

The Walshes

EPISODE 3

'Limbo'

by

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and

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FINAL SHOOTING SCRIPT
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1

INT. HALLWAY - EVENING

1

GRAHAM stands alone by the front door, with his coat on - looking like a spare part.

Around him a flurry of activity. Tony, Carmel, and Ciara are buzzing around, getting ready to go out.

Ciara walks by holding a garish jacket on a hanger.

CIARA
This thing?

CARMEL
That's the one.

TONY
RORY!

CIARA
Do you have my nice bag, Mum?

CARMEL
No. Which nice bag?

TONY
RORY! WILL YOU GET A WRIGGLE ON!

RORY
I'm comin', Da!

TONY
Here, Graham, I have somethin'
for ya -

He produces a conical child's party hat with an elastic band. He puts it on Graham's head and stands back to have a look.

TONY (CONT'D)
Ahahaha! Perfect!

GRAHAM
(politely)
Hahaha.

Tony runs upstairs.

TONY
This means you're king of the
dinner. Family tradition. It's a
different one of us every time. And
this time it's you!

GRAHAM
Right.

TONY
Jaysus sake. RORY!

RORY (O.S.)
I'm comin'!

Tony sees the dog.

TONY
Get back in the kitchen, Useless.

He goes to chase him into the kitchen. Carmel comes up to Graham and notices his hat.

CARMEL
Oh, lovely, Graham. Did you bring a hat for all of us?

GRAHAM
Eh, no...

CARMEL
Well, as long as you have one for yourself.

MARTIN
Where are yis off to, Carmel?

The voice comes from nowhere. Graham looks around.

CARMEL
The Thai Bride, Martin.

MARTIN
Ooh, lovely.

GRAHAM
Where's Martin?

CARMEL
He's in the wall there looking for the source of that smell. Are you in the hall wall, Martin?

MARTIN
I think so.

CIARA
That smell is driving me mad.

TONY
I'm used to it.

RORY
I like it!

Rory has appeared, wearing a tracksuit.

CARMEL

Are you off your rocker?

RORY

Wha?

CARMEL

You're not making a show of us in that get-up. You look like you're going to steal a horse and swap it for heroin get back up there and put something decent on!

RORY

Dawww!

Rory runs upstairs.

CIARA

It's like this every time we go out.

GRAHAM

What's the occasion?

CIARA

The occasion?

GRAHAM

Yes, why are we all going out?

CIARA

(opens her mouth, then stops)

I can't tell you. It's too stupid.

CARMEL

Any luck yet, Martin?

MARTIN (O.S.)

The only thing I can say for sure, Carmel is that it's not not coming from inside the walls.

CARMEL

Well, that's something, I suppose.

GRAHAM

I wouldn't have thought anyone'd be able to get in these walls.

MARTIN (O.S.)

It is tight, and you know me, Tony, I have terrible claustrophobia. But it's not as bad as it could be, because there doesn't seem to be any insulation.

TONY

Don't believe in insulation,
Martin. It's a scam. Made up by the
government to steal money from the
workin' man. Just like V.A.T. and
stamps.

MARTIN (O.S.)

Alright, well I better keep goin'.
Good luck, everyone!

We hear shuffling and the scrape of his stomach against the
inside of the wall, moving slowly away.

TONY

Seeya later, Martin. You're gonna
love this place, Graham. You know
that country Thailand?

GRAHAM

Yyyeah.

TONY

The food's from there!

GRAHAM

Oh, right! Is it really called the
Thai Bride?

TONY

It's the most authentic Thai food I
think I've ever had. But they'll do
you a burger if you want one.

GRAHAM

And what's the occasion?

TONY

Did Ciara not tell you? About
fifteen years ago, me and Carmel
were walking past the Thai Bride--

CARMEL

Just walkin' past!

TONY

...and we thought, let's just go in
and have dinner!

CARMEL

Just like that!

TONY

Just like that! We didn't plan it,
we just did it. Totally
spontaneous.

(MORE)

TONY (CONT'D)

So every year, on this date, we
have dinner as a sort of
"celebration of spontaneity".

