

**The Walshes**  
EPISODE 3  
'Limbo'

by  
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and  
Graham Linehan

*FINAL SHOOTING SCRIPT*  
*Dated 20th December 2013*

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!

TONY

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

Yyeah.

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!

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

OhhhhhaaaaahaAHHHHHoohhhhh...

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