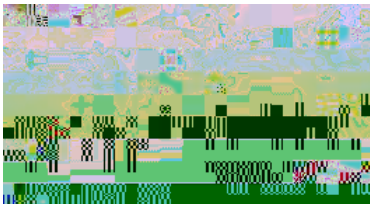


Written by

Peter Bowker



1

EXT. FIELDS. DAY 9. 07:50.

MUSIC: Kirsty MacColl 'A New England' (TBC) runs across the following sequence, each member of the family in a state of flux.

MAURICE is running up a hill - driven, fierce. When he gets to the top, rather than drive on he stops and checks his watch. Then sets off jogging down to the bottom.

As he does so the YOUNGER RUNNER from Episode 2 who MAURICE couldn't catch is heading up the hill. They cross. A nod between the two runners - more cool from MAURICE.

3 CONTINUED:

And slowly, methodically, he begins to take everything out again and put each item back on the grid . . .

PAUL (V.O.)  
Did you sleep all right, Joe?

JOE (V.O.)  
Joe slept all right.

CUT TO:

4 INT. HUGHES HOUSE. KITCHEN. DAY 9. 08:30.

PAUL is moving his tablet around the Hughes kitchen, showing it off to JOE and ALISON (on video call).

PAUL  
Here's the kitchen. All in place.

CUT TO:

5 INT. EDDIE'S FLAT. KITCHEN. DAY 9. 08:30.

JOE watching the tablet screen intently, ALISON beside him. We see that they are in the stylish and modern kitchen of a modern flat. This is Eddie's flat.

CUT TO:

6 INT. HUGHES HOUSE. LIVING ROOM. DAY 9. 08:30.

PAUL moves the tablet around so that JOE can see all of the living room, including the fish tank.

PAUL  
All still here. Nothing moved. See.

CUT TO:

7 INT. EDDIE'S FLAT. KITCHEN. DAY 9. 08:30.

JOE watching intently.

ALISON  
Even the dust is in the same place.

CUT TO:

8 INT. HUGHES HOUSE. STAIRS. DAY 9. 08:30

PAUL carrying the tablet upstairs.

PAUL



EDDIE nods and gives a cheesy grin and wave.

CUT TO:

18 INT. HUGHES HOUSE. KITCHEN. DAY 9. 08:40.

PAUL into tablet.

PAUL  
There's an image I will have to  
live with till my dying day.

ALISON  
Enjoy yourself tonight.

PAUL  
Why? What's happening?

ALISON  
The gig. Sophie and her boy. You  
said you'd take them.

PAUL  
Oh, yeah. That. Well, I didn't say  
it, did I? You said it on my  
behalf.

ALISON  
Don't let them down.

PAUL  
Obviously I won't. Is Joe still  
there? Joe. How's Uncle Eddie, hey?  
Not every little boy can live with  
a real life bear, you know.

ALISON  
We've got to go. We'll be late.

PAUL  
(TO JOE)  
Joe. I'll see you tomorrow. And on  
Friday, right, when we come back,  
because you've been so brilliant .  
. . . You can have a big present. How  
about that?

ALISON  
The school said we weren't to bribe  
him.

PAUL  
What would you like, Joe? Anything  
at all? Anything.

JOE  
A goat.

(CONTINUED)

PAUL  
What kind of coat?

JOE  
No. A goat. With horns.

ALISON comes on the screen.

ALISON  
(SMILING)  
Good luck with that.

ALISON hangs up, leaving PAUL with a blank screen.

CUT TO:

19 INT. LOUISE'S HOUSE. LIVING ROOM. DAY 9. 08:42.

RALPH finishing his breakfast. LOUISE at the door.

21 EXT. FELLOWS. DAY 9. 09:10.

MAURICE runs up a fell - determined, self-contained. But as he gets to the top he stops, this time he checks not his stopwatch but his phone. He taps in a message, sends, and carries on running, determined to block out the world with the pain and effort.

CUT TO:

22 INT. HOSPITAL. RECEPTION. DAY 9. 09:12.

LOUISE waits to be called for her chemotherapy check-up. Her phone beeps. She checks it. Ignores the message. Turns off her phone and . . .

CUT TO:

23 INT. SCOTT'S BREWERY. BREWHOUSE. DAY 9. 10:45.

MAURICE heads into the brewery, checking his phone for messages, preoccupied.

He nods at the lads, PAVEL and DAVID nod back, RALPH pointedly looks away. MAURICE slightly puzzled but heads on into the office.

CUT TO:

24 INT. SCOTT'S BREWERY. OFFICE. DAY 9. 10:46.

MAURICE sits down and looks up to find RALPH staring at him then looking away. Finally RALPH walks towards the door, knocks and enters.

RALPH

Why aren't you at the hospital.  
It's her first chemo!

MAURICE

Hang on. You know? You're not  
supposed to know. When did she tell  
you?

RALPH

I read a letter from the hospital.  
I'm not thick.

MAURICE

Right. Your Mum thinks you don't  
know.

RALPH

She wants you there.

(CONTINUED)



MAURICE  
She told me not to go.

RALPH  
(LOOKS AT HIS WATCH)  
You don't understand women, do you?

MAURICE looks at RALPH but RALPH isn't going anywhere. He sighs, gets up, grabs his coat . . .

MAURICE  
You better be right about this.

MAURICE heads out and we . . .

CUT TO:

25 INT. HUGHES HOUSE. KITCHEN. DAY 9. 10:50.

PAUL is finishing a coffee. REBECCA enters, scrolling her phone.

REBECCA  
Have you seen James this morning?

PAUL  
No. I heard the door go early on.

REBECCA  
He must have gone into town.

PAUL  
If you and him fancy a shift tonight, they'll need you. I've got to take Sophie and her lad to that gig.

REBECCA  
Try and look a bit cheerier about it, will you.

PAUL  
You haven't seen Mark when he goes off on one. I might have to do Dad dancing to create a diversion.

PAUL does a move at the door then exits. REBECCA covers her eyes, laughing, as her text alert sounds. She looks down at the message. And, although the smile is still on her face, her heart lurches.

CUT TO:

26

INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:05.

LOUISE walks into the chemo

29 INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:20.

LOUISE now ready for the chemo drugs.

NURSE HANNAH

All right?

LOUISE

Like the worst ice cream headache ever.

NURSE HANNAH

Worth it if you keep your hair though.

LOUISE nods. NURSE 2 comes across.

NURSE HANNAH (CONT'D)

Can you just confirm your name and date of birth?

LOUISE

Louise Wilson. 4/04/64

NURSE HANNAH

We are giving you 5FU, epirubicin and cyclophosphamide.

CUT TO:

30 INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:25.

LOUISE sitting and feeling like shit when the door opens and MAURICE walks in, a guilty smile - and fatally tries a joke about the cold cap.

MAURICE

What time do they fire you out of the cannon?

LOUISE

Go away.