CARMEL

...."celebration of spontaneity".
It's a celebration of that mad
spirit that we Walshes have.

GRAHAM

Do you ever go anywhere else?

CARMEL

God, no.

TONY

It has to be the Thai Bride.

Graham takes this in.

CARMEL

Oh, Graham, wait til you meet Lee.
He's our waiter. Oh, he's great
fun. He's just such jizzy fun. He's
jizz personified, now.

TONY

Is Lee his real name, Carm?

CARMEL

Oh, God no, you'd be all day trying
to say his real name. Oh Graham,
wait til you meet him. He'll have
you in tears. He does impressions
of the chef - sort of like -

Carmel raises her fingers to her eyes.

CIARA

Ma!

CARMEL

What?

CIARA

I swear to God.

CARMEL

Oh, you're right. I wouldn't do it
justice. You'll see for yourself,
Graham.

Ciara looks at Graham's hat.

CIARA

Why do you have a hat?

GRAHAM
I'm...King of the dinner.

CIARA
You're what?

TONY
Now remember, everyone....

Carmel and Ciara join in the second part of the sentence.

TONY (CONT'D)
(and Ciara and Carmel)
...this meal's on me. Your
money's no good tonight.

CARMEL
Eight. That's eight times.

CIARA
He did two when you were upstairs.

CARMEL
Ten!

TONY
No, no, I don't mind. It's my
treat.

CIARA
(to Graham)
This is for your benefit.

GRAHAM
That's very nice of you, Mr.
Walsh. Thank you.

TONY
Got the menu here, Graham, so
you'll know exactly what you want
when you get there.

CARMEL
I know what I'm getting! Carmel
Fried Rice, Lee calls it. He says-
-

She lifts her fingers to her eyes again.

CIARA
MA!

CARMEL
She's right, I really wouldn't do
it justice.

TONY

Have a look there, see what takes
your fancy. Although, I will say -
the early bird half-price special
is...

Tony does that 'kissing of the finger tips - perfection'
gesture.

CIARA

Ha! There we go.

TONY

No, no, no. They save all the
best stuff for the early bird.
But order whatever you want. It's
on me. My treat. Your money's no
good tonight.

CARMEL

(offscreen)

Eleven.

TONY

Tell you what, though, we better
get a wriggle on if we're gonna
catch this early bird everyone's so
keen on.

(shouts)

RORY!? Come on, will y--oh, for
feck's sake.

Rory has appeared on the stairs wearing the most dreadful,
ill-fitting suit. It's a 1990's double breasted affair and it
looks like he's pulled it out of a skip.

CARMEL

My God. What is that?!

RORY

What?

CARMEL

What are you wearing?

RORY

Is it no good?

CIARA

No, it's no good.

CARMEL

Where did you get it?

RORY

I found it!

CIARA

You found it. You found a suit.

CARMEL

Rory, don't be wearing suits you've found.

TONY

Come on, get back upstairs,
Boardwalk Empire. Get it off.

Rory turns, deflated and starts mumbling to himself.

2

INT. SITTING ROOM

2

They all come into the living room. Graham sits down and Ciara rests her head on his lap.

Tony flicks through a pile of post. Carmel perches on the chair, handbag poised, ready to go.

CARMEL

Nothing yet, Tony?

TONY

Not yet, no.

CARMEL

No news is good news!

GRAHAM

What are you waiting on, Mister Walsh?

CARMEL

Tony had a biopsy on his...well, you know. The little fella that's taken up residence around his Rose of Tralee. His "anal companion", shall we say. I got a bit worried when it changed colour. What colour was it when you saw it, Graham?

GRAHAM

Oh, well eh - I dunno. Eh, grey-ish, I suppose.

CARMEL

Grey? It was never grey, it was red.

GRAHAM

It wasn't great lighting when I saw it.

CARMEL

In fact, I found out the exact name
of the shade of red it was...
where's that Dulux chart?... I had
it somewhere...

TONY

Could we stop talking about this,
please?

