

Walls and Bridges

By

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1

EXT. CITY. DAY

1

Establishing shot. High up on the scaffolding of a building under construction.

OPENING TITLES

Reinforced concrete slabs are placed amongst steel beams by a crane. Several construction WORKERS go about their various jobs.

We pan away from them. The sky is grey but glimmers of sunshine pierce through, revealing patches of blue sky beyond.

We move across the skyline of a provincial English city, the hazy, grey outlines of buildings stretch into the distance, parks and waterways flanked by trees and rows of houses. We descend and zero in on...

2

EXT. UNIVERSITY CAMPUS. DAY

2

A graduation ceremony has ended. We pass by GRADUATES in gowns throwing mortar boards in the air and cheering; others chat and laugh in small groups; others are having awkward photos taken with proud parents and siblings.

We focus on DAN, 21, a graduate also in gown and mortar board. He is with his Dad, SAM, 60s, Mum, JEAN, 50s and his older sister, SUSAN, late 20s.

Dan is fresh-faced with emerging good looks but unaware of it. He lacks confidence and looks self-conscious.

Sam is overweight with a grumpy, weather-beaten countenance; a mix of too much sun and alcohol over many years. He is wearing a suit but doesn't look at ease.

Jean is a fading beauty. She no longer believes in herself but lives in hope of better things. She is wearing a smart suit and hat and is in her element; a proud Mother and particularly proud of her son and his achievement.

Susan is a sulking mass of entitlement, the first-born and resentful of Dan. She has an air of someone attending an event under duress. She is attractive but years of scowling have etched a permanent look of dissatisfaction on her face.

JEAN

What a lovely ceremony. I'm so proud of you Dan.

She wipes a tear from her eye and kisses his cheek.

DAN

Thanks Mum.

Dan is scanning the other graduates. Dan's POV: A young woman, LJ, 21, pretty, curvaceous and bubbly, in a satin gown, cloak and mortar board is with her parents.

SAM

Shall we go and get something to eat then? I'm Hank Marvin.

DAN

(watching LJ)

Can we just hang on a minute.

SUSAN

We're done here aren't we. *I'm* over it anyway.

JEAN

Let's just enjoy the moment. It's not every day you graduate.

Just then LJ approaches Dan. She throws her arms around him and kisses his cheek. Jean, Sam and Susan are taken aback by her energy.

LJ

Woo-hoo! Can you believe it, we've graduated!

DAN

I know it's mad, gone so quick. What are your plans?

LJ breaks from Dan.

LJ

I took the charity job in South America.

DAN

Well done, it would be good to stay in t...

LJ

It was great knowing you.

She lightly kisses his cheek then leaves abruptly.

SAM

(under breath)

Dizzy cow.

JEAN

Sam! Who's that Dan?

DAN
(reflective, whimsical)
LJ.

SAM
LJ? What kind of a bloody stupid
name's that.

DAN
(reflective, whimsical)
Short for Lisa Jane.

SUSAN
(sneering)
One of your ex's?

Dan snaps out of it.

DAN
God, I wish. No chance. She was
in my tutorial group. Very
popular.

SUSAN
Hmm, I bet.

Dan looks a little forlorn. Susan condescendingly pats his
shoulder.

SUSAN (CONT'D)
You'll get over her.

Dan shoots Susan a look of irritation. Dan watches LJ as
she walks off with her parents.

3

INT. PUB. DAY

3

A Harvester-type establishment. Jean, Dan and Susan are
seated at a table looking over menu cards.

Sam is standing at the bar. He is approached by an
attractive but officious BARMAID. She is Eastern European
and rather brusque in manner.

BARMAID
Can I help you?

SAM
Pint of bitter love.

The barmaid doesn't understand his accent.

BARMAID
What is this?

SAM
What is what?

BARMAID
Bitterlow?

SAM
No, bitter!

BARMAID
No bitter. What then?

Sam is getting annoyed.

SAM
No, I want bitter love!

BARMAID
We don't have bitterlow.

SAM
Jesus Christ. I want some bitter.
A bloody pint of bitter!

He points at the pump. Now the barmaid understands.

BARMAID
Okay!

She gets a pint glass. Sam is exasperated.

SAM
Better make that two pints.

CUT TO:

Sam approaches the table with a tray of drinks in one hand. He is draining the first of two pint glasses. Jean, Dan and Susan look up and put down their menus.

SAM
Bloody hell that was hard work.

He places the tray of drinks on the table and distributes them to Jean, Dan and Susan.