MAURICE

It wasn't my idea to come here. It was Ralph's.

LOUISE

Ralph. You told Ralph. You bastard. You promised me.

MAURICE

I didn't tell Ralph. He worked it out for himself. He's been reading your hospital letters.

(CONTINUED)

LOUISE

No. No chance. Ralph couldn't keep a secret. Not from me.

MAURICE

Well he could. 'cos he has.

LOUISE

Just go, Maurice, will you?

MAURICE sits down beside her in silence with dumb determination. He isn't going anywhere. LOUISE sighs. Part of her is secretly relieved. This is scary stuff and she feels like shit.

MAURICE

You won't know I'm here.

Silence.

MAURICE (CONT'D)

I really didn't tell him.

LOUISE

I thought I wouldn't know you were here.

MAURICE stares straight ahead, doing his best to be unobtrusive, his best not very good at all . . .

CUT TO:

31 INT. MAYBROOK MEDICAL CENTRE. RECEPTION. DAY 9. 11:30.

NICOLA is at the reception, picking up some papers when DR GRAVES comes out.

DR GRAVES

You are good with disappointment, aren't you. It's kind of your thing.

NICOLA

I . . . what?

DR GRAVES

I can't cover your pensioners' keep-fit class this lunchtime. A drugs rep is trying to bribe me with lunch and opium. Sorry.

NICOLA

What? No. You said you would. I can't cancel now. I'm giving my talk. About better handling of patients on the autism spectrum.

(CONTINUED)

DR GRAVES

Ah, yes. Your specialist subject. I hope it's more interesting than it sounds.

NICOLA

The keep-fit class?

DR GRAVES

Don't worry. I'm sure your pensioners can survive a week without hobbling round in lumpy tracksuits while you yell "Feel the burn".

At that moment REBECCA comes in, baby EMILY in her buggy, REBECCA a mess of tears. EMILY, on the other hand, looks very happy with the world.

DR GRAVES (CONT'D)

I'm no Paediatrician but shouldn't that be the other way round?

NICOLA

Becky? Are you okay? Is it Emily?

REBECCA  
I'm sorry. You're busy.

NICOLA  
Yes. I am. But don't be sorry.

REBECCA  
I didn't know who else to talk to.

NICOLA  
I'm glad you came to me. When Eddie left, the first thing I did was buy a bread maker.

REBECCA  
We've already got a bread maker.

NICOLA  
My point is. It kept me busy. You need to keep busy. Cry as much as you like. Don't text him in the middle of the night with questions about when he stopped loving you. And don't think about what you should have said and didn't say. But mainly keep busy, volunteer, and don't play any music that you had together, not for at least a year . . . okay?

REBECCA  
(SNIFFS)  
Okay.

NICOLA  
Are you sure you're going to be alright with Emily today?

REBECCA  
Yeah. I can cry when she does then nobody will hear me.

NICOLA  
That's the spirit!

NICOLA gives REBECCA a hug.

CUT TO:

33 INT. HOSPITAL. CHEMOTHERAPY SUITE. DAY 9. 11:35.

MAURICE sits with LOUISE as NURSE HANNAH gives the epirubicin. MAURICE is avidly watching the Nurse administer the drugs.

MAURICE  
How's the cold cap?

(CONTINUED)

LOUISE  
Not good. Shivering all over.

MAURICE  
What you want to do is wear  
thermals. It's only your head that  
needs to be cold.

LOUISE  
Thank you. Good idea.

MAURICE  
It's what Sandra did after her  
third bout.

LOUISE  
(A BIT MORE CLIPPED)  
Right. Well. Thank you.

MAURICE  
If you feel dizzy or like, flushed,  
then just shout.

LOUISE  
(TIGHT LIPPED)  
Yes. I will. Thank you.

MAURICE  
It can be a bastard can epirubicin.  
They call it the Red Devil.

Another NURSE enters and sees MAURICE.

NURSE JUDE  
Hello, Maurice.

MAURICE  
All right, Jude. (TO LOUISE) I know  
Jude from . . . before.

LOUISE nods. She knows what he's driving at. LOUISE is  
growing increasingly furious.

NURSE HANNAH

LOUI SE  
No, we don't. I do.

MAURI CE  
Yeah. Well. That's what I was  
driving at.

LOUI SE  
Because you won't be here.

MAURI CE  
What?

LOUI SE  
Get out, Maurice.

MAURI CE  
How do you mean?

LOUI SE  
Go somewhere else. Anywhere else.  
Just get out. I'm not putting up  
with you taking over.

MAURI CE  
Fair enough.

LOUI SE  
Thank you.

MAURI CE  
'cos it can make you irritable. The  
chemo. Message understood.

LOUI SE  
It isn't the chemo that's making me  
irritable. I'm on steroids so don't



35 INT. EDDIE'S FLAT. KITCHEN. DAY 9. 11:50.

ALISON is ironing. Manic, determined.

CUT TO:

36 INT. EDDIE'S FLAT. KITCHEN. DAY 9. 12:05.

ALISON is washing the skirting boards. Now we really know she's short of something to do . . .

CUT TO:

37 EXT. UNIVERSITY BUILDING. MANCHESTER. DAY 9. 12:30

ALISON finds herself standing outside a university building. She is on her phone.

ALISON  
(IN PHONE)  
Hi ya. It's me. Thought we could  
have lunch.

CUT TO:

38 INT. UNIVERSITY LECTURE THEATRE. DAY 9. 12:30.

EDDIE is at the lectern. He's talking on his phone but STUDENTS are starting to drift in.

EDDIE  
(IN PHONE)  
I'm kind of busy right now. So

EDDIE

In order to extract the words from the sound waveforms, we need to turn to Deep Neural Networks, where each layer of the network extracts specific features from the data until we have the individual words identified.

(SWITCHING TO TWO NEW  
DIAGRAMS ON SCREENS)

Once we know what the individual words are, we then need to determine the meaning of the words - what was the intent of the speaker? For this we use Natural Language Processing algorithms which break the sentence down into its constituent parts.

Out on ALISON, doodling.

CUT TO:

No response. MAURICE leans over to try and shake her awake. She opens her eyes.

LOUISE  
Thank you, Maurice.

MAURICE  
I'll call round and see how you are later on if you like.

LOUISE  
No, you won't. Now Ralph knows. He can sort me out.

MAURICE  
At the risk of getting my head bitten off. You've got all the phone numbers for the hospital, haven't you? In case you start to feel like shit.

LOUISE  
I already feel like shit so I probably won't bother calling them to tell them that. (BEAT) Sorry. Thanks, Maurice. And let's just chalk this one up to experience and not ever do it again. Hey?

MAURICE  
That's the steroids talking.

LOUISE closes her eyes. She has had enough. MAURICE leans over and kisses her on the cheek. She gets out of the car and heads for the house. RALPH has the front door open for her before she reaches it. He nods at MAURICE and MAURICE gives a wave in return.