CARMEL

(reading from chart)
"Carmen Miranda". But then it went
sort of "Summer Surprise"

TONY

It wasn't "Summer Surprise". It
was 'African Adventure' if it was
anything.

CARMEL

How do you know?

TONY

I had a look.

CARMEL

How?

TONY

How d'ya think? With a mirror.

CARMEL

Which mirror?

TONY

The white one by the bed.

CARMEL

My mother gave me that mirror,
Tony! I like to pretend she's
looking at me through it! What if
you were checking yourself out and
she thought it was me oh, my God!

3

INT. RORY'S BEDROOM

3

Rory, now dressed in a halfway normal way, is hanging up the
suit when he sees something sticking out of the jacket
pocket.

It looks like a photo. Rory takes it out and looks at it.

RORY

Haha!

He stops laughing almost immediately and then looks puzzled and uncomfortable.

4

INT. LIVING ROOM

4

Carmel is still going on about the mirror.

CARMEL
I'll have to boil it now or something.

TONY
(leaving room)
You won't! I just used it to look!

CARMEL
I know you Tony! I bet you sat on it by mistake. Oh, my poor mother, expecting to see me and instead getting an African Adventure.

Ciara goes to turn on the television.

CARMEL (CONT'D)
What are you doing?

CIARA
Puttin' on the telly.

CARMEL
Don't be putting on the telly,

CIARA
Why not?

CARMEL
We're going out!

CIARA
But we're not, we're just sitting here!

CARMEL
That's a stayin' in thing! You can't do a stayin' in thing when we're going out!

CIARA
But we're not going out!

CARMEL
WE ARE! You can't... what if one of the neighbours see us? They'll think we get dressed up to watch the television! We'll be the talk of the close!

(MORE)

CARMEL (CONT'D)

No, we're not doing anything! We're just sitting here and waiting until we can go out and enjoy our celebration of spontaneity.

They sit there in silence.

5

INT. LANDING / RORY'S ROOM - PRESENTLY

5

Tony reaches the top of the stairs and is about to go into the toilet, but pauses.

TONY

Rory, are you nearly-- Ah, Rory!

Rory is still sitting on the bed, staring at the photo.

RORY

What?

TONY

Come on, we're waitin' on ye!

RORY

Oh - yeah - right, sorry.

5A

INT. LIVING ROOM. DAY

5A

Carmel is looking fondly at Graham and Carmel.

CARMEL

Aw. Lovebirds. A pair of lovely lovebirds, checking each other for... parasites.

CIARA

That's lovely, Mam. Thank you.

CARMEL

It sounded better in my head. It was on David Attenborough. One bird just sits there, proud as you like, while the other digs at it with its beak, removing fleas and microscopic ticks. So it's very loving. But also, the clever thing, dinner, sorted.

Pause. Ciara and Graham stare at her.

CARMEL (CONT'D)

When your father had hair I used to find all sorts of things in it. I wouldn't eat any of it, though.

Ciara and Graham continue to stare at her.

CARMEL (CONT'D)
Grooming. That's what they call it.
I was grooming him. And Graham is
grooming you now. The circle turns.
As it was, so it will ever be. For
ever and ever. Amen. Sounds like
I'm prayin'!

CIARA
You don't have to talk, Ma!

CARMEL
I'm sorry, it's just so lovely. You
two.

GRAHAM
It's our anniversary, actually.

CARMEL
Is it?

CIARA
Is it?

GRAHAM
Five months now, since you came
into Doctor Burger.

CIARA
You're keeping tabs on that?

GRAHAM
Course I am. Best day of me life.
You were wearing a blue jumper--

CARMEL
Oh. That jumper. Will you throw
that thing out?

CIARA
What's wrong with it?

CARMEL
It makes you look like one of those
things that worked for Willy Wonka.

CIARA
Actually, Mam, shut up. Go on,
Graham.

GRAHAM
(to Ciara)
You had that blue jumper and your
black skirt. And you had a little
sparkly clutch bag.

CIARA

And you supersized me without me asking.

GRAHAM

Yeah. I could have got into trouble but I didn't care.