SAM (CONT.)
Eurotrash behind the bar, didn't
have a clue what I wanted. Why do
they persist in giving 'em jobs.

JEAN
'Cause no-one else will do it.

Sam sits down.

SAM

I thought we'd got shut of that lot, Brexit and all that.

Sam sips his second pint and looks at the menu.

JEAN

We voted to leave the EU not deport people.

DAN

Though some people thought they were voting for the latter.

SAM

Are we ready to order?

SUSAN

I want Spicy King Prawns as a starter.

Sam checks the menu.

SAM

You can piss off!

JEAN

Sam!

Dan throws down the menu.

DAN

Here we go.

SAM

Look at the bloody price!

SUSAN

You said we could have anything. Didn't he? That's what he said.

SAM

Within reason.

SUSAN

It's on the frigging menu!

JEAN

Susan!

SUSAN

It's not Beluga Caviar.

SAM

If you want fish have Cod and chips like me.

DISSOLVE TO:

The family have all finished their meal. A WAITRESS approaches the table.

WAITRESS

All done?

JEAN

Yes thanks love.

The Waitress gathers up the plates and cutlery.

SUSAN

So are we permitted dessert?

SAM

Ice cream all round and could I have the cheeseboard, love.

Sam softens the way he says 'love' i.e. 'lav' to try and seem more sophisticated. Jean, Dan and Susan look at him and smirk. The Waitress nods and leaves with the empty dinner plates. Jean turns to Dan.

JEAN

So any job leads?

SUSAN

Yeah 'cause you'll need to start paying off those massive debts.

DAN

Thanks for reminding me. (To Jean) I've started looking but no strong leads yet.

JEAN

Are you still planning on staying here?

DAN

Yeah, it's a nice city.

Sam drains his pint glass.

SAM

I'll give him a year, tops.

FADE TO BLACK:

CAPTION: ONE YEAR LATER

- 4 EXT. RAILWAY STATION. DAY 4
Dan waits with a suitcase on the platform as a train comes to a halt. He hoists his case onto the train and boards.
- 5 EXT. BUILDERS MERCHANTS. DAY 5
Builders arrive and leave in their work vans. Others load materials into their vehicles.
We move past timber being sawn, paint and tools are placed on a flat bed trolley and wheeled away.
A fork lift truck moves a large pallet of bricks and reveals Sam standing in an aisle, in his work clothes, he too is a builder.
He is comparing prices of two tins of paint when he grimaces and clutches his jaw. He puts the paint back on the shelf and leaves.
- 6 EXT. BUILDERS MERCHANTS, CAR PARK. DAY 6
Sam walks to his van. He looks up at the sky.
Sam's POV: A few white clouds drift across blue sky.
He bends forward to look in his wing mirror.
Sam's POV: He opens his mouth and inspects his teeth. He sticks his finger in and prods around. He winces and stands upright as he touches a sore spot.
He looks up again and holds out his hand. He thinks he feels rain. He waits for a second, looking to the heavens then gets in his van and drives off.
- 7 EXT. HOSPITAL. DAY 7
Establishing shot. A typical, grey, concrete, district general hospital.
- 8 INT. HOSPITAL, X-RAY ROOM. DAY 8
Jean is working as a radiographer. She is struggling to position an ELDERLY WOMAN ready for an X-Ray. The woman SCREECHES as Jean gently coaxes her.
- 9 INT. PRINTERS, OFFICE. DAY 9
Susan is at work as an Admin Assistant, she places some box files on a desk and leaves the office with her lunch box.

- 10 EXT. CUSTOMER'S HOUSE. DAY 10
 Sam's van pulls up. He gets out of the van, holds out his hand and looks skyward. Threatening grey clouds have gathered. He immediately gathers up his tools and heads to his van.
- 11 EXT. PARK. DAY 11
 Susan walks to a bench and sits down to eat her lunch.
- 12 INT. HOSPITAL, X-RAY ROOM. DAY 12
 Jean is attempting to X-Ray a rather dishevelled looking, elderly MALE PATIENT. As she moves him forward to the machine, she sniffs and grimaces. She looks down.
 Jean's POV: The man has defecated on the floor.
 Jean wears a look of resignation about the incident.
- 13 EXT / INT. VAN, ROAD. DAY 13
 Sam's van drives along in bright sunlight. He looks up at the sky through the windscreen. Sam's van turns into the car park of the public park.
- 14 INT. HOSPITAL, X-RAY ROOM. DAY 14
 Jean is X-Raying an obese, female PATIENT. The woman is difficult to manoeuvre and Jean strains to adjust her.
- 15 EXT. PUBLIC PARK. DAY 15
 Sam wanders into the middle of the grass. He rubs his jaw again. Susan looks up from eating her sandwich.
 Susan's POV: She watches Sam walking across the grass.
 A contemptuous glare grows on her face.
 Sam removes his shirt as he walks, he has a bronzed / weathered, leathery, torso and beer belly.
 He stops, sits down, takes out a bottle of cheap, suntan oil and rubs a handful onto his chest and arms. He makes himself comfortable, lies back and closes his eyes.
- 16 INT. HOSPITAL, CANTEEN. DAY 16
 Jean is queuing for food with other HEALTH WORKERS. She looks flustered, she checks her watch.

