SCRI PT TI TLE

Written by

Name of First Writer

Based on, If Any

Address Phone Number Upbeat musi c...

Joe Brierley's car parking in the large car park of Coopers Outdoors, a Sports Direct type call centre and warehouse -

JOE (CONT, D)

The head discovers the cul prit and calls him to his office, he says to the kid, 'This is totally unacceptable - you've let yourself down, you've let your friends down, you've let the whole school down...'

Laughter/groans. Joe just carries on regardless. He's their boss but he acts like their mate...

 \dots and then, coming this way, a life force, TELESALES ADVI SOR Ally Jones (20s, Welsh, self absorbed in a strangely endearing way). She holds aloft a poster -

DECREE ABSOLUTELY FABULOUS, Ally's freedom drinks (with a photoshopped photo of her being released from chains).

ALLY

Joe, I'm putting these up, Thursday night - everyone welcome -

She motions to Karl.

ALLY (CONT'D)

Well, not everyone -

Joe just laughs and heads on...

...passing Holly Pryce, early 30s, quirky looking, PA to the General Manager -

HOLLY

The promo cost umes are here - head of fice say <u>everyone</u>, no exceptions...

JŒ

(grimaces)

Great - so where's yours -

She's away with a playful smile.

He heads on, to a large glass office - the only part of the whole space that isn't open plan. This is the office of the GENERAL MANAGER, Jennifer 'Jenna' Moss - early 30s, immaculate, pristine. For a long time we won't penetrate her business exterior, she is quite . She exudes confidence and a kind of perfection -

JOE (CONT'D)

Morning Jenna -

JENNA

Joe - you know today's -

JŒ

(through gritted teeth)
I know, I'm on it -

JENNA

Sorry.

JŒ

I assume you'll be wearing one - to support the troops.

JENNA

Of course.

She closes her door, no intention of.

Joe heads back to his desk, starts delving through TWO HUGE BROWN BOXES DUMPED by his desk... his heart sinks as he rummages...

KI M

Knock knock.

Joe Looks up.

Kim Driscoll is in her 40s, CATERING WOMAN - does the sandwiches and the trolley, tea truck. She is standing with a young man, Ash Driscoll (19) - he is black despite Kim being white - and exudes an attitude that says, 'My mind is somewhere else - and all this is bullshit'.

KIM (CONT'D)

My son, Asht on -

ASH

Ash -

KI M

He's on work experience. I squared it with Jenna. He's going to start on the phones.

JŒ

Ch, yes - I got an email... (his desk is a bombsite) - somewhere... I'm Joe - head of sal es -

They shake hands.

And it has literally taken this long, seconds, for some of the girls, to clock the fresh meat.

ANGLE - ALLY collaring Caz as she passes - nodding towards the new blood...

JOE (CONT'D)

I'll show you to your work station. Get you started on the induction it's all online, no human interaction necessary -

He smiles.

JŒ (CONT'D)

But... first... very import ant... vital in fact...

He delves into one of the HUGE BROWN BOXES. Pulls out a large smock - shaped like a RUGBY BALL.

JOE (CONT'D)

You have to wear one of these...

Joe pats his arms as he takes it. Ash unimpressed.

JOE (CONT'D)

Welcome to Coopers.

3 INT. COOPERS. CORRIDOR. WAREHOUSE AREA - DAY 1 09.16 3

Joe is carrying one of the boxes out of the call centre towards the WAREHOUSE AREA, he is being pursued by Ally, wearing a smock with a huge trainer across it.

ALLY

Who is he? What's his name -

(alright then -)

Asht on -

ALLY

Ashton, what's that, where he was concei ved...

JŒ

- hardly Brooklyn is it - he's Kim Driscoll's son.

ALLY

Kim? - face on her and she's got a kid like that - his dad must be Lush...

Joe pushes through double doors into the WAREHOUSE SECTION a huge line of 'lanes' in which the stock is boxed and sent out in vans - there are fork lift trucks present and an open 'delivery area' at the rear -

ALLY (CONT'D)

Do me a favour Joe, give him a job.

Go on, you can put him on my team

JŒ

Ally, it might come as a surprise to you but I don't assemble teams on the basis of who might get off with each other -

ALLY

Please Joe -

JŒ

He's about <u>ten</u>, I don't think a soon to be divorced older woman is exactly what he's after -

ALLY

Look, I didn't wanna have to tell you this but... I wished him here, cosmic ordering -

JŒ

Yeah, well wish yourself back to your desk and wish yourself top of the sales team because right now you need all the help you can get -

Joe, turns away, shaking his head, despite being their boss this kind of conversation is totally normal...

As he turns he comes face to face with - thisrKI wish yourself ba25 7 -

TOKE

Doesn't that contravene some kind of health and safety dict at -

He starts tossing them at Joe.

JŒ

No exceptions, quote unquote...

More get thrown, he dodges them...

TOKE

Take 'em with you -

Toke is chasing Joe, who is dodging left and right -

TOKE (CONT'D)

I don't want thèm -

Joe is laughing, but as he turns back he sees A FORKLIFT turning this way, shit - he dodges to miss it and crashes into one of the stock aisles, hard. Some boxes tumble down onto him - smashing into his body...

It's serious. He's hurt.

TOKE (CONT'D)

You alright... joe... mat e...

Toke and the FORKLIFT DRIVER, Wendy Walker (tough, no nonsense type), dash to help him, removes the boxes...

WENDY

Joe... Joe...

He sits up, dazed, one landed on his head. Neil, another fork lift driver, and Fletch, dash over...

FLETCH

Joe. . .

JŒ

I'm al right...

He isn't...

TOKE

Mate, I'm so sorry...

JŒ

It was an accident -

TOKE

No, it was totally my -

JŒ

(official line)

It was an accident.

He suddenly retches like he might throw up.

NEI L

I'll get Jenna.

4 INT. COOPERS. WAREHOUSE AREA. TOKE'S OFFICE - DAY 1 09.23

> Joe being looked over by RUTH HAYHURST - the receptionist/ first aider. Checking in his eyes with a small light... Jenna and Toke are here...

Any dizziness?

JŒ

No, but I can see a light in one eye -

> (she shifts the light to the other eye)

Now, the other.

RUTH

He seems okay, but it's hard to tell with head injuries - he should really go to the hospital -

JŒ

I'm fine...

JENNA

Joe -

JŒ

I've got a bit of a headache, there's no point spending half the day in A&E...

TOKE

Mate, you took quite a hit.

Joe shoots Toke a look. Jenna looks to Ruth.

RUTH

I think he should rest...

JENNA

(agrees)

At home?