CARMEL

So lovely. But throw out that jumper.

6

INT. BATHROOM

6

Tony goes into the toilet, sits down, takes a deep breath, and takes an envelope out of his pocket.

He turns it over in his hand, is about to open it, then changes his mind.

He puts it back in his pocket.

7

INT. SITTING ROOM

7

Carmel is still looking perturbed.

CARMEL

My poor mother. You don't want that as part of your eternal reward.

GRAHAM

No, no, you don't.

CARMEL

What do you think happens to us when we die, Graham?

GRAHAM

Well, to be honest, Mrs. Walsh, I don't think anything happens.

CARMEL

What do you mean?

GRAHAM

I think it just...stops.

CARMEL

It just stops?

GRAHAM

Yeah.

CARMEL

What? You die, and that's it?

GRAHAM

Yeah.

CARMEL

Well, that's something to look forward to I don't think.

CIARA

Mam thinks when we die, that's when it all starts happening, don't you, ma?.

CARMEL

Too right I do. I can't wait to die! Imagine not looking forward to dying! I feel sorry for you.

CIARA

(flipping through magazine)

Mam.

CARMEL

You don't agree with him, do you?

CIARA

No, no, I'm with you. Looking forward to it.

CARMEL

Don't you be telling Rory your mad opinions.

Tony comes back in.

TONY

Is he not down yet? I'm worried we might not get our seat.

CARMEL

We always sit in the same place. At the back where it's handiest for the toilets.

CIARA

Yep. If we sat in a different seat, it wouldn't be a celebration of spontaneity, would it?

CARMEL

Exactly.

Rory comes in.

RORY

Everyone! Look! Look what I found in me suit!

He brandishes the photo.

TONY
Come on, we'll look at it at
dinner.

RORY
No, dad, look, look!

Tony takes the picture, gives a short laugh, and then looks
puzzled and worried, just like Rory did.

We see the picture for the first time. It is a very strange
photo of a MAN sitting with the EASTER BUNNY. There is a cat
on the Easter Bunny's lap.

TONY
What the feck...

Carmel takes it.

CARMEL
Oh, who's your friend?

RORY
He's not me friend, Ma. I found
it in me suit. What do yis think
it is?

CIARA
It's a cat and a man sitting with
a big rabbit.

RORY
Yeah, but why?

CIARA
Eh...

RORY
Why is there a cat and a man and
a big rabbit? I don't get it!

TONY
Let me see it again.

Tony takes it and stares at it. For once, he's at a loss.

RORY
What's goin' on? The cat's
sittin' like he's a person. I
mean... Why?! I just don't get
it.

CARMEL
Just phone up your friend and ask
him.

RORY

I don't know him, Ma!

CARMEL

Why would you have a photo of a man you don't know? I think that's madder than the photo itself.

RORY

Graham, you'll know. What does it mean?

GRAHAM

Well, em, I think this must be the Easter Bunny. Maybe they visit the Easter Bunny in America - around Easter?

RORY

And so... what? Do they tell the bunny what kind of Easter egg they want that year? Is that it?

GRAHAM

Ehm - I'm not sure.

CARMEL

Do cats get Easter eggs in America?

GRAHAM

I - don't know.

CARMEL

(to Ciara)

You see? He doesn't have all the answers.

TONY

All right, come on, we'll figure it out at the dinner.

Tony opens the door and they all leave.

After a moment, they all come back in.

TONY (CONT'D)

What, Carmel, what?

CARMEL

Just let's.... just for one second.

TONY

What?

CARMEL

Mrs. Lydon. She's coming out of her house. Just let her leave first.

TONY

Why?

CARMEL

Just, shush. I told her I'd go to weightwatchers with her and I don't want to go. I don't need weightwatchers. She's the one who sat on her cat and nearly killed it. Is she...is she coming here? She's coming here! Hit the lights! Graham, hit the feckin' light!

Graham turns out the light.

CARMEL (CONT'D)

Hide!

They all scatter behind couches etc.

Ciara and Graham are huddled behind the sofa in a romantic clinch.