CONTINUOUS:

44 INT. LOUISE'S HOUSE. HALL. DAY 9. 13:02.

LOUISE turns to RALPH as she steps through the door.

LOUISE  
You know, then?

RALPH

LOUISE sighs, exhausted.

CUT TO:

45 INT. LOUISE'S HOUSE. LIVING ROOM. DAY 9. 17:05.

RALPH and LOUISE at the table, in strained silence.

LOUISE  
I'm sorry. All right. I'm sorry. I  
should have told you.

RALPH  
Yes. You should.

LOUISE  
So. What do you want to ask me? You  
can ask me anything you like.

RALPH  
Are you going to die?

LOUISE  
No. I'm not going to die. They got  
the cancer early and that's why I'm  
having chemo. It will make me ill  
but in the end it will make me  
better.

RALPH  
If you do die will I still live  
here?

LOUISE  
Yes. If that's what you'd like. But  
I'm not going to die.

RALPH  
What about Maurice?

LOUISE  
What about him?

RALPH  
He's all right but I don't want him  
to be my Dad.

LOUISE  
Don't worry. That's not going to  
happen. But I'm not going to die.

RALPH  
Good.

RALPH starts to eat his tea (cottage pie).

(CONTINUED)

LOUISE  
Anything else?

RALPH  
No.

RALPH carries on eating and LOUISE watches him and we . . .

CUT TO:

46 INT. HUGHES HOUSE. REBECCA'S BEDROOM. DAY 9. 18:10.

PAUL with REBECCA, absorbing the news he has just heard.

PAUL  
He texted you to tell you? The  
little bastard.

REBECCA  
I've tried calling. He's not  
picking up. It's my fault. I drove  
him away.

PAUL  
No, you didn't. He's a prick. He  
must be a prick to do this to you.

REBECCA  
He said that I wasn't who he  
thought I was . . . that everything  
changed when we got here. What am I  
going to do? I love him, Dad.

PAUL puts his arms around her.

PAUL

PAUL (CONT'D)

Although Patricia Martin came close when she turned up to our date and said, "When I said, 'Yes' on the phone I didn't know it was you."

REBECCA laughs, wipes her eyes on the back of her sleeve. She rallies a little.

REBECCA

ALI SON

I was riveted by your lecture today. I can't wait to hear what happens next.

EDDIE

Ha! Ha! (APPEARING FROM HIS ROOM, DOING UP HIS SHIRT) Nothing for me, by the way. I'm going out.

ALI SON

Oh. Right. (LOOKING AT THE SHIRT) Okay.

EDDIE

In fact I might not be back tonight. (BEAT) I might be, but I might not be. I don't know yet. Depends . . .

ALI SON

(SMILES)

Oh. Right.

EDDIE

(HEADING BACK TO HIS ROOM)

What's that supposed to mean?

ALI SON

Nothing. Nothing at all.

ALI SON smiles as EDDIE disappears. JOE takes a photo of ALI SON loading the dishwasher. The intercom goes.

ALI SON (CONT'D)

I'll get it.

EDDIE

No. No! I'll go down.

EDDIE rushes out of his room, now in a different shirt. ALI SON beats him to it.

ALI SON

(INTO INTERCOM)

Hi, is that Holly? He's not ready yet. Do you want to come up?

ALI SON turns to EDDIE and smiles, winningly.

ALI SON (CONT'D)

(OF NEW SHIRT)

I preferred the other one.

EDDIE doesn't rise to the bait and we . . .

CUT TO:

INT. EDDIE'S FLAT. LIVING ROOM. DAY 9. 18:51.

EDDIE's date - HOLLY - enters the flat.

EDDIE

This is my sister, Alison. And this is Joe.

JOE looks at HOLLY, HOLLY waves then shakes ALISON's hand.

HOLLY

I thought it must be you.

ALISON

Yes. Hardly going to be 'the other woman' is it? This is Eddie we're talking about, after all.

HOLLY doesn't quite react.

EDDIE

(TO HOLLY)

Shall we go?



48 CONTINUED:

HOLLY  
For what? Oh, I see. You just want  
to leave.

They open the door, EDDIE turns to ALISON who is making the bicep grab, fist pump "phowar!" gesture much loved by teenage boys everywhere. And just as the door is closing, ALISON has grabbed JOE's disposable camera and taken a snap of EDDIE and HOLLY from behind.

CUT TO:

49 INT. EDDIE'S FLAT. LIVING ROOM. DAY 9. 18:55.

ALISON reaching for her phone . . .

ALISON  
You've probably set off by now but  
if you haven't then call me.  
Eddie's dating a woman just like  
Nicola!

ALISON waits. Then dials the next number . . .

CUT TO:

50 INT. HUGHES HOUSE. KITCHEN. DAY 9. 18:56.

REBECCA races over to her phone.

REBECCA  
(DISAPPOINTED)  
Oh. Hello, Mum.

CUT TO:

51 INT. EDDIE'S FLAT. LIVING ROOM. DAY 9. 18:56.

ALISON  
(INTO PHONE)  
No need to sound so disappointed.  
What's going on?

CUT TO:

52 INT/EXT. PAUL'S CAR/ROAD. DAY 9. 19:10.

PAUL in the driver's seat, MARK in the back, SOPHIE next to PAUL. They've just pulled up outside a house.

SOPHIE  
He finished with her by text? At  
least he told her. Most lads just  
change their Facebook status.

(CONTINUED)

PAUL  
It's a brutal world. And then  
there's the tattoo.

SOPHIE  
In fairness James is quite a common  
name for that generation so she  
will have some choice.

PAUL  
Good point.

JAN (who we saw in Episode 1) gets in the car, hoodie firmly  
up. Sits next to MARK in silence.

SOPHIE  
They're best mates. Hence the  
silence.

PAUL nods and starts the engine, slightly concerned.

PAUL  
Has he been to a gig before?

55 INT. EDDIE'S FLAT. BATHROOM. DAY 9. 19:31.

A preset alarm goes off on Joe's iPod. JOE stops washing his face and folds his flannel and picks up his toothpaste and toothbrush and as he cleans his teeth we notice that Eddie has labelled everything in the bathroom. 'SHOWER', 'BATH', 'TOILET', 'SOAP' etc . . .

JUMP CUT TO:

56 INT. EDDIE'S FLAT. BATHROOM. DAY 9. 19:32.

The second alarm sounds and JOE stops cleaning his teeth and packs up his toothbrush and then gets out his camera, smiles into the mirror and takes a close up of his teeth.

JUMP CUT TO:

57 INT. EDDIE'S FLAT. BEDROOM. NIGHT 9. 19:55.

ALISON and JOE. JOE in a single bed, a camp bed made up next to it - but for now ALISON is squeezed in with JOE reading him a story. We notice on the bedroom floor that all his school things have been laid out on the wallpaper grid for tomorrow morning.