RUTH

(she nods)

- but if you start to feel worse or the headache intensifies...

Joe nods... what ever...

JENNA

Shall I call your wife...

JŒ

She's in work.

JENNA

Okay, I'll get Holly to drive you.

On Joe.

JŒ

Least it gets me out of wearing a stupid outfit -

5 INT/EXT. JOE'S HOUSE. HOLLY'S CAR - DAY 1 10.05 5

Holly's car pulls up outside Joe's house, he peels out and nods his thanks.

JŒ

This is all very well, but how am I supposed to get in tomorrow?

Holly does a thoughtful face.

HOLLY

...t axi?

JŒ

...I expect you'll want to order that. Wouldn't want me out of pocket . . .

He smiles, goes.

HOLLY

Enjoy your day off.

Holly pulls away. He gives her a look. As he heads to his front door he notices his $\underline{\text{wife's car}}$. Odd.

He pulls out his keys. Key in the door. It won't open. WTF... He tries again. Nope. Rattles it. The internal lock is on... confused, he knocks.

JŒ

What the...

He peers through the window, no one there...

In disbelief, he tries the door again... but it is <u>definitely</u> Locked. He knocks hard.

JOE (CONT, D)

Bel i nda. Bel.

Knocks again. He doesn't know what to do. He gets his phone out. Scrolls to Belinda. Calls.

Gets the answer machine.

JŒ (CONT'D)

Oh, for fu...

He is literally at a loss. And then... just as he is about to head down the passage and around the back, he hears...

Click.

Lock off, door opening.

BELI NDA

Hello.

He doubles back.

JŒ

lt's me. What the hell?

BELI NDA

(seems flustered)

Joe, what are -

JŒ

Had an accident, they sent me home. What are you doing here?

BELI NDA

Ch. . .

(mind not quick enough) I was feeling weird...

(bad lie)

I needed a lie down...

JŒ

What?

(doesn't seemlikely)

So you put the lock on?

BELI NDA

I dunno why I... force of habit, you know we put it on when we go to bed... I was having some kind of panic attack...

There's something off about this. They go in. Joe is instinctively looking around...

JŒ

Panic attack. What, did this start at work or . . .

BELI NDA

Yeah, I... maybe it's them pills I've been taking... anyway, never mind me, what happened to you -

6

JŒ

(waves it away) I was pissing about with Toke, a load of stock came crashing down it was totally my own fault.

His eyes are everywhere, house looks fairly normal.

BELI NDA

You could have bloody killed Joe. yourself -

JŒ

I'm fine.

Eyes everywhere. She laughs.

BELI NDA

What a pair we are... still, maybe we should make the most of it, watch a movie or something...

JŒ

Yeah, maybe...

He's suspicious and unhappy with her feeble explanation.

INT. JOE'S HOUSE. JOE'S BEDROOM - DAY 1 15.00

6

Joe lying on the bed, staring at the ceiling. We hold on his face. He exhal es. . .

7 INT. JOE'S HOUSE. KITCHEN - DAY 1 15.50 7

Joe enters to find his family: Belinda, and their kids - Zoe (14), Finn (16) all on devices (iphones, ipads)...

JŒ

Who says the art of conversation is dead. I'm going to the club -

BELI NDA

You sure you should, after your acci dent -

He does an el aborate j og on the spot.

JŒ

I'm fine. Bye -

8 INT. SCOUT HUT - DAY 1 18.15 8

We see Joe, encouraging a bunch of kids, as they play dodge They are scouts... he is a helper.

He's good, and gets a real sense of achievement from this.

Across the hut are two other scout helpers, Tommy and Carly, both slightly younger than Joe.

9 INT. ROSE & CROWN - NIGHT 1 20.35

9

Bar afterwards, Joe and Tormy.

N.B. Joe doesn't drink booze, so he has a coke.

TOMMY

... what you saying?

JŒ

I'm not saying anything -

TOMMY

Then why raise it -

JOF

It's just... she's been acting a bit odd lately...

TOMMY

You think she's playing away?

JŒ

No.

TOMMY

Hey, Andrea did it to me - they <u>do</u>. You've been married a long time.

JŒ

...yeah...

He goes quiet, looks around, sees Carly.

JOE (CONT'D)

...there was this thing, year or so back... I found some texts on her phone... nothing incriminating, just flirty stuff, with a guy from work, some... doctor... some well hung friggin' medic -

TOMMY

How do you know he was well hung?

JŒ

That's the type she goes for -

They I augh.

TOMMY

JŒ

Of course. She accused me of being paranoid and a snoop -

TOMMY

Why were you looking through her phone -

JŒ

Doesn't everyone, now and again. I just got I ucky. Or unlucky -(an anger crosses his face, a real venom) I should have gone and smashed his head in -

And almost as soon as it arrives, it is gone. He smiles across at Carly.

JOE (CONT'D)

New woman seems nice.

TOMMY

She is, why don't you pop over tell her about your marital woes, maybe you'll get a pity shag.

Joe just smiles at him, sarcastic. And as he turns back he clocks A TV SCREEN behind the bar, showing a $\underline{\text{four camera}}$ CCTV view of the inside and outside of the bar.

10 10 **OMI TTED**

11 INT. JOE'S HOUSE. BEDROOM - NIGHT 1 22.10 11

Belinda is fast sleep with her phone charging on the bedside table. We see Joe watching her. He walks over and as quietly as he can picks up her phone.

He turns it on. Passcode needed. He stabs in four numbers without thinking. But . . . WRONG PASSCODE.

On Joe. She's changed it...

12 12 **OMI TTED**

13 INT. COOPERS. CORRIDOR - DAY 2 08.57 13

Joe walks in and is immediately met by Toke.

TOKE

We're wanted.

face.

14 INT. COOPERS. JENNA'S OFFICE - DAY 2 09.10

CCTV image playing on her computer. It's the incident from

JENNA

...you know what they say if you've got nothing to hide, you've got nothing to fear.

She smiles, they all go.

15 INT. COOPERS. WAREHOUSE AREA - DAY 2 09.20 15

Joe walking through the warehouse looking up, and there they are... cameras... one, two, three, four...

16 INT. COOPERS. JOE'S DESK - DAY 2 09.40 16

Joe sits at his desk, staring at his team. They are all hard at work, sort of. Ally trying to get the attention of new boy Ash. Karl is balancing desk items, they crash down...

Ray Finch sneaking in, . Trying to act as casual as he can... but Jenna has seen him...

Joe's eyes then go upwards... and he notices what he has always known is there... but has never really thought about before... CCTV moulds in the roof... his eyes go to one. two, three, four of them...