CIARA

Bet you a fiver we don't leave the house tonight.

CARMEL

Shh! Very still now. Rory, don't give us away like last time.

CIARA

(to Graham)

Do you realise something?

GRAHAM

What?

CIARA

We've never had an argument.

GRAHAM

Ha, yeah. I suppose not. It's because you're perfect.

CIARA

No, I'm not.

GRAHAM

Y'are! You're a perfect girl.

CIARA

There must be one thing wrong with me.

GRAHAM

No, there isn't, really.

Graham looks a bit panicky.

The doorbell RINGS.

CARMEL

No-one move. She can sense movement.

Tony is behind the sofa with Rory.

TONY

I'm sick of hiding from this woman.

No response from Rory.

TONY (CONT'D)

You all right?

RORY

What?

TONY

God, Rory, you're white as a sheet.

Rory does indeed look very worried. He looks back at the picture again.

In the half light, it looks very sinister.

Rory looks haunted.

Back with Ciara and Graham.

CIARA

Go on. What's the one thing you'd say, if you had to say one thing wrong with me?

GRAHAM

I wouldn't say anything.

CIARA

All right, imagine a Nazi, had a gun to your head-- no, no to MY head, and he said he'd kill me, if you didn't say one thing that was wrong with me.

GRAHAM

I still wouldn't say it.

CIARA

But he's going to kill me, Graham!

GRAHAM

All right, all right! Eh... I don't know... I suppose... sometimes... you can be a little... a little lazy.

Pause. Ciara stares at him.

Carmel's at the window.

CARMEL

There! She's back inside. Let's go before she comes back with a jimmy.

She turns on the light. Ciara immediately stands up and storms out of the room.

CARMEL (CONT'D)

Where's she off to?

CUT TO:

8 OMITTED & COMBINED WITH SC.7

8

9 **INT. LANDING/HALL**

9

Carmel knocking at the bathroom door

CARMEL

Ciara? Ciara, come on out.

Tony is standing nearby with Graham.

TONY

Lazy?

GRAHAM

I didn't--

TONY

You called her lazy?

GRAHAM

She didn't...

TONY

We're just about to go out!!

GRAHAM

There was a nazi.

TONY

Wha?

GRAHAM

She said a nazi was going to kill her if I didn't tell her what was wrong with her.

TONY

Graham, Graham, Graham. Oldest trick in the book. She was bluffing! Any situation like that, you let the Nazi take her out.

CARMEL

What did you say to her?

TONY

He called her lazy.

CARMEL

Are you mental? We're just about to go out and you start throwing insults around. Get away. I'll sort it out. Nutjob.

10

INT. SITTING ROOM - PRESENTLY

10

Graham sits down beside Rory, looking worried.

Rory is still staring at the photo.

RORY

(still looking at pic)
You think you have life figured out and then something like this happens.

GRAHAM

What?

RORY

What IS this? What is he doing? He's taken a cat to see the Easter Bunny! It doesn't make sense! Nothing makes sense!

GRAHAM

Are you all right, Rory?

RORY

No, I'm not all right, Graham. I don't think I'll ever be right again!

11 **INT. KITCHEN - PRESENTLY (INCL 11A)**

11

Tony is speaking to someone we don't see yet.

TONY
...Scared of opening it, scared of
not opening it. Palms are sweating
now just thinking about it.

Cut to reveal he's talking to a framed painting of Jesus,
hanging on the wall. He speaks to it.

TONY (CONT'D)
I know I don't usually turn to you
for advice, but...well, obviously,
I'm desperate.

In answer, Martin's voice comes from behind the picture.

MARTIN
Unfortunately, Tony, I don't think
I can help. This is something
you'll have to sort out for
yourself. Ah! There--There's a sort
of rat-like thing here. Could that
be where the smell is coming from?
Ooh! No, that's alive. It's coming
towards me, Tony.

TONY
You all right, Martin?

MARTIN
Two things I hate, Tony, rats and
small spaces.

TONY
Well, in that case you should
probably get out of there as soon
as you locate the smell. I'll see
you later, all right?