17 EXT. TRAIN. DAY 17

Dan gazes pensively from a window, his reflection is soft and static against the whizzing background of trees.

18 EXT. PUBLIC PARK. DAY 18

Sam is stretched out sunning himself. He once again puts his finger in his mouth, he winces as he presses the sore spot.

SUSAN O.S

Busy Dad?

Sam opens his eyes, takes his finger out of his mouth and sits up hastily. Susan is standing over him.

SAM

I got rained off.

Susan looks at the blue sky, then back at Sam.

SUSAN

Mum isn't working her arse off so you can take it easy you know.

SAM

I've got toothache.

SUSAN

You're taking the piss.

Sam stands up as Susan walks off.

SUSAN (CONT'D)

I'm telling Mum.

Sam screws up his eyes in anticipation of another argument.

SAM

(Under breath)

Shit stirrer.

19 EXT. RAILWAY STATION. DAY 19

A train pulls into the station. Dan disembarks. He wearily pulls his suitcase to the exit.

20 EXT. SAM AND JEAN'S HOUSE. DAY 20

Sam pulls up in his van and gets out. He walks towards the front door of a house that looks a little rundown; it hasn't been maintained, flaky paint, crusty roof slates and in general need of a makeover.

At the side of the house there is a large, bulky object covered in a tarpaulin. We will later see this revealed as a 20ft cabin cruiser Shetland 570 Mk II in a state of disrepair.

21 EXT. BLOCK OF FLATS, PLAY AREA. DAY 21

CHILDREN and a group of YOUNG MUMS are playing. Two of the MUMS speak to each other in POLISH.

Two sullen looking, white youths, CONOR and DARREN, 18, are sitting nearby, on a wall, sharing a spliff, looking at the Mums.

CONOR
Hear that?

DARREN
What?

CONOR
Don't even speak English blud.

Darren listens and nods, drawing hard on the spliff, lecherously looking at the women.

DARREN
Buff MILF's though innit.

Conor punches Darren's arm.

CONOR
They taking over man.

Darren rubs his arm and hands a blackened roach to Conor who gets one more hit off the spliff then contemptuously flicks the roach towards the children and Mums. The lads jump down from the wall and walk away.

CONOR
We need more weed.

DARREN
We need papers.

CONOR
Big time. What you thinkin'?

DARREN
I seen some places to gage yeah.

CONOR
Sweet.

22 EXT. SAM AND JEAN'S HOUSE. DAY

22

Jean pulls up in a tatty looking red Ford Fiesta that looks like it was hand-painted. She looks at the house opposite. REMOVALS MEN are loading a large van with furniture and boxes. SHEILA, 40s, a neighbour exits the house carrying a box. Jean walks across the road.

JEAN

You're leaving us Sheila?

SHEILA

We didn't want to broadcast it.

JEAN

I didn't even know you were on the market.

SHEILA

We did it ourselves, online like.

JEAN

Where you moving to?

SHEILA

Castle Hill.

JEAN

(disguised envy)

Oh, very nice. Good for you.

SHEILA

It's a big four bed. With Mike's new job it won't stretch us too much financially.

JEAN

Well done. Who's moving in here?

SHEILA

A young family. Don't worry, they're nice people.

Jean has a false smile, she turns to walk away and the smile slowly dissolves to a look of disappointment.

23 EXT. JEAN'S FATHER'S HOUSE. DAY

23

Dan trundles his case along the pavement and stops outside a neat looking terraced house. He knocks on the door. Beat.

A smartly dressed man, ALEX, 80s, answers the door. He looks surprised to see Dan and welcomes him inside.