17 INT. BAY SECURITY - DAY 2 13.30 17

Joe in a tech store - BAY SECURITY. It specialises in security systems. Talking to the guy behind the counter.

JŒ

- we went on holiday, you know, taxi to the airport ... we'd not even got on the plane and someone was trying to break in the house. Not even on the bloody plane...

M ster Security nods, couldn't care less.

M STER SECURI TY

People use home systems for all sorts of reasons these days security; keep their eye on their kids; document their sex lives...

He gives a cheeky laugh.

What kind of money are we looking at . . .

M STER SECURI TY How long's a piece of string?

Joe eyes the various elaborate systems.

M ster Security gives Joe the once over, can see he isn't a man that wants all the whistles and bells...

M STER SECURITY (CONT'D)

If you go for visuals only, two or
three rooms of the house, we can
link it to a laptop... you're
looking at - two fifty -

On Joe, not too bad.

JŒ

And... what does it look like? I mean, presumably it's discreet.

M ster security points to the SMOKE ALARM on the ceiling.

M STER SECURI TY

Can you see a camera in there?

JŒ

(with a smile)

No.

M STER SECURI TY

We can fit them in under an hour. At a time of your convenience.

He smiles. On Joe, sudden pang of doubt.

JŒ

Tell you what, let me think about it...

18 EXT. JOE'S HOUSE - DAY 2 17.30

18

Belinda and the kids peel out. They prepare to leave...

BELI NDA

Sure you don't wanna come -

JŒ

Another bloody Superhero movie - it makes the gym seem appealing.

Fair enough.

JOE (CONT'D)

I'll meet you after - text me -

And he waves goodbye as his family head towards the cinema on a small family outing. He watches them go... he nods at the neighbours, mother and daughter - the daughter, Ha.

1	Q
	J

10		105.0 1101105		D0011	D 41/	_	4.0	~~
19	INI.	JOE'S HOUSE.	LIVING	ROOM	- DAY	2	-18.	. OO

Joe watches, anxiously, as a workman, tool belt on, stands up a ladder in his living room.. he is fixing the <u>camera</u> inside the smoke alarm.. or the alarm sensor...

20 INT. JOE'S HOUSE. HALLWAY - DAY 2 18.15

20

And another gets fitted in the hallway.

21 INT. JOE'S HOUSE. JOE'S BEDROOM - DAY 2 18.40

21

And in his bedroom

Joe feels dirty.

22 INT. JOE'S HOUSE. KITCHEN - DAY 2 19.01

22

Joe and the workman with a brew...

JŒ

(attempts self reassurance)

Suppose this is quite common these days is it - suppose you do this all the time...

WORKMAN

Yep.

JŒ

It's not that I don't trust anyone - 0 1 240 505.56 CHe time.

JŒ (CONT'D)

Who fancies Nando's? Your mum's paying -

They smile, they're happy. On Joe...

24 **OMI TTED** 24

25 **OMI TTED** 25

26 INT. THE FEATHERS - NIGHT 3 20.00 26

Thursday night, Ally's divorce drinks do, bar near work... poster in background). Some of the gang are (see that here. Ally centre of attention.

New boy Ash is at the bar with Karl. They get drinks...

KARL

Ashton isn't it?

ASH

Ash -

KARI

(offers hand)

Karl.

(and totally deadpan launches straight into) We used to have an ice cream man called Ash - when I was a kid whenever he appeared it was bedlam ki ds scrapping, screaming their orders, and one day he refused to serve me for pushing, so I yelled at him 'suck me plonker'. And you know what Ash said?

Ash just shakes his head.

KARL (CONT'D)

He said, 'I will and I'll chewit off an all.' That's stayed with me that has...

Ash just stares at him - who the hell is this guy? ALLY bounds over. With a drink in her hand she is Miss Confident.

ALLY

(to Ash, super flirty)
You <u>came</u> - I'm a free woman, it's official. Karl, leave him alone, sorry, I should have warned you he's like weirdo central, and avoid Dean too, he's a close talker -

She points to SALES REP Dean Devine, who - comically - is talking right up into someone's face/personal space.

ALLY (CONT'D)

(takes Ash's hand)

Come on, tell me all about yourself - where were you working before...

ANGLE - JOE with some of the gang - Caz and Fletch, Ray Finch, Holly, Neil (from the warehouse, Holly's boyfriend)... another SALES REP Jag Rawlinson...

RAY

(of Ally)

Not a great advert for marriage is she, nine months - I've been on speed dates that have lasted longer than that -

JŒ

I know, do you think I can ask for my present back -

CAZ

(glances around to check `Ally isn't listening)
Turns out he was into prostitutes. Three a week sometimes -

HOLLY

NEI L

(I aughi ng)

- that must have got costly.

Holly nudges him and we see that they are dating, less overfly coupley than Caz and Fletch but clearly together.

CAZ

She reckons he was a sex addict. Couldn't keep it in his pants.

HOLLY

Suppose we don't really know anyone do we - as well as we think -

On Joe...

CAZ

Nah. You could tell he was weird, he had a monobrow... You have to just choose a good one -

She smiles across at Fletch. Ray pretends to puke.

FLETCH

Piss off -

On Joe.

JŒ

How did she find out - Ally - about his prossie habit?

CAZ

His internet history -

RAY

School boy error -

CAZ

No - nothing incriminating, the opposite, everytime she checked, he'd cleared it - every single time. Empty -

HOLLY

Now that's weird -

KARI

(finally speaks) You know what they say - if it looks like a duck and quacks like a duck, its probably your partner shagging someone else.

On Joe.

27 INT. COOPERS. JOE'S DESK - NIGHT 3 20.10 27

Joe back in the office, everyone else has gone now. Lapt op open. He's watching his home through the CCTV live feed. Nothing. He decides to look at earlier footage and fast forwards through the day...

Nothing, nothing... Joe presses fast forward and we whizz through hours and hours of nothingness... until... his family getting up... the morning ritual....

He slows the speed and watches his daughter for a moment, laid on the couch, watching TV. She laughs at something and he focuses on her beautiful laughing face... he fast forwards once more and then... someone enters the house... cleaning gear, mop, bucket etc...

We watch as the cleaner starts her work. Fast forward. And then... she disappears, reappearing with a brew, hand full of biscuits... she zaps the TV on, sits down...

On Joe.

JŒ

I knew it. Lazy cow.

28 **OMI TTED** 28

29

29 EXT. STREETS - NI GHT 3 22.41

Ally leads Ash by the hand, they're both drunk... they head off the main street, down a back alley, to somewhere conceal ed... and suddenly... they are on each other...

Kissing hard... and then, without ceremony, it's straight to a street fuck - knickers down, pants down, against the wall.