He moves off.

MARTIN
OhhhhhhaaaaahaAHHHHHhooohhhh...

Tony goes to leave the kitchen. Rory is standing there,
staring at the photo.

TONY
C'mere Rory, put the baldy easter
cat man away for a second.

He pulls him in.

TONY (CONT'D)

Rory...listen. Something I want to talk to you about.

RORY

Yeah?

TONY

Rory...listen...I won't be around forever.

RORY

Are you going out?

TONY

What?

RORY

Can I come?

TONY

I'm not going out. Stop looking at that thing.

RORY

Are you going to a film?

TONY

No. Rory, my point is, I won't be around here forever.

RORY

In Strollinstown?

TONY

What?

RORY

Are we moving?

TONY

No! We're not moving! I'm talking about me!

RORY

You're moving? Are you and mam splitting up?

TONY

No!

RORY

Then why are you moving?

TONY

I'm not moving! I'm talking about...you know. The inevitable.

RORY
The Inevitable. Is that the name of
a film? Are you going to a film?

TONY
No!

RORY
Can I come?

CUT TO:

12 **INT. SITTING ROOM**

12

TONY
Graham, I won't be around forever.

GRAHAM
Oh. No. I suppose not.

TONY
D'ya remember when your Ma died?

GRAHAM
Eh...yes.

TONY
What kind of funeral did she have?

GRAHAM
Pretty traditional, I suppose. She
was cremated though.

TONY
Incinerated, eh?

GRAHAM
Well, cremated. You put that wire
in there.

Graham points at the plug.

TONY
Oh, do you really?

GRAHAM
I think so, yeah.

TONY
That would explain a lot of
blackouts....Incinerated eh?

GRAHAM
Well cremated.

Rory comes in. He's changed again. He's wearing black.

TONY

I'd want the full taxi man
procession down the bus lane to the
church. With a 21 horn salute. But
I don't want a fuss.

RORY

Why bother?

TONY

Wha?

RORY

What's the point in a funeral?
What's the point in anything?

Carmel comes in.

CARMEL

Crisis over. She's just sorting her
make-up.

TONY

(to Rory)

How do you mean?

RORY

What if there's no heaven? What
if it's just nothing? What if
nothing means anything?

CARMEL

(to Graham)

I told you to stay away from him!

GRAHAM

I haven't said anything to him!

CARMEL

What are you wearing? You look like
you're going to a funeral!

TONY

Rory, what's going on?

RORY

I dunno. I just...I dunno.

TONY

Rory, Rory, listen, have you you
heard about this new movie about
constipation?

RORY

No.

TONY

That's because it hasn't come out yet.

Rory stares at him for a second.

RORY

Normally, Dad, I would never stop laughing at that joke, because it's the funniest joke I think I have ever heard. But today....I'm just not in the mood.

He storms out.

CARMEL

This is his fault. Richard Dawkins here.

TONY

Do you really not believe in heaven, Graham?

GRAHAM

Please. I don't want to--

TONY

You know what I think heaven's like? Whatever your favourite thing is, you get that all the time. Mine'd be... drivin' down Route 66 with Bruce.

CARMEL

Forsythe?

TONY

NO! Springsteen. Forsythe'd be hell. No, me and the Boss in a convertible chevvy - with Carmel in the back cookin' a fry.

CARMEL

Excuse me, Tony - I am not spending eternity cooking you breakfast in a car. You can forget about that.

TONY

Ah, Carmel come on. That's my idea of paradise. You're not gonna deny me that, are ya?

CARMEL

And what about me? Do I not get a say?

(inspiration strikes)

(MORE)

CARMEL (CONT'D)

Oooh, what if I had Sting in the back with me? Now, that'd be alright.

TONY

(shakes his head)
Sting?! Carmel, I love you, but you ruin *everything*.

CARMEL

I'm sorry, Tony, that's a dealbreaker.

TONY

Fine. You can have Sting along if you want.

CARMEL

He can help with the washing up.

Ciara comes in. Graham stands up.