24 INT. SAM AND JEAN'S HOUSE, DINING ROOM - DAY 24

Sam is sitting, laughing at a UK Gold repeat on TV, drinking a can of beer. Jean enters, looks at him then glances through at the kitchen.

JEAN

What time did you get home?

Sam rubs his jaw.

SAM

I've got toothache.

JEAN

Go to the dentist! You didn't answer my question.

SAM

Dentists cost a fortune.

Jean is looking at the kitchen. It is a mess; dirty washing up and leftover food on plates. She grits her teeth.

25 INT. SAM AND JEAN'S HOUSE, KITCHEN. DAY 25

Jean puts her handbag down on the worktop. She goes to the fridge amongst several stickers and notes attached to the front one is more prominent than others, it reads:

WORK IS THE CURSE OF THE DRINKING CLASSES - OSCAR WILDE

Jean opens the fridge and takes out some food. Sam enters and goes to the fridge. He notices the postcard attached to the door. He takes out another beer can and closes the fridge door with a THUD. He walks back to the dining room.

26 INT. JEAN'S FATHER'S HOUSE, KITCHEN. DAY 26

Dan and Alex are drinking mugs of tea sitting at the table.

ALEX

I'm sure things will work out.

DAN

I don't know what to say to Mum and Dad.

ALEX

Just be honest.

DAN

Thanks Granddad.

Dan stands up and finishes his tea. They shake hands.

Sam, Jean and Susan are sitting at the table, eating. The front door OPENS and CLOSES. They all look at each other and stop eating.

Dan tentatively opens the dining room door. They are all surprised but only Jean reacts by standing up.

JEAN
Hello love, you didn't say you
were visiting.

They kiss cheeks.

DAN
I thought I'd surprise you.

JEAN
Are you hungry?

DAN
Starving.

Jean pulls out a chair and Dan sits down at the table. Jean then goes to the kitchen. Sam and Susan look at Dan and he smiles thinly.

SAM
How long you here for?

Dan looks embarrassed.

DAN
I couldn't get a job.

JEAN O.S
What happened to the trainee
manager position?

DAN
I missed out.

JEAN O.S
Oh love.

A concerned Jean returns with a plate of food for Dan. She places it in front of him.

JEAN (CONT.)
What a shame.

She hugs Dan's head as he picks up a knife and fork.

SAM
So much for having a bloody
degree. What a waste of time.

SUSAN

And money.

JEAN

Now is not the time thank you!

Jean releases Dan and he starts to eat.

SAM

So how many jobs you applied for?

DAN

Hundreds.

SAM

Hundreds! Jesus, you're never gonna get anything

JEAN

Very encouraging Sam.

Jean sits down and continues eating. Beat.

JEAN (CONT.)

Maybe he could work with you?
Like he did during school
holidays.

SAM

We've been through this before.
There's not enough work for me
let alone two of us.

JEAN

You're not exactly hunting for
new work are you?...

SAM

How come we've turned this onto
me again.

Dan tries to calm the situation.

DAN

Please! PLEASE! For God's sake.

SAM

I'm two years off retirement, I
should be taking it easy now not
busting a gut.

JEAN

When do I get to take it easy!

SUSAN

No-one retires at sixty five
anymore Dad. The Government

SUSAN
 changed the rules. You can work
 for as long as you like now.

SAM
 Yeah, 'til you bloody drop dead.

JEAN
 Don't be ridiculous.

SAM
 Your work's not hard, taking a
 few pictures.

JEAN
 Pictures! It's very technical.
 For the record an old man shit on
 the floor today! I'd like to see
 you deal with that. You gag when
 I ask you to clean the kitchen.

Sam decides to ignore this.

SAM
 The foreigners are doing my work
 for a third of the price. Anyway
 I...

Sam gets up from the table.

JEAN
 Go on then, walk away. Again!

Sam softens and becomes more conciliatory.

SAM
 Look, I hear what you're saying.

JEAN
 Do you really or is it just
 'cause you're going to the pub.

He turns to Dan.

SAM
 I need a hand at Mrs Borrowdale's
 tomorrow.

JEAN
 You said you weren't going to do
 any more work for her.

SAM
 Make your bloody mind up woman!
 Do you want me to work or not.

JEAN

You said she's a pain in the arse!

SAM

She is, but she's one of my regulars. I'm replacing a bay window. He can help me with that.

DAN

You sure.

SAM

I guess it's a two hander.

DAN

Okay.

SAM

Working at height?

DAN

No problem.

SAM

Thought you were scared of heights?