Exhil ar at ing.

30 EXT. STREET. TAXI RANK - NIGHT 3 23.25

30

Ally and Ash walk to a taxi rank. Ally delighted with her conquest, cuddles his arm Ash stares ahead.

ALLY

Thanks for being my first shag as a free woman -

ASH

Pl easur e.

ALLY

You will talk to me tomorrow won't you, you're not one of THOSE guys.

ASH

Course.

Si I ence.

ALLY

Can't believe you used to be a footballer. That's brilliant.

ASH

Yeah, well... it's in the past.

ALLY

Still awesome.

(sudden thought, getting

her phone out)
Hey, if I Google you, can I find you in your kit -

ASH

(he stops her)

Al I y. . .

He has a serious face now.

ASH (CONT'D)

I only told you 'cause it's the most interesting thing about me. 'Cause now I'm craP...boring.

He stares away again. Hold on him, there's something wrong with this guy...

INT. JOE'S HOUSE. LIVING ROOM - DAY 4 06.00

Amends

22.

34

34 INT. COOPERS. TOILET CUBICLE - DAY 4 10.30

Joe in a toilet cubicle. Laptop on his knee. Watching the footage... fast forward... he finds himself asleep on the couch... fast forward... and then...

His son appears. He slows the action.

It's the early hours of the morning. His son sees his dad asleep on the couch and shakes his head... he does a 'wanker' sign to his sleeping dad's face and then laughs to himself...

On Joe. Little shit!

He then switches camera view to the kitchen, where his son opens the back door and produces what is clearly a SPLIFF, and starts smoking it out of the back door.

On Joe.

35 OMI TTED 35 *

36 INT. COOPERS. JOE'S DESK - DAY 4 11.00 36

Joe at his desk... CCTV on fast forward and it's just hours and hours of nothing... boring, boring...

And then suddenly... middle of the day...

HIS WIFE RETURNS HOVE. In her nurse uniform And then... coming in with her is... ANOTHER WOMAN.

From Joe's face he doesn't recognise her.

They engage in some small talk, his wife offering the other woman a cup of tea or whatever, some laughter...

HOLLY

Joe.

Holly appears beside him, he instinctively SLAMS DOWN the lid of the laptop. And in doing so, makes himself look guilty.

Holly clearly thinking that is weird.

On Joe, did she see?

HOLLY (CONT'D)
...the disciplinary - Jenna and the others are already in there.

JŒ

Right, on my way.

And he stands. There's an awkward moment. He can't take the lapt op as that would be too weird. But she doesn't go either. So he heads away. Giving a backward glance as he leaves Holly next to his desk and his secret life... fuck, fuck...

37 37 INT. COOPERS. JENNA'S OFFICE. CALL CENTRE - DAY 4 11.05 Disciplinary. Ray sits with Karl, Jenna is here. Joe enters.

JŒ

Sorry, I'mlate. (of Karl) What 's doing here?

RAY

I'm allowed to have a representative, I read up online -

JŒ

- right.

JENNA

Look, Ray, you're a good worker, you're a good personality in the office, but there are two issues we wanted to discuss with you -

RAY

How I got so awesome and how you can emulate me?

He laughs. No one else does.

RAY (CONT'D)

Sorry, carry on...

Joe is super distracted, trying to look across the office at where he left his laptop, but he can't quite see his desk...

JENNA

The perpetual lateness and the clothing. Let's start with the clothing, Joe -

He is staring out of the window, Holly appears in his He snaps back in evel i ne.

JŒ

Yeah, I mean, mate, none of us want to dress like we work in the city, but we ask for shirt and trousers -

KARL

He's wearing shirt and trousers. Tshirt, army trousers.

Joe just stares at Karl.

JŒ

That's a Whitesnake top.

RAY

From the 1989 Slip of the Tongue tour - it's a classic.

KARL

We work on the phones... The public can't see us -

Joe looks out at Holly, who seems bothered by something and disappears from his eyeline again, back towards where Joe's desk is situated... He feels anxious...

JENNA

Please wear a shirt. Now about this lateness. I've got some dates...

Joe bounces to his feet.

JŒ

Excuse me a sec -

And he's out of the room He paces through the office to intercept Holly at his desk.

JŒ (CONT'D)

Can I help you?

HOLLY

No, I was just... is it over already? That was quick.

JŒ

(grabs his laptop) For got my lapt op...

And he's away again. Then doubles back -

JOE (CONT'D)

I was playing a game, okay. Let's just keep that between ourselves.

Joe away, knowing that was weird, but rather weird than have her peep in there. He arrives back into the disciplinary.

JENNA

...1st November, day after the Halloween party...

JŒ

(big fake smile)

Sorry.

Jenna assessing his weird behaviour.

JENNA

... 23rd December, day after the Christmas party... 5th March, day after your birthday, am I noticing a pattern here Ray?

On Joe, sits down, all ears, mister professional. Lapt op safely in front of him on the desk.

38 INT. JOE'S HOUSE - DAY 4 CCTV VIEW

Joe's wife Belinda and the other woman are now sitting in front of a computer, staring at it, serious faced. One of them types... they discuss... then they type again...

We fast forward the image. And this is all that happens... two women sit in front of a computer talking, typing, talking, typing... and then... satisfied with what they have done, they leave.

39 INT. COOPERS. JOE'S DESK - DAY 4 18.30

39

38

Office quiet now, everyone gone. Joe sits here alone, except for the cleaner in the background.

On his face. WTF.

40 OMITTED 40

INT. JOE'S HOUSE. KITCHEN - DAY 4 19.03

41

Joe enters, throws his coat and bag down, 'hi', he heads through to the kitchen, where...

His son is up a ladder. Messing with the smoke alarm

JŒ

- what you doing? Get down.

Smoke is being wafted... windows open...

FI NN

There's something wrong with this smoke alarm -

JŒ

Finn, get down -

BELI NDA

Joe, we've just almost burned the house down, and the bloody thing didn't go off -

ZŒ

(looks up from her ipad) She forgot the bacon -

JŒ

Get down, you'll hurt yourself -

FI NN

I'm fine, it needs a new battery -

47	INT.	TENT -	- DAY 5	19.00

47

Joe in his tent. He produces his laptop from his rucksack. Opens it. Goes to the wifi section. NO CONNECTION.

Part of him is relieved. But another part...

48 EXT. SCOUT CAMP. CAMPSITE - NIGHT 5 21.02

48

The other scout leaders are sitting around a fire, the kids are all asleep now... Heated debate going on, politics.

He thinks a moment.

JOE (CONT'D)

I've got an addictive

per sonal i ty...