GRAHAM

Hi, Ciara.

CIARA

(ice cold)
Hello.

TONY

Right! That's us! At last! We'll just make the early bird if we go right now. Rory! Where's Rory?

RORY

(behind wall)
I'm here.

TONY

What are you doing in there?

RORY (O.S.)

Showin' Martin the photo.

MARTIN (O.S.)

That's a gas picture altogether.

RORY (O.S.)

What does it mean though?!

CARMEL

Rory Walsh, get out of that wall! We're going to dinner!

RORY

I'm not hungry.

CARMEL
You're what?

TONY
What did he say?

CARMEL
Rory said he's not hungry.

CIARA
What? Rory said what?

TONY
Rory said he's not hungry.

Tony and Carmel turn and stare at Graham, who looks suddenly worried.

13 **INT. HALLWAY**

13

Tony has the phone to his ear. He anxiously checks his watch.

TONY
Hello -- yeah, booking under Tony Walsh. The celebration of spontaneity dinner. But listen, we might be a few minutes late --right -- Well, we know what we want. Can we order now? Brilliant. Five early birds. Wha? But I'm ordering now!

14 **INT. DINING ROOM. DAY**

14

Graham is talking to Ciara.

GRAHAM
...I wouldn't have said anything if the nazi hadn't been... he was going to kill you, Ciara.

CIARA
Yeah...

GRAHAM
I had to say something. I was just trying to stall for time. I didn't know what he was capable of!

CIARA
Lazy though, why'd you say lazy?

GRAHAM

I didn't know what I was saying!
People aren't themselves under
occupation!

CIARA

So you'd just do whatever the Nazis
told you to do?

GRAHAM

No! I'd resist! I'd be with the
resistance! But you have to choose
your moments!

CIARA

I don't know, Graham--

GRAHAM

Ciara, this is our lives, we can't
play games! These people are very
dangerous!

Cut to Tony on the phone (in HALL).

TONY

...no we can't reschedule for
tomorrow. We have this dinner every
year on the exact same day. It just
wouldn't be a celebration of
spontaneity otherwise.

(louder)

A celebration of spontaneity.

(beat)

Well, is there someone there who
does speak English?

CUT TO DINING
ROOM:

GRAHAM

How am I a Nazi?

CIARA

Just how easily you went along with
everything. Calling me lazy. That's
exactly what happened with Poland.

GRAHAM

You can't compare me calling you
lazy to do the invasion of Poland.

CIARA

But lazy, though! Why lazy?

GRAHAM

I didn't think! It was better than,
I dunno. Rude.

CIARA

Rude! You think I'm rude!

GRAHAM

I don't think you're rude! I think you're lovely!

CIARA

Where did rude come from?

GRAHAM

I just pulled it out of my bum, Ciara! It could have been anything!

CIARA

I wish I could believe you Graham.

15

INT. SITTING ROOM

15

Carmel, Rory and Ciara sit around looking depressed. Again, Graham stands looking a little lost.

Tony comes in.

TONY

I couldn't get the early bird.

CARMEL

I don't know if I'm in the mood now anyway.

RORY

What's the point of being in the mood for things?

Pause.

MARTIN

I tell ya. I've been listening to all of yis tonight, and do you know what? The only thing I'd be scared of after I die would be to go to that place, limbo. Not the stick now. You know? The big waiting room in the sky.

(pause)

Heaven'd be great. Obviously. That's a given. And even hell, you'd meet some interesting people. But Limbo... Oh God. Hangin' around - waitin' and waitin' and waitin' - not knowin' if you're comin' or goin' - endlessly hopin' for some sort of resolution that'll never... ever... ever... ever... come. No, thank you. You know what I mean?

CARMEL
I think we have an idea, Martin,
yes.

Pause.

Tony takes out the envelope.

TONY
Right!

CARMEL
What's that?

TONY
Me results.

CARMEL
When did that arrive?

TONY
Coupla days ago.

CARMEL
What?!

TONY
I'm sorry. I just wasn't ready to
open it. I am now. Martin's right.
Good news or bad, I'd rather know.
Right. Let's go. It's going to be
good news. I know it.