Next to the bed, on a bedside table, is the tablet, open. As the story goes on we see that REBECCA is on the tablet, on video call, listening to the story too. ALISON occasionally shows her a page of the book (Hairy Maclary - TBC).

ALISON

Out of the gate and off for a walk  
went (SCOTTISH ACCENT) Hairy  
Maclary from Donaldson's Dairy.  
(GROWLY VOICE) And Hercules Morse



60 INT. GIG VENUE. NIGHT 9. 21:05.

MARK, JAN and another lad, DAVEY, stand in a tight group, with their drinks, PAUL and SOPHIE next to them. PAUL still a little sceptical.

SOPHIE

What was the worst thing that could have happened? Mark rolled around on the floor? Said something loud and inappropriate? Ran around like a mad thing? He's already done all that in every supermarket going.

PAUL

Who hasn't?

SOPHIE

The guy had a problem with Mark. The world is full of lads who have a problem with Mark.

(AS THE LIGHTS DROP)

And full of lads who spill other men's pints. So . . .

A cheer and rumble of anticipation amongst the crowd. SOPHIE turns to PAUL and smiles.

SOPHIE (CONT'D)

Thanks for coming. I know you got railroaded into it.

PAUL

It's fine.

PAUL takes a sip and the band come on and . . .

PAUL (CONT'D)

How does it work with these guys?

SOPHIE

How does what work?

NO HOT ASHES

All right?

And as the first song kicks in there is a rush of bodies towards the stage. PAUL turns to MARK, JAN and DAVEY and is surprised to see that they have already raced to the stage. PAUL is tempted to take a step forward himself but SOPHIE puts a restraining hand on his . . . PAUL looks sceptical and concerned but as the music begins PAUL watches MARK, JAN and DAVEY melt into the crowd and he starts to relax . . .

CUT TO:

61 INT. GIG VENUE. NIGHT 9. 21:40.

MARK, JAN and DAVEY in the middle of the throng . . . they are bouncing up and down and flaying around but, and this is the joy of it, so is every other young person there.

We should enjoy this for a few moments. This feeling of no difference at all in that group of young people.

PAUL looks at this joyous mess and slowly starts to see the energy, the joy. He turns to SOPHIE and she is already pointing out the big grin on his face. He stares back at the crowd, still smiling.

CUT TO:

62 INT. EDDIE'S FLAT. LIVING ROOM. NIGHT 9. 22:05.

ALISON is watching television when the door opens and EDDIE walks in.

EDDIE  
Hi ya.

ALISON  
Oh. Hello. I thought you were gone for the night.

EDDIE holds up a hand in mock surrender.

EDDIE  
Don't start.

ALISON  
I'm not. I wasn't.

EDDIE  
Good.

EDDIE crosses to the sink, ALISON turns.

ALISON  
So what went wrong?

EDDIE  
Nothing went wrong. We've both got work in the morning and . . .

ALISON  
So what was it, then? Knee trembler at the bus stop.

EDDIE  
I'm not indulging this.

ALISON  
Her words or yours?

(CONTINUED)

EDDIE turns, he is trying not to laugh.

EDDIE

We have been having this conversation since I was fourteen. When are you going to stop.

ALISON

When you stop rising to the bait.

EDDIE sits down with his glass of water but has another glass to add some of ALISON's red wine to.

ALISON (CONT'D)

So it's not happening with Holly? I don't mean the sex. Although that is a fairly strong indicator it's not happening . . .

EDDIE

I can't remember what it feels like

EDDIE takes a drink and shakes his head in disbelief of this analysis.

CUT TO:

63 INT/EXT. PAUL'S CAR/ROAD. NIGHT 9. 22:25.

JAN and DAVEY both asleep, MARK with headphones on. PAUL's music (song TBC) is playing through the speaker system of the car. PAUL has clearly been chatting to SOPHIE for some time.

PAUL

It's like, right. I mean. The best night. I mean. It was everything. Messy. Mad. That was just. Can't believe it. I've taken Joe to those drama courses that are meant to be mixed ability and that but you can always tell the kids who are and the kids who aren't. It's lovely but it's not really mixed. But tonight. The music. The energy. Yeah. Get it. Get it. It's like, I don't want to idealise it and go overboard or anything.

SOPHIE

Really?

PAUL

Everybody was just having a great time together. Everybody. Just one great heaving mass of joy!

SOPHIE

Are you sure you didn't take drugs in the toilet back there?

PAUL

I know. I know I'm going a bit mad with it but you must feel the same thing.

SOPHIE

Yes. I do. You don't have to tell me. Well, you do, because you're a man and until you've said it then it isn't real.

PAUL

All right, all right. Sorry. Fair enough.

At that moment, a new song - Bros, 'When Will I Be Famous?' - kicks in on the stereo.

(CONTINUED)



SOPHIE  
What's this?

PAUL  
(LUNGING TO CHANGE TRACK)  
Don't know how that got on there.

SOPHIE  
Really?

PAUL  
Must be one of Joe's.

SOPHIE  
Yeah. Must be. (BEAT) Wonder how he  
found out about it.

PAUL laughs and we . . .

CUT TO:

64 INT. SOPHIE'S HOUSE. LIVING ROOM. NIGHT 9. 22:35.

Above them is the sound of crashing and bashing. Music on -  
'Victoria' by The Fall. SOPHIE nods towards the stereo.

SOPHIE  
Well, it's not exactly Bros I know  
but I hope it meets your exacting  
standards.

PAUL  
Ha ha. What's he doing up there?  
Sounds like he's playing the drums.

SOPHIE  
He is playing the drums.

PAUL  
Really?

SOPHIE  
Yes. Really. We have worked out a  
system with the neighbours. They  
give him a call when they can't  
stand it anymore.

PAUL listens to the drumming for a moment.

PAUL  
He's okay, isn't he?

SOPHIE  
Don't know where he gets it. His  
Dad had no sense of rhythm that I  
ever saw.

(CONTINUED)

PAUL laughs.

PAUL  
Does he still see him?

SOPHIE  
Yeah. 'course. He wasn't a bastard or anything. We just couldn't handle Mark together. No. That's not fair. I couldn't handle Mark with anybody else.

PAUL  
Just easier on your own sometimes, isn't it?

SOPHIE  
Simpler anyway. You can get as low as you like but it only ever matters to me and him. Nobody judging. Nobody advising. Nobody criticising. Easier to be wrong when you are on your own.

SOPHIE leaves to go to the kitchen. PAUL closes his eyes as he listens to 'Victoria' for a moment.

PAUL  
(SHOUTING THROUGH TO THE KITCHEN)  
Mark E Smith was actually good looking back then. He looked like Johnny Cash. A pasty Salford version of Johnny Cash admittedly but, do you know what I mean.

SOPHIE  
(SHOUTING FROM THE KITCHEN)  
If I give you a biscuit with your tea will you promise to stop talking.

PAUL moves around the room, looking at book titles, CDs, family photos etc. As he does so, 'Victoria' finishes and another track comes on - 'Right By Your Side', Eurythmics.