(more truthful)
Stuff had happened, my family had some... bad shit go down... I was , so I'd drink, not every night but, often - and while I was drinking everything was fine, you

know, good time Joe (he mimes Al Jolson hands) - but then... I realised... and yes I'm so stupid it took me years to work this out... the booze was the problem.. the booze made you depressed or made it worse... that darkness... that disgust... waking at three in the morning wanting to kill someone. Myself usually.

She nods, like she understands.

JOE (CONT, D)

So I quit the booze, started doing this... something with purpose... I tell these kids all the time - you can change your life any moment you want, you just have to want to.

He pulls a comedy face - 'heavy'.

JŒ (CONT'D)

Right, so that's my life story... what about yours...

She smiles.

CARLY

I'm very boring.

JŒ

I bet you're not.

They smile.

49 **OMI TTED** 49

50 INT. TENT - NIGHT 5 23.15 50

Joe lying awake, thinking.

51 EXT. SCOUT CAMP. CAMPSITE - NIGHT 5 23.16

Joe exits his tent and goes towards the tent that Carly went into, he heads towards it...

He stands outside Carly's tent, considers knocking/coughing, making his presence known...

But he can't do it...

52 INT. TENT - DAY 6 05.40

52

51

First light over the camp ground. Very early. Joe wakes, looks at his watch/phone - 5.40am He lies there a moment... we hold on his face... his eyes turn to his laptop.

53 EXT. SCOUT CAMP. CAMPSITE - DAY 6 05.45

53

Joe, with rucksack, exits his tent and making sure not to be heard, sneaks off as stealthily as he can...

54 EXT. WOODS - DAY 6 06.02

54

Joe treading through woods.

55 EXT. VILLAGE STREET - DAY 6 06.32

55

Joe walking along the main street of a small village. It is deserted because of the early hour. He finally finds what he is looking for... a pub with a sign outside.

FREE W-FI.

He takes a seat outside the pub and opens his laptop. He glances around, knowing this is insane...

Logs in - Connect ed.

Jump to

INT/EXT. JOE'S HOUSE. VILLAGE STREET - DAY 6 CCTV VIEW 06. 39

His family... just hanging around... doing normal stuff... Finn lying on his stomach playing on the ipad, his daughter giving out about some drama to her mum

Fast forward... whizz whizz...

Finn and Zoe having a play fight, quite rough.

Fast forward... whizz whizz...

And here they are again, all eating together... and Belinda is holding court, telling a story... and they are all laughing. . . REALLY laughing.

Joe smiles. Feels a warmth for his family.

Whizz whizz...

Later, Finn going out for the day - bye. Whizz, whizz... Belinda and Zoe heading out for the day together...

Zoe waits for her mum.. just listening to her music, mouthing the words to herself... Joe watches her beautiful young face... still the face of a young girl...

Belinda reappears. They chat, mum and daughter.

And as he watches them there is an innocence to his family... and ordinary-ness... something beautiful when seen as a voyeur... there is LOVE here.

On Joe, heart sinks, he almost cries.

An early morning dog walker passes.

DOG WALKER

Morning -

JŒ

Mor ni ng.

Dog walker clearly thinks he's insane. Lapt op out, sitting outsi de a closed pub...

On Joe,

57

INT. JOE'S HOUSE. HALLWAY - DAY 6 16.00

57

Joe arrives home. Calls out -

JŒ

Hello family -

Belinda appears.

BELI NDA

Good trip?

JŒ

Great. Come here you -

He motions her towards him and pulls her into a tight embrace. Kisses her - on the lips.

JOE (CONT'D)

I've missed you.

She smiles, likes this, but -

BELI NDA

You go away for the night then come back all affectionate... it's lucky I'm not the suspicious sort.

She smiles.

JŒ

Where are the kids?

BELI NDA

Out . And before you get any ideas, back minute...

He grabs her hand.

JŒ

I'm VERY quick.

He drags her by the hand towards the stairs. She screams.

BELI NDA

Hang on, I've gotta turn the gas down...

And we see that they ARE good together.

58 INT. JOE'S HOUSE. JOE'S BEDROOM - DAY 6 16.15 58

Post sex, lying together after a very hasty jump.

BELI NDA

That was nice.

JŒ

Nice. A cup of tea's nice, a shower's nice, that was...

BELI NDA

Oh, cup of tea great, are you making -

They Laugh. But...

BELINDA (CONT'D)

Listen, before he comes back. I think you were right about Finn.

JŒ

Really - why?

BELI NDA

You know how he was supposed to be going over to Ryan's - staying the night, when me and Zoe got back from our day out - he was here... acting all strange... all kinds of excuses why he hadn't gone...

On Joe.

Whizz, whizz...

Things get playful between the young couple, he flops her ont o the couch and starts kissing her hard.

On Joe, can he watch this...

And then, he peels her top off.

On Joe... fuck fuck...

It buffers. From outside he hears his name called -

BELI NDA

Joe? Joe.

He whizzes slightly... and sees more clothes coming off his son and the girl...

BELINDA (CONT'D)

Joe? Dinner.

He slams the laptop lid down, hides it, and dashes out.

JŒ

I'm her e.

BELI NDA

What you doing?

JŒ

Not hing. Just...

But he is shaken by what he has seen.

60 INT. JOE'S HOUSE. LIVING ROOM - NIGHT 6 20.30 60

Night, family watching TV. Comedy show on. Laughing. Zoe loving it, really laughing. But Joe just stares at his son. Nursing the knowledge he now has and what to do about it...

61 INT. JOE'S HOUSE. STAIRS. FINN'S BEDROOM - NIGHT 6 22.56 61

> Joe heads upstairs... his son's door ajar, music coming from inside. Joe lightly knocks, enters.

> > JŒ

Finn - can I have a word -

Yeh, and your word is - privacy.

Joe shocked.

JŒ

What?

FINN

You didn't even knock.

Ch. Joe's relief.

JOE I did a half knock. God it stinks in here... open a window occasionally.

He enters, sits on the bed.

JOE (CONT'D)

I'm just saying, as your dad... take your time. Okay... don't... get yourself into trouble...

Hold their look.

FI NN

Bye dad.

Joe goes.

62 INT. COOPERS. CALL CENTRE - DAY 7 08.55

62

ASH heading in, Ally catches up with him

ALLY

Hello stranger -

ASH

Hey -

ALLY

What happened to you on Friday? Too ashamed to face me -

ASH

Nah, I was just...

He's gonna make an excuse, but instead, he stops, looks at her with a kind face.

ASH (CONT'D)

Ally, listen, you seem like a great girl, you're fun, you're kind of crazy...

They I augh.

