof - not of the school this time but of the campervan. And this isn't driven by anxiety or failure, this is triumph and security.

We pull back further to see that REBECCA is sitting on the roof of the campervan and he is holding her hand.

We pull away further to reveal ALISON sitting next to REBECCA, holding her hand.

(CONTINUED)

CONTINUED:

And now we reveal PAUL, standing a short distance away from the campervan, watching his family.

Finally he moves across to the others, walking towards them, reaching up to ALISON's hand as she reaches down to him.

We look up at JOE and . . .

JOE/I AM KLOOT (CONT'D)

"Swim out to the ocean  
Drown our thoughts out at sea  
Dipped your hands in the water  
The same deep water as me  
Same deep water as me."

THE END