PAUL  
(IN DELIGHT)  
Oh, you what!

PAUL starts dancing - not on full throttle - but a little bit of a wiggle and as he does so he doesn't realise that SOPHIE is standing on the edge of the room, with a tea cup in each hand, watching him.

SOPHIE  
Look at the arse on that.

(CONTINUED)

PAUL turns.

SOPHIE (CONT'D)  
Are you classically trained, or...?

PAUL  
(CLOSING HIS EYES)  
Don't try and put an artist off  
when he's in the moment . . .

SOPHIE laughs and joins him. They dance for a few beats, self-conscious, but something funny and tender about this . . .

CUT TO:

65 INT. SOPHIE'S HOUSE. LIVING ROOM. NIGHT 9. 22:40.

Both of them dancing now. It is kind of exaggerated, funny for that reason but they are both into it. Amy Winehouse - 'Valerie'.

SOPHIE  
You're great from the waist down  
but you hold your hands like you're  
holding a tray.

PAUL laughs again and we . . .

HARD CUT TO:

65A INT. SOPHIE'S HOUSE. LIVING ROOM. NIGHT 9. 22:55

Both standing by the MP3, listening - PAUL maybe doing that slight nod of approval that men do to indicate they know what is good about this stuff - Orange Juice - 'Louise Louise.'

CUT TO:

66 INT. SOPHIE'S HOUSE. LIVING ROOM. NIGHT 9. 23:00.

PAUL and SOPHIE on the sofa, music still on - (TBC) - both amused and slightly bemused, eating toast - a second tea on the go.

SOPHIE  
So that's the sum total of your  
moves, then.

PAUL  
If you've got a roll of lino and a  
ghetto blaster I'll do a few back  
spins.

SOPHIE  
Don't tempt me.

(CONTINUED)

66 CONTINUED:

SOPHIE and PAUL are looking at each other, lost in a shared smile.

PAUL  
Thank you, by the way. For tonight.

SOPHIE  
Thank you for the lift. And being head bouncer.

They smile again. Their faces are close.

PAUL  
Is this where we kiss?

SOPHIE  
(STILL SMILING)  
Nah. I think we both know that's not on.

PAUL brings himself to his senses. He stands.

PAUL  
Yeah. Sorry. Stupid. Sorry. Sorry.

CUT TO:

67 INT. HUGHES HOUSE. KITCHEN. NIGHT 9. 23:30.

PAUL sits alone in the kitchen, trying to work out what went on there. He checks his phone. A series of texts from Alison.

He texts in, "Goodnight xx". And as he is staring at his phone the door opens and REBECCA comes into the kitchen with TOM.

REBECCA  
Look who I found lurking at the bus stop.

PAUL  
All right, Tom. This is a lovely surprise.

TOM  
I know.

REBECCA  
Don't pretend you didn't call him, Dad. Thank you.

REBECCA gives PAUL a hug.

PAUL  
I thought if anybody had the wisdom you needed it was Tom.  
(MORE)

(CONTINUED)

PAUL (CONT'D)

And with him being at art school  
he's got bugger all else to do.

TOM

She's heartbroken but then that's  
what she does best.

REBECCA laughs but PAUL doesn't. Looks preoccupied.

REBECCA

You okay?

PAUL

Yes. Yes. Just a bit knackered.

REBECCA

All that pogoing at your age. He's  
been to a gig.

TOM

Eurgh!!! Sorry, nothing personal,  
Mr Hughes. Apart from your age.

TOM and REBECCA retreat to the living room.

PAUL

Thank you. And I think you can  
start calling me Paul now.

TOM

Ooh, no, I don't think so. You  
might want to start tagging along  
at the bus shelter.

CUT TO:

68 INT. HUGHES HOUSE. JOE'S BEDROOM. NIGHT 9. 00:30.

PAUL asleep in JOE's room.

CUT TO:

69 INT. HUGHES HOUSE. JOE'S BEDROOM. DAY 10. 06:55.

Morning. PAUL lies on the bed and starts to dial Alison's  
number but then stops before it starts ringing.

CUT TO:

70 INT. EDDIE'S FLAT. SPARE BEDROOM. DAY 10. 07:00.

ALISON wakes up to find JOE standing by her bed.

JOE

Are we still here?

(CONTINUED)

ALISON  
Yes. Is that okay? I'll go and get  
breakfast moving.

JOE nods. He stares down at the grid where all his things are  
laid out and starts to pack items into his reading folder.  
Reading Book, exercise book, pencil case etc.

CUT TO:

71 INT. SCOTT'S BREWERY. OFFICE. DAY 10. 10:25.

MAURICE is at his desk, watching RALPH. He is trying to  
concentrate but he keeps watching RALPH until he can't stop  
himself anymore. He goes to the door and opens it.

MAURICE  
Ralph?

RALPH looks up and . . .

CUT TO:

72 INT. SCOTT'S BREWERY. OFFICE. DAY 10. 10:27.

RALPH sits opposite MAURICE.

MAURICE  
How is she then? Your Mum?

RALPH  
She's not going to die.

MAURICE  
Well, that's good. I might go and  
see her later.

RALPH  
Good luck.

They both sit in silence for a few moments. RALPH sighs,  
looks at his watch.

MAURICE  
Thanks for the catch up.

RALPH gets up and walks to the door.

MAURICE (CONT'D)  
I'll take her some flowers round,  
shall I?

RALPH  
She doesn't like flowers.

(CONTINUED)

RALPH goes, leaving MAURICE puzzling this one out.

CUT TO:

73 INT/EXT. ALISON'S CAR/ROAD. DAY 10. 13:55.

ALISON driving home, lost in thought.

CUT TO:

74 INT/EXT. PAUL'S CAR/ROAD. DAY 10. 14:02.

PAUL driving to Manchester, lost in thought.

CUT TO:

75 EXT. BILLBOARD/LAYBY. DAY 10. 14:20.

We are at the "I don't want a wee, do I?" layby. ALISON is standing by her car, PAUL has just parked his car and crosses to her. He kisses her "Hello" but it is passionate.

ALISON

Wow. What did I do to deserve that?

PAUL

You don't have to question everything to death, you know.

ALISON

All right, touchy Jim. It was nice.

PAUL

Sorry. Bit knackered. After the gig.

ALISON

How was it?

PAUL

It was great.

ALISON

Good. So you're glad I pushed you into it?

PAUL

It's music, you know. I thought a lot about Joe.

ALISON

Yeah? Well, who knows what Joe'll be into when he's Mark's age.

(CONTINUED)

PAUL  
Well, I imagine he'll still be into  
music.

ALISON  
I wasn't saying he won't be. Just  
that we don't know.

PAUL  
Right. Sure. Well. That was last  
night. I'll see you tomorrow. Yeah.

PAUL kisses her more hurriedly on the cheek this time and  
walks to his car.

ALISON  
Bye . . .