ASH (CONT'D)

But you're just out of a marriage and I'm.. where I am.. you get what I'm saying -

ALLY

Yes. You're saying you shagged me and you don't want anything more to do with me - I think I get it loud and clear Ash -

He holds her look.

ASH

It's not like that.

ALLY

Okay... no problem..

She heads away, trying to keep her dignity. We see Kim watching this from a distance...

63 63 **OMI TTED**

64 EXT. COOPERS. SMOKING AREA - DAY 7 11.00 64

Joe with Toke, sharing a fag.

JŒ

Answer me a question - I'm an old fart so I'm out of touch, what age do kids start having sex these days?

TOKE

Why, you after a younger model?

Joe gives him a look.

TOKE (CONT, D)

What you asking me for? I was eighteen, and then I had to get her paralytic on Scrumpy and Black - it was high romance I can tell you -

JŒ

But all these lot - in here - you think they started young - I mean, what . . . sixteen, fifteen...

TOKE

(nods)

At least - I blame the internet they all watch too much porn - I was startled the first time I saw a vagi na up close... genui nel y... I was not expecting that many folds.

Joe laughs. Then the laugh fades.

TOKE (CONT'D)

Kid trouble?

JŒ

(he nods)

Philosophical question - is it better to know something you'd rather you didn't, or is it better to have never found out -

Toke smokes and ponders that.

TOKE

Only you can answer that.

5

It is kind of like they are high, dancing around, can't contain themselves... hugging one another, doing a little danci ng. . .

On Joe...

But then the elation fades slightly and they just hold one another tight. Not sexual.

On Joe. WTF...

Then they are opening the wine. Pouring it Whizz, whizz. into glasses. Toasting. Clink.

On Joe.

This makes absolutely no sense.

69 EXT. COOPERS. CAR PARK - DAY 7 14.15 69

JOE exits his car and stamps back in, mind on what he has seen, bad mood. Lapt op clut ched to him like a prized possession. He passes some smokers.

JŒ

You lot - back in. We don't pay you to kill yourselves -

He's away. They swap looks, who rattled his cage.

70 INT. COOPERS. CALL CENTRE - DAY 7 14.16 70

Joe surges through the call centre, emanating bad vibes. He passes Ray who theatrically taps his watch -

RAY

Time do you call this?

Joe stops, doubles back.

JŒ

You what -

RAY

Bit tardy - double standards boss.

Joe loses it with him

Who do you think you're talking to -

RAY

Joe, I was only -

JŒ

Jenna's office now.

RAY

What? Are you for real?

JŒ

NOW

He is for real. Ray scoffs.

JŒ (CONT'D)

Disobeying your boss - that's a sackable of fence Ray -

RAY

(noddi ng)

Like that is it, pulling rank. One of them now are you -

JŒ

On your feet, on your feet -

RAY

Come on mate...

JŒ

Get up you fat twat -

Joe is trying to grab him out of his seat.

JOE (CONT'D)

Get up, get up, get -

RAY

(resisting) I'm big boned.

Karl intervenes.

KARL

Joe, get off him - Joe.

Karl starts pulling Joe, who is pulling at Ray, dialogue improv as they tussle. It's an ugly scene. The call centre watch on both amused and horrified...

And as they all pull against one another, Joe's LAPTOP pings from his grasp and CRASHES to the floor. Thud.

JŒ

(spins on Karl)

You prick.

Joe scuttles for his laptop. Holly clocking this - that laptop... his possessiveness of it...

Joe grabs it and dashes away to his desk.

JOE (CONT'D)

(yells back at them) Written warning the pair of you and the rest of you - back to work. Show's over.

He marches away. Jenna watching...

71 INT. COOPERS. TOILETS - DAY 7 14.24 71

Toilet. Joe frantically trying to get his laptop to boot up. But the DISK READ ERROR PAGE appears. Fuck it.

72 INT. COOPERS. PHOTOCOPIER ROOM - DAY 7 14.36 72

Jenna and Joe in the photocopier room, away from prying eyes. She hands him a coffee from a coffee maker.

JENNA

So? Talk to me -

JŒ

It was nothing - stormin a tea cup (of the drink she gives him, trying to be light) - coffee mug.

Jenna gives him her best 'bullshit' look.

JENNA

Joe, I've always liked your management style, you walk that line - you're their boss, but you're their mate - you go to the pub with them . . talk footy and boyfriends and God knows what but when it's time to crack the whip, you can do that as well...

JŒ

I'm an all round good egg -

He smiles sarcastically. Jenna assesses him

JENNA

Day to day, I'm too busy to gauge the balance of our delicate ecosystem but Holly's my ear to ground... and I've found she has a pretty good barometer...

JŒ

She's nosy -

JENNA

Yes.

They smile.

JENNA (CONT'D)

She thinks you aren't yourself. Haven't been since you had that 'accident'. And she thinks you've been spending a disproportionate amount of time staring at something on your lapt op which, at best guess, isn't work related... how would you rate her assessment?

Pretends to think. On Joe.

JŒ

Six out of ten...

Jenna stares at him tough now.

JENNA

Sales are down thirteen percent on last year. Thirteen.

JŒ

Unlucky for some -

JENNA

(she smiles a fraction) Joe. . . I need you focused. Doing what you do best - so what ever's going on in your life... and if it's something I can help with, , sort it out. tell me -

She goes... We hold on Joe. Looking at that laptop.

73 INT. PC REVIVAL - DAY 7 17.40 73

Joe in a computer shop, Computer guy looking at his laptop.

COMPUTER GUY

It might need a start up repair or it could be a loose connection...

JŒ

How quick can you do it?

COMPUTER GUY

Pick it up tomorrow.

On Joe. Fi ne. Makes to leave, then doubles back...

JŒ

You don't go into the programmes or anything... it's not porn or... it's just work stuff and...

COMPUTER GUY

I just fix the problem mate.

74 INT. JOE'S HOUSE. DINING ROOM - NIGHT 7 20.00

74

Joe eating, looking at his family... eyeing them as they stare at their devices...

JŒ (V. Q.)

Do I know these people. I live with them, they are the closest people in my life... my most cherished people in the whole wide world... but do I know them ...

75 INT. AA MEETING - NIGHT 7 21.30

75

Joe at the AA meeting, talking.

...does anyone really know anyone? Husband and wives have private thoughts, things we don't tell each other... same with our kids... have I got a right to know everything... have I? Am I God? (he scoffs at himself, self mocking)

Am I the all seeing eye...

76 INT. JOE'S HOUSE. JOE'S BEDROOM - NIGHT 7 23.00 76

Joe watching his wife sleep. Then looking at that smoke al arm camera...