CARMEL
But even if it's not, Tony. We'll
deal with it together.

TONY
No! That's loser talk, Carmel! This
is going to be good news. What's it
gonna be?

CARMEL
... Good news.

TONY
Ciara?

CIARA
(sighs)
It's gonna be good news.

TONY
Lads?

RORY / GRAHAM
It'll be good news / Em... good
news, yep.

TONY
Right. Here we go.

He goes to open it.

MARTIN (O.S.)
It'll be good news.

TONY
Oh, right. Sorry, Martin. yep.

Finally, Tony rips open the envelope and takes out the letter. Everyone looks on, gripped with tension.

TONY (CONT'D)
OK. Here we go...

TONY (CONT'D)
All Clear, they're the only words I
am about to read in this letter,
"ALL CLEAR".

Tony rips open the envelope and takes out the letter. He scans it intensely. Everyone looks on, gripped with tension. Tony's face drops. He wells up.

TONY (CONT'D)
Carmel, It's not good.

CARMEL
Tony?

TONY
Oh Jesus.

CARMEL
Oh God.

TONY
Oh God.

CARMEL
Oh Jesus.

TONY
It's the bad one Carmel.

CARMEL
No, Tony, no!

TONY
Yeah. It's not good. Tony sniffles
wiping a tear.

TONY (CONT'D)

Ciara, you've always been Daddy's little girl. The apple of my eye. You can get that tattoo if you really want it. Ciara puts her hands to her face, welling up.

CIARA

Dad! Stop it.

TONY

Rory, I'm glad you got your mother's hair.

Rory's at a loss for words. He can't contemplate losing his father, his best friend.

TONY (CONT'D)

Graham. I don't know you very long, but, you seem like a good skin. You make Ciara happy, so you're alright by me. Just promise me you'll look after her.

Graham starts crying, too. He's about to lose his new father.

GRAHAM

You have my word, Mr.Walsh.

TONY

Tony!

GRAHAM

Tony.

TONY

Carmel.

CARMEL

Stop it.

TONY

Where do I start.

CARMEL

You stop this, right now.

TONY

I thought we'd grow old together. But, sadly, my rubbery m&m is bennigan.

Carmel's sobbing ceases. She jolts up and grabs the letter off Tony.

CARMEL

Bennigan? It's benign, Tony!

TONY
Benign? Whatever way you say it,
I'm finished.

CARMEL
No Tony. Benign is the good one.

TONY
What?

CARMEL
Yeah. There's a rhyme to remember;
'Benign is fine, Malignant is...'
well, benign is fine.

TONY
Benign is fine? Ha! Benign is
fine!!!

The whole family grab each other and start jumping up and
down.

THE WALSHES
"Benign is fine! Benign is fine!
Benign is fine!" They break off.

CARMEL
Bennigan? Feckin' eijit.

TONY
(exhausted)
I told yis, didn't I? What did I
say? Life, huh? Life! Are we ready
to go then?

RORY
Yeah, I'm starvin'!

16 **INT. HALLWAY - CONTINUOUS**

16

Tony makes for the door.

CIARA
(checks watch)
But the early bird...

They pause and look at him.

TONY
Feck it! We're goin' a la carte'.

They leave, at last.

TONY (CONT'D)
But we won't bother with a starter,
yeah?

Their laughter and voices dwindle away, and we're left in the house.

We see...

...the sofa where Graham and Ciara were sitting...

...the Easter Bunny photo on the floor...

...the envelope and letter, now forgotten...

After a few moments, Martin starts singing to himself from behind the wall.

MARTIN

When no-one else can understand me
When everything I do is wrong
You give me hope and consolation
You give me strength to carry on

And you're always there to lend a
hand
In everything I do
That's the wonder
The wonder of you

And when you smile the world is
brighter
You touch my hand and I'm a king
Your kiss to me is worth a fortune
Your love for me is everything

I'll guess I'll never know the
reason why
You love me like you do
That's the wonder
The wonder of you

THE END