PAUL shuts his eyes, turns around meaning to say something  
conciliatory but ALISON is already driving away.

CUT TO:

76

EXT. PEAR TREE PRIMARY SCHOOL. BASE ENTRANCE. DAY 10. 15:03.

PAUL waits, still turning this over, looking at his phone,  
and then he sees JOE come out of school and is overpowered by  
affection. As JOE sees him he turns and walks in the opposite  
direction. PAUL walks after him, then moves alongside him and  
matches him stride for stride.

JOE glances at PAUL. PAUL sneaks a glance at JOE. JOE stops.  
PAUL stops. JOE goes on three steps. PAUL goes on three  
steps. JOE carries on walking then turns to PAUL and PAUL  
hugs him.

JOE  
Where were you?

PAUL  
I was home.

JOE  
Where was I?

PAUL  
You were here.

JOE  
You were home.

PAUL  
AturT -0Tm /2 0Cam/TI i st38RoI a3A41Tj 0400L./TT8ps.



76 CONTINUED:

PAUL hugs JOE and then they separate and walk on. PAUL takes a look at JOE's sweatshirt.

PAUL  
That's a lot of stickers.

JOE  
I'm a superstar.

PAUL  
I already knew that.

JOE and PAUL walk on . . .

CUT TO:

77 EXT. CONISTON. HIGH STREET. DAY 10. 15:32.

MAURICE walks down the high street and turns into the chemist.

CUT TO:

78 INT. CONISTON. CHEMIST. DAY 10. 15:33.

MAURICE at the counter. A female ASSISTANT.

MAURICE  
I'm looking for some sort of rub.  
You know. That you rub on.  
Yourself. And other people. If they  
can't reach.

ASSISTANT  
Like, what, like Deep Heat? Is it a  
muscle injury?

MAURICE  
No. It's not like that. It's  
something I could rub into a woman  
to make her feel better. If she's  
feeling a bit under the weather and  
that. You know.

ASSISTANT  
Oh. Right. I see. Massage oil.

MAURICE  
Well, I wouldn't go that far. Do  
you have anything . . . you know.

ASSISTANT  
Peppermint foot cream?

(CONTINUED)

MAURICE  
That sounds right. That'll do.  
Yeah. That sounds great.

ASSISTANT smiles and heads for the shelf. MAURICE looks around, sees an OLD LADY sitting on a chair with her walking frame, waiting for her prescription. She smiles. MAURICE looks horrified and . . .

CUT TO:

79 EXT. LOUISE'S HOUSE. DAY 10. 15:38.

MAURICE stands at the front door. LOUISE opens the door, looks fairly pained to see him but before she can speak MAURICE brandishes the bottle of Peppermint Foot Cream.

MAURICE  
I know you don't like flowers.

CUT TO:

80 INT. LOUISE'S HOUSE. LIVING ROOM. DAY 10. 15:50.

LOUISE is on her sofa, barefooted and bare legged. MAURICE stares for a moment at the foot cream in his hand, then slaps it on LOUISE's calf as though he is basting a turkey.

LOUISE  
As long as you know I can't lie  
still for long 'cos the steroids

LOUISE (CONT'D)

Come here. Give me the bottle. I'll show you.

MAURICE

I've still got my boots on.

LOUISE

Not on your feet. Come here.

LOUISE puts a little cream into her hand and rubs both her hands along MAURICE's hand, his wrist.

LOUISE (CONT'D)

See. Like this. See?

And for a moment, as she rubs his hand and he lets her . . . For a moment this feels more intimate and sensual than MAURICE had bargained for. MAURICE retreats back down to LOUISE's feet.

LOUISE (CONT'D)

Are you all right?

MAURICE

If we're being honest I did feel a bit of a stirring in the glove compartment. Not that I'd have done anything. Ever. Or made a move. Not with you . . . things being how they are?

LOUISE

'Things' being me being on a course of chemotherapy for breast cancer? Yes. Probably not the best time to make your move.

MAURICE

I wasn't going to make a move! That's why I've come back down to this end. With your feet. And that.

LOUISE

I hope you aren't implying that my feet aren't sexually arousing, Maurice.

MAURICE

No. It's just, let's just say . . .

LOUISE

I am teasing you, Maurice. And very flattered that even in this state you should be . . . enamoured. Or at least a significant part of you is . . . sorry, sorry, it's the steroids.

MAURICE nods, tight lipped, carries on with the foot rub a little joylessly and we . . .

CUT TO:

81 EXT. LOUISE'S HOUSE. DAY 10. 16:02.

We find MAURICE a few doors up from Louise's house, leaning his head against a wall, trying to work out what happened in there. As he turns it over he hears a familiar voice behind him over the sound of a car engine.

ALI SON

Dad?

He turns to see ALI SON.

CUT TO:

82 EXT. CONISTON. BENCH. DAY 10. 16:15.

MAURICE and ALI SON sit on a bench drinking coffee from paper cups.

ALI SON

Did you know that James has done a runner? Walked out on Rebecca.

MAURICE

First good news I've had for a bit.

ALI SON

I agree. But just don't let Rebecca hear you saying that, hey?

MAURICE

I'm not going to pretend.

ALI SON

Why not? You spend your life pretending you're a hard man and look at you. Pressing your head against a brick wall.

MAURICE

I was just having a think. It helped me think.

ALI SON

That's what Joe says when he does it. And I don't believe him either. So it was about Louise, right?

MAURICE

What makes you say that?

(CONTINUED)

ALI SON

You were next door to her house. So are you seeing her again? Is there something I should know.

MAURICE

It's got nothing to do with you.

ALI SON

No. But if you're so upset that you can't even hide it in the street.

MAURICE

Why do you want me to say I was upset when I wasn't?

ALI SON

You know what, Dad. Forget it. I've just had Paul being pissy with me. Now you. I've been staying away for three nights with Joe. Driven back to be with family. I show a bit of concern and get it thrown back at me. If you don't want anybody to think you're upset then don't go all existential in the street, and move along so you aren't right outside your lover's house. Or whatever she is. And that way I won't be sticking my nose in your business anymore.

MAURICE

She's got cancer. All right. Louise has got cancer and she's having chemo and she doesn't want anybody to know. There. Happy now? She's got cancer. And I'm helping her out. And that's all there is to it.

Out on MAURICE, draining his coffee.

CUT TO:

83 EXT. NURSERY. DAY 10. 16:45.

An exhausted-looking NICOLA pushing EMILY to the car and on her phone at the same time.

NICOLA

Hi, Eddie. I did my talk. Thought you'd want to know that it went down really well. They want me to do more. So, anyway. Thought you'd want to know.

CUT TO:

84        OMITTED

85        INT. SCOTT HOUSE. KITCHEN/LIVING ROOM. DAY 10. 17:05.

NICOLA, has just got home, supermarket bags on the table, taking EMILY's coat off.

She turns and faces the supermarket bags. Then she checks her phone. Dials.