> JŒ (V. Q.) Or have I just found a new addiction - my family.

On Joe.

77 INT. COOPERS. CALL CENTRE - DAY 8 09.10 77

Joe walks through the call centre. Stops at Ray. Offers his hand. Ray Looks at it...

> JŒ Sorry - I'm a prick.

> > RAY

You said it.

They shake.

Joe working away. Laptop on desk. Closed. Trying not to look at it. Focusing on his work.

Joe giving a sales speech. Being funny. Laptop behind on the desk. Joe trying to ignore it.

79

80 EXT. COOPERS. ROOF TERRACE - DAY 8 14.00 80

INT. COOPERS. CALL CENTRE - DAY 8 11.30

Roof terrace.

78

79

Smoking area. Joe smoking a fag alone. Drag after drag. On his face. The addiction to the laptop is too strong... screwit, he stubs the fag out. Heads away...

81 INT. COOPERS. TOILETS - DAY 8 14.05 81

Toilets. Joe staring at the laptop. Presses VIEW LIVE option (seed this earlier) and waits as it scrolls into view.

And suddenly we see, in his house...

A man on the couch... good looking... no one he recognises... staring at a computer... his wife (dressed tough, hair dragged back, jeans and jacket) enters... they are all discussing something... then the woman from the other day appears... they are talking earnestly...

What the hell is this? He is watching, compelled... The man produces A VIDEO CAMERA. On Joe... He eyes all the camera views... as Belinda goes and grabs a bag to put it in. The man produces a street map/A-Z (or computer print out)...

They're going somewhere...

On Joe, decision made.

82 INT. COOPERS. CALL CENTRE - DAY 8 14.07 82

Joe marching through the call centre. Passing everyone.

Where's Going?

83 INT. JOE'S CAR - DAY 8 14.20 83

Joe driving like a lunatic to get home, super fast. Taking all kinds of risks...

Joe watches as Belinda approaches GREY HAIR MAN. Man One immediately starts to film the encounter...

BELI NDA

Can I speak to you for a minute sir - don't worry, you're not under arrest - can I speak to you about the reasons you are here -

Grey Hair Man Looks

GREY HAIR MAN I'm just out shopping -

BELI NDA

You're not here to meet a fourteenyear-old girl - if I call your mobile right now it won't ring -

GREY HAIR MAN (eyes darting, rising pani c) It might do...

BELI NDA

So you're here to have sex with a fourteen-year-old girl -

GREY HAIR MAN

(out raged)

What? NO.

On Joe, watching...

BELI NDA

(shows him a photo on her phone) Can you confirm that is your

profile picture...

GREY HAIR MAN

(looks)

Yes. . .

The guy wants to bolt, but can't, eyes the video camera, knows his bolting would signify guilt.

BELI NDA

So you haven't been texting and messaging someone you believe to be called Gaby to arrange to meet in this exact spot to then go inside The Brookfield Hotel for sex.

GREY HAIR MAN

No - I'm here to meet a friend.

This is excruciating. This man's life is falling apart before our very eyes. Joe watching.

BELI NDA

I've got messages here in front of me, would you like me to read them -

GREY HAIR MAN
No, no... I'm not here for sex.

BELI NDA

(she reads)

'You're 14, you're a virgin, you're a very sexy girl... and we're not gonna just hold hands and kiss... when I get you in that hotel room I'm gonna take off your bra, take off your knickers...'

GREY HAIR MAN

(scared, trying to make light)

It's just chat -

BELI NDA

(appalled, angry)
You're a teacher - a teacher. What the hell were you/ thinking?

GREY HAIR MAN

(at / he starts babbling over her) No, no, come on, it's just - this is the first time I've ever... I would never hir... I BELI NDA

You're talking utter filth to what you think is a fourteen-year-old girl, sending naked photos of yourself, you're the worst, the very worst - I'm glad you turned up, I'm really glad you turned up. . .

Her emotion makes the guy realise something -

GREY HAIR MAN

Can I see your warrant card please -

BELI NDA

I didn't say I was police.

GREY HAIR MAN

Then what are you?

Man One takes over...

MAN ONE

Paedophile Hunters, we report our findings to the police... this video goes online... everyone you know will see this...

GREY HAIR MAN

So... you can't arrest me?

MAN ONE

No, but - we'll be taking all this to / the police -

At / the man turns and immediately walks away. But they have caught it all on camera.

(N.B. THE REAL VIDEOS OF THIS ARE STAGGERING TO WATCH, groups like Letz Go Hunting...available on YouTube).

Belinda is shaking. As the man departs she looks at Man One and they embrace. Another scalp. A victory in their fight. But as she parts from him she glances around and sees... Joe, standing there, amazed. Furious, bewildered. The pieces now fallen into place.

BELI NDA

Joe. . .

JŒ

So this is your revenge is it? This is your revenge.

He walks away, angry.

88

88 INT. JOE'S CAR - DAY 8 15.15

> Joe punching the steering wheel. Belinda in the passenger seat. He burns of f his anger. Long pause. And then...

> > BELI NDA

I couldn't tell you -

JŒ

Why not -

BELI NDA

Because I knew you'd disapprove -

JŒ

Because you blame me -

BELI NDA

I don't blame you -

JŒ

- you BLAME me for not doing more not smashing his face in - not... doing what ever you think I should have done -

BELI NDA

I don't blame you.

JŒ

We reported him We went through the proper channels. But he got away with it.

... Those men aren't him Bel. No matter how many of those you get, they won't ever be him

BELI NDA

No, but I'm stopping them doing what he did to my daughter. Those bastards, those filthy, disgusting bast ar ds. . .

(tears arrive) She's my little girl.

On Joe, the pain of it all rising to the surface.

JŒ

And she's mine too. How do you think that feels, I'm her father, her protector...

He looks away, fighting big emotions.

JOE (CONT'D)

Yeah, okay, I could have beat him sensel ess, got mysel f sent down - would that have helped... what good would that have done...

(MORE) JOE (CONT'D)

what kind of father would that have made me...

BELI NDA

So you just drank it all away what good did do - what kind of father did THAT make you - at least I'm doing something -

JŒ

I'm doing something - working with kids - making sure they get someone genuine - someone who wants to help doing something - but t hem this - entrapment, what if that guy goes home and tops himself - is that what you want... blood on your hands...

BELI NDA

(tough now) If they can't live with t hemsel ves...

Joe despairs.

BELINDA (CONT'D)

- they need locking up - out of harms way, they need their balls cutting off, they're lower than murderers - in prison, lower than rapists - why, because ten minutes of their life, ten minutes of their miserable life and it stays with those kids for ever. Stays with our daught er for ever. And we did .. we couldn't even get the bast and sent to prison...