NICOLA

Hi. Me again. Just wanted a bit of a catch up about the talk and everything. Maybe later when you ring to say "Goodnight" to Emily. Okay. Speak later.

NICOLA puts down the phone, looks at it. VINCENT enters carrying an old bike wheel in one hand and a frame in the other.

VINCENT

It's for Joe. A boy needs a bike.

NICOLA

Anyone would think you were looking for something to do.

VINCENT

Just trying to make myself useful.

NICOLA

And there's nothing for you at home you could be making yourself useful with?

NICOLA turns and sees a newly-framed wedding photo of herself and Eddie, discarded packasm /TT8 1 Tf (Anyone would think you were H

86 INT/EXT. NICOLA'S CAR/THE FELLSIDE GASTROPUB. DAY 10. 17:50.

Nicola's car bunnyhopping towards the gastropub with REBECCA driving . . . and an alarmed-looking VINCENT next to her - but doing a good job of hiding his alarm.

VINCENT

Bitting point. It's just a case of hitting that bitting point. You'll get it in the end.

REBECCA

Sorry. Sorry.

VINCENT

It's okay. It's okay. You're doing well. You're doing really well.

VINCENT looks out of the car window and grips the car door.

CUT TO:

87 EXT. ROAD. DAY 10. 18:15.

REBECCA has reversed into a parking space.

REBECCA

You're a really good teacher. You never lose it. You never seem frightened. Even when we were at that junction and that lorry was coming.

VINCENT

Well, he had room to get past us so . . .

REBECCA

Is it your faith? Is it your faith that stops you being frightened.

VINCENT

No. It's not my faith.

REBECCA

Oh. Right. Well, you don't have to tell me . . .

VINCENT

I've got to spend the rest of my life without my wife. And it's my fault. That's more frightening than anything I can think of. So, you know, a few articulated lorries bearing down on us . . .

(MORE)

(CONTINUED)

VINCENT (CONT'D)  
a speeding car nearly taking us  
both to heaven. Mild whiplash.  
That's nothing. Nothing at all.

REBECCA  
I'm sorry. But . . . well. Just  
keep busy. And cry as much as you  
like. And don't text her in the  
middle of the night with questions  
about when she stopped loving you.  
And don't think about what you  
should have said and didn't say.  
But mainly. Keep busy.

VINCENT is impressed.

VINCENT  
Thank you, Rebecca. Now, let's pull  
out when it's clear. And if we  
survive I might just take your  
advice.

REBECCA laughs, pulls out, the sound of a horn blaring.

CUT TO:

88 EXT. HUGHES & SCOTT HOUSES. DAY 10. 18:40.

As ALISON drives up she sees, to her surprise, REBECCA  
getting out of the driving side of Nicola's car and VINCENT  
the other, with L plates displayed. She parks up . . .

ALISON  
Hello, love. Come here.

ALISON gives REBECCA a big hug.

ALISON (CONT'D)  
You okay?

REBECCA  
No.

ALISON gives her another hug and . . . NICOLA comes out of  
her house with baby EMILY.

ALISON  
Thanks, Vincent.

VINCENT  
She's a good pupil. And I have  
prayer.

ALISON crosses to NICOLA.

NICOLA  
How was Eddie?

(CONTINUED)





NICOLA

That's really good. Did you think of that yourself?

VINCENT

Yes. (BEAT) No. Rebecca said it to me. I'm sorry. I should have said something of my own.

NICOLA

Have you got anything? Other than the Bible stuff I mean. Or are you going to try and pass that off as your own as well?

CUT TO:

91 INT. EDDIE'S FLAT. LIVING ROOM. NIGHT 10. 20:40.

PAUL with EDDIE, between them a half-finished takeaway and a few beers.

EDDIE  
Sophie? Sophie the waitress.

PAUL  
Yes.

EDDIE  
Sophie your employee?

PAUL  
All right, don't make it sound dodgier than it is. Sophie our friend. Yes.

EDDIE  
And something happened?

PAUL  
Something nearly happened.

EDDIE  
By which you mean, what, exactly?

PAUL  
By which I mean nothing happened at all.

EDDIE looks puzzled.

PAUL (CONT'D)  
We looked at each other and it felt like, I don't know, that the next thing we would do was kiss. You must know that feeling. When both of you know . . .

EDDIE  
Well, I'm working mainly on memory right now but yes, something of that sort is coming back to me . . . I just want to know why you're telling me.

PAUL  
Because I think you're the man to ask about honesty.

EDDIE  
Exactly. So don't tell Alison. Nothing happened. Why would you worry her by telling her that?

(CONTINUED)

PAUL

I would want to know if Alison had done the same.

EDDIE

Said with all the confidence of a man this has never happened to . . . believe me, from one who knows, you don't want to hear your partner telling you they "had a moment".

PAUL

A moment where nothing happened.

EDDIE

There are three things she can think if you tell her this. Something did happen and you are playing it down. Something is going to happen and you are preparing the ground. You wanted something to happen. You will notice that none of these things is likely to lead to what we might call a happy ending.

PAUL

Okay. Okay.

EDDIE

Nothing happened. And, as the saying goes, "Nothing will come of nothing."

PAUL

Who said that?

EDDIE

King Lear.

PAUL

How did it work foT Be hapetwi thoT -Kfere nothing happened.

JOE  
I don't need another story, do I?

EDDIE looks at PAUL and we . . .

CUT TO:

91A EXT. FELLOWS. DAY 11. 08:00.

New day. MAURICE running. He runs like a bastard. And, somewhere, from nowhere, the YOUNGER RUNNER is alongside him. But MAURICE won't concede. They run side by side for a few beats with MAURICE being stubborn and determined before the YOUNGER RUNNER eases off again. MAURICE allows himself a grim smile. A beat. The YOUNGER RUNNER then suddenly goes tearing past, no living with him this time . . . MAURICE looks puzzled, shattered, and presses grimly on . . .

CUT TO:

EXT. LOUISE'S HOUSE. DAY 11. 14:20.

ALI SON

ALISON  
I think you'll be good for Dad. I  
really do.

ALISON exits before LOUISE can reply and we . . .

CUT TO:

94

INT/EXT. PAUL'S CAR/ROAD TO GASTROPUB. DAY 11. 17:35.

GARY

I've only got one guy working in there and he's not on the payroll.

GARY nods towards MARK who can be seen sweeping up inside.

PAUL

(EMPHATIC)

I said, give us a minute, Gary. All right?

SOPHIE

Nothing happened. It was late. And, you know, Mark woke at 4 o'clock this morning. When I got him in the taxi I had to start doing stuff for his school transition appeal. Then I got the bus here and I've been cleaning the toilets ever since. So it's great for you that you have got time to indulge this poetic, romantic, whatever it is . . . I haven't. I've got real life.

PAUL

Right. Well. That's me told.

SOPHIE

What do you expect me to say? That if it wasn't for Alison I'd have thrown myself at you.