Joe just stares at her.

JŒ

How would you feel if it was Finn?

BELI NDA

(staggered, appalled)
What?

JŒ

How would you feel if someone did what you've done to Finn?

She doesn't understand his questioning.

BELI NDA

Well, if Finn was trying to shag a thirteen-year-old girl...

JŒ

He has been. <u>He has been</u>... I've seen him But he's only sixteen so that's alright.

BELI NDA

What are you... Joe... what do you... WHO?

JŒ

Hayley. From next door. Him and her. I've seen them

BELI NDA

- what do you mean you've seen him? What's going on? How have you seen t hem?

The time for lies is over. On Joe.

89 INT. JOE'S HOUSE. KITCHEN - DAY 8 15.45 89

Smoke alarm removed, camera inside. It sits on the table.

Joe's LAPTOP shows the image of Finn and Hayley.

Joe and Belinda stare at it. Belinda horrified.

Si I ence.

She literally doesn't know which betrayal to be most appalled by, her world has shifted on its axis.

JŒ

I wasn't meaning to spy on the kids, I was just -

BELI NDA

Spying on me.

He accepts that, but offers.

JŒ

Trying to find reassurance.

BELI NDA

(si ckened)

What kind of man does this...

JŒ

(hits back -)

One that's hurt. One whose wife betrayed him

She knows what he means.

BELI NDA

Oh, so it's MY fault.

JŒ

Yes.

BELI NDA

I told you time and time again... Not hing. Happened.

JŒ

Not hing meaning what.. . Don't insult my intelligence... people don't send each other messages like that without...

He tails off... anger consumes him

Belinda is suddenly overwhelmed by the revelation.

BELI NDA

Okay, okay fine... hat e me. You were a mess. You were a bloody mess Joe - and I wanted the old you...
the you - before all this SHIT
landed in our lives. And he offered a bit of that...

JŒ

Did he?

BELI NDA

Yes.

JŒ

So did you screw him - truth now Belinda... no more lies... <u>did you</u> screw hi m?

On Belinda. On Joe. On Belinda.

BELI NDA

But I wanted to -No.

Hold the look between them

JŒ

And I wanted to kill Marlon Fielding, for what he did to my daught er. But I didn't... I di dn' t . . .

Joe is gonna cry, he can't stand it. Turns to leave the room but as he does so, they hear a noise - the front door.

It's Finn, coming home from college.

JŒ (CONT'D)

. . . Fi nn. (sudden panic) (MORE) JOE (CONT'D)

- don't show, please, you can't show him - they can't know l've done this -

Belinda slams the laptop closed. Relief from Joe. She removes the small camera, pockets it. As we hear -

FI NN

Hey - who's home?

Hold on Belinda's face.

JŒ

Bot h.

FI NN

Slackers. Make us a brew.

He heads for the stairs but suddenly Belinda pings from her seat and marches past Joe...

JŒ

Belinda, Bell -

She marches straight to the stairs and grabs Finn as he starts his ascent...

BELI NDA

You stupid boy -

She slams him against the wall.

FI NN

_

BELI NDA

(slamming hard) You stupid, stupid boy -

But the slamming turns into hugging, she holds him tight, embracing him as you would a small child.

FI NN

What is it?

He looks to Joe.

JŒ

We know about Hayley -

Finn's confused...

BELI NDA

Tell me you haven't had sex. TELL ME. Tell me Finn -

FI NN

We haven't, I promise.

BELI NDA

She's thirteen years old - do you know what that means - you could go to jail...

FI NN

Jail -

BELI NDA

It's statutory rape -

On Finn.

BELINDA (CONT'D)

(in tears now) Finn, Finn look at me - You know what happened to Zoe... you're old enough - you know what she went through with -

Can't say it.

FI NN

I'm not like that -

Horrified...

FINN (CONT'D)

Mum, that's totally - I just like her... I'm not like that...

BELI NDA

(holding his face in her hands)

I know you're not, I know that angel, but if it went to court, if the police got involved... it's illegal ... they could charge you put you on the register...

Finn truly scared now. . .

FI NN

l'm sorry - l'm sorry...

BELI NDA

You don't see her anymore... okay, you can't see her Finn...

Finn nodding, truly scared...

FI NN

l'm sorry...

We hold on Joe, what a mess their lives have become... he watches his wife and son sobbing and holding each other.

He walks out.

Ordinary Lies 2 Episode 1 Pink Amends

57.

90 INT. BAR - DAY 8. 16.00

90

PINT of LAGER sits on the counter. Joe stares at it. and hold and hold... go into his mind, into his thoughts, so much anger, so much pain and frustration... that he couldn't kill the bast ard that caused all this... he looks at that pint... and then... in one swift continuous series of gulps, he downs the lot. He goes, with determination.

Where is he going, what is he going to do?

91 91 **OMI TTED**

92 EXT. SCHOOL - DAY 8 16.30 92

Music over...

Joe runs towards the school, anxiously searching for someone.

Astro turf playing field. On Joe waiting, watching young girls take part in a football lesson, young girls who play with a lightness and innocence... we see a teacher... we might think it has something to do with the teacher... but...

We'd be wrong...

As the game ends... his daughter, Zoe, appears, surprised/confused to see him

ZŒ

Dad. . .

He motions her over.

As she approaches, Joe pulls her into a tight embrace.

ZOE (CONT'D)

Dad. . .

JŒ

If anyone hurts you agai n...

He'll kill them

He just holds her, tight. His precious daughter.

93 INT. COOPERS. CALL CENTRE - DAY 8 16.50 93

Ally goes to Ash's work station. Perches, speaks sotto -

ALLY

Look... if it's the divorce thing that wasn't my fault... I know I'm a bit older than you but I think if we went on a date, nice meal say and got to know one an -

ASH

(gets up)

Follow me.

He goes. She follows.

94 EXT. COOPERS. FIRE EXIT - DAY 8 16.52

94

Fire exit. Ash heads out onto the fire exit. He takes Ally's hand and leads her to the edge where there's a kind of fence/barrier...

Ash climbs up, dangerously so.

ALLY

Ash -

ASH

Climb up -

ALLY

No chance -

ASH

Climb up.

She does. It's scary. He takes her hand and makes her step even higher. This is actually really dangerous.

ASH (CONT'D)

Look down.

She does, she's shitting herself.

ALLY

Ash.

ASH

Look down -

(she does)

Now imagine an internal voice shouting 'jump, jump, JUMP'.

Terrified, she lets go of his hand and grabs for safety. Climbs down. Ash looks at her.

ASH (CONT'D)

C