PAUL

No . . . No. That's not what I meant at all.

CUT TO:

96 INT/EXT. PAUL'S CAR/THE FELLSIDE GASTROPUB. DAY 11. 17:39.

From JOE'S POV we see SOPHIE and PAUL deep in discussion. We and he cannot hear what is being said.

CUT TO:

97 EXT. THE FELLSIDE GASTROPUB. DECKING. DAY 11. 17:39.

PAUL with SOPHIE.

PAUL

So we're good. We're sorted.

SOPHIE

Paul. Just go home and play some Nick Cave or something. We're good.

(CONTINUED)



PAUL walks away. SOPHIE heads back into the gastropub.

CUT TO:

98 INT/EXT. PAUL'S CAR/THE FELLSIDE GASTROPUB. DAY 11. 17:39.

From JOE'S POV we watch PAUL watch SOPHIE go into the  
gastropubPOV

MAURICE

I've only borrowed it, like. Well, rented it but . . . got a mate who runs that petting farm.

EDDIE

That goat rental business must be sweeping the nation by now.

MAURICE

The lad wanted a goat. I delivered. There you go, Son.

JOE looks at the goat for a moment but his gaze is taken by something ahead. It is VINCENT, holding a bike, a remade and resprayed bike but a bike nonetheless, complete with stabilisers.

VINCENT

A "Goodbye" present, Joe. A boy needs a bike.

JOE looks at the bike and steps forward, entranced. He runs his finger along the top of the frame, he kneels down and runs his finger back and forth across the spokes. NICOLA and EDDIE even look on with approval.

MAURICE, torn between feeling pleased for JOE and jealous, stands with the goat, as though in solidarity.

MAURICE

I thought you said a goat. I thought Paul said he wanted a goat.

MAURICE's phone goes. He looks down and seems suddenly distracted. NICOLA turns to VINCENT and smiles. It is as near as this family gets to hugging but VINCENT takes it.

CUT TO:

101 EXT. LAKE DISTRICT ROAD. DAY 11. 18:02.

EDDIE with the goat on a tether out front. JOE follows on the bike with stabilisers, helmet on, very wobbly, REBECCA by his side. NICOLA with EMILY in her buggy. Half amusement, half bemusement . . . triumph.

CUT TO:

102 EXT. LOUISE'S HOUSE. DAY 11. 18:05.

MAURICE hammers on Louise's front door. He's not going away. LOUISE answers the door and we . . .

CUT TO:

103

INT. HUGHES HOUSE. KITCHEN. DAY 11. 18:07.

PAUL has photos of JOE's week, taken with his disposable camera, spread out on the table in front of him. A lot of them feature school dinners. Some of shoes, table legs, etc. One of the back of EDDIE's new girlfriend - HOLLY.

ALISON

Right.

ALISON holds his gaze and . . .

CUT TO:

104 EXT. HUGHES & SCOTT HOUSES. DAY 11. 18:08.

REBECCA and JOE wheeling the bike back up the drive towards the house. NICOLA, EDDIE (who has tethered the goat), EMILY and VINCENT in the background go into the Scott House.

REBECCA

I'll teach you to ride the bike,  
Joe.

JOE

I can ride the bike.

REBECCA

Well, you can fall off the bike.  
That isn't the same as riding it.

JOE

I like riding the bike, don't I?

REBECCA laughs.

JOE (CONT'D)

Where's James?

REBECCA

He's gone. Joe.

JOE

Oh. (BEAT) Did he die?

REBECCA

No. He didn't die. Not yet. I have  
to find him first.

JOE doesn't say anything as they head to the house.

CUT TO:

105 INT. LOUISE'S HOUSE. LIVING ROOM. DAY 11. 18:09.

MAURICE with LOUISE.

LOUISE

This is my cancer, Maurice. Not  
yours. Not Alison's. And it is me  
who has to handle it.

(CONTINUED)

MAURICE

I didn't know she was planning on coming round. I promise you I didn't.

LOUISE

Your talent for missing the point never ceases to surprise me.

MAURICE

I had to tell someone.

LOUISE

No, you didn't. You didn't have to tell anyone. You didn't have to do this with me. In fact I distinctly remember telling you not to do this with me. But you said you could handle it, because you're big and strong and on some kind of rescue mission.

MAURICE

I'll hold my hands up. It's more confusing than I thought. But "rescue mission"? Not sure where I'm wearing that one thank you very much. If I know one thing about you it's that you don't need rescuing.

LOUISE

Well, yes. It's not me you're trying to rescue though, is it.

MAURICE

What?

LOUISE

It's Sandra you're trying to rescue, Maurice.

MAURICE

Well, now you've lost me.

LOUISE

Sandra died. That was her. And I'm sorry. But I'm not Sandra. This is my illness, Maurice. Mine. I won't be Sandra. I'm not here to help you get your own back on God.

MAURICE

I think I'd better go.

LOUISE

Yeah. I think you better had.

MAURICE exits.

CUT TO:

106 INT. HUGHES HOUSE. KITCHEN. DAY 11. 18:10.

PAUL with ALISON - a long silence. He has clearly told her.

ALISON  
So nothing happened?

PAUL  
No. Absolutely not. But it felt like it might. And that's what I wanted to tell you.

ALISON  
For both of you? Or just you.

PAUL  
I don't know. Like I say. Because I didn't act on it.

ALISON  
Oh. Well. So why did you tell me?

PAUL  
Because something was wrong. And it confused me. And I wanted you to know about it.

ALISON  
Why didn't you just stay confused?

PAUL  
Because you are my best mate in the world. Because the one thing we always have is that we're honest with each other. You had one liar for a husband before and you told me it nearly killed you.

ALISON  
Don't make Stuart your alibi, here.

PAUL  
I would want to know.

ALISON  
Why? Nothing happened. So what are you telling me? That something could have happened?

PAUL  
No. But that, maybe, well, what does it mean that something could have happened?

(MORE)

(CONTINUED)

PAUL (CONT'D)

What does it mean that for a moment, just for a moment, I felt more at home with Sophie than I do with you.

ALISON

You tell me. What does it mean? You were there. I wasn't.

PAUL

Is that all you've got to say?

ALISON

I'm thinking about it. And what I don't get is why you would tell me it at all. Any of it.

PAUL

Because I think we need to think about us a bit more. I just think that the change, all the changes with Joe and that, well, they're taking their toll. On you. And on me. And we have to do something about that.

ALISON

It sounds to me like you already have.

But before he can reply JOE enters, leading REBECCA into the kitchen by her hand. He is a boy with a mission.

He stands REBECCA in the centre of the kitchen and then goes and gets ALISON and leads her by the hand next to REBECCA, then he gets PAUL to follow. He pushes them tight together so they are all touching - tightly packed.

He stands and looks at them, then steps forward, so he is about a foot from them and stares at them. All together in the same space. His security intact.

END OF EPISODE