JEAN

Only 'cause you sent him up that big tree when he was six, after birds eggs.

SAM

Wow! Another one from the memory bank bites me in the arse. That was character building that was.

DAN

I'm okay Mum. I went bungee jumping at university.

JEAN

Bungee jumping! You didn't tell me about that.

DAN

'Cause you'd react like this. It was brilliant.

JEAN

Well... this could be the start of something then.

SAM

Or a horrible end.

Sam laughs at Jean as he exits.

Sam is sitting at a table with a a pint and set of darts in his hand. He is with his casual drinking buddy, JOHN, 60s.

SAM

People want to pay peanuts for foreign fellas and think the same rules apply to me. Well they can all piss off.

CRAIG, 50s, the Landlord overhears Sam as he collects glasses.

CRAIG

That's market forces Sam. It's like when the pub up the road put on offers and happy hours and all that nonsense. I had to follow suit or lose out.

Sam drains his pint glass and stands up to throw his darts.

JOHN

All I hear is that Eastern Europeans do Sam's work for a fraction of what Sam charges.

CRAIG

The world's changed. If you can get the same or better for less why pay a premium?

Sam angrily throw a dart at the board.

JOHN

We're getting rid of them aren't we?

CRAIG

It'll never happen. Leaving the EU won't end Globalisation. Genie is out of the bottle. That's what the politicians want. It's what businesses want. It's cheaper for them. Cheaper to pay foreigners who are glad to live here than pay moaning Brits.

SAM

Whose side are you on?

CRAIG

Just saying how it is. It's not about sides it's about being

CRAIG
savvy. You could use foreign
lads? They do the work, you take
a cut of the money.

JOHN
He's got a point Sam. If they're
prepared to work for next to
nothing you could...

Sam hurls his last dart at the board and misses.

SAM
I'm not working with foreigners!

CRAIG
So... it's more basic bigotry
with you than common sense
economics.

29 INT. SAM AND JEAN'S HOUSE, DAN'S BEDROOM. EVENING 29

Dan is unpacking his suitcase. Jean is dusting the
furniture.

DAN
Mum, it's fine, leave it.

JEAN
I left your room just as it was.

Dan takes out his glass-framed degree certificate and
places it on the night stand, leaning against the wall.

DAN
(Laughs)
As if I'd died.

JEAN
No love, for when you come back.

Dan grabs her hand and stops her cleaning. He holds her
arms and looks her in the eye.

DAN
Thanks Mum.

They embrace.

JEAN
I've missed you love.

DAN
I missed you too.

They part.

DAN (CONT.)

But look, I'm not gonna sponge off you. I'm twenty two, this is just temporary. I'm gonna get back on my feet, find my own place.

30 INT. SAM'S GARAGE. DAY

30

Black screen. We hear a padlock being unfastened. The garage door is lifted and slid open. Sam and Dan are silhouetted against the light.

They enter the garage. It is full of tools and building materials. In the centre, resting on trestles is part of a large bay window frame.

SAM

Now pay attention 007.

Dan smiles.

31 MONTAGE

31

(1) Sam sorts through his tools and explains their respective uses to Dan who writes in a note pad.

(2) Sam shows Dan how to load a nail gun and explains the settings on a cordless drill and impact driver.

(3) He then works on the window frame.

(4) He opens a box of chisels, checks them, demonstrates their use on an off-cut of wood clamped in a woodworking vice attached to the bench.

(5) Dan practices. Sam corrects him by adjusting the angle of the chisel's blade.

(6) Dan holds the window frame steady as Sam attaches the final piece with PVA glue and gently taps it into place with a mallet.

(7) Sam lifts up the nail gun and cordless drill and jokingly crosses his chest with them, like handguns. Dan smiles.

32 EXT. VAN. DAY

32

Sam and Dan are loading tools into the van. Dan looks at the side of the van.

DAN

You should get your name and number on the side.

SAM

Great idea... make it a target
for thieves.

DAN

That's a calculated risk.

SAM

Get in the van.

33

EXT. MRS BORROWDALE'S HOUSE. DAY

33

Sam and Dan are each standing at the top of a ladder. They are precariously balanced, leaning back, holding the pink primed, wooden, bay window frame in place. Sam is trying to fit the new window into the brick work but it is too large. He has miscalculated.

DAN

Are you sure you measured it
right? Measure twice, cut once.

SAM

Just hold it straight will you.

DAN

We'd be safer on scaffolding?

SAM

I'm not forking out for that.

DAN

What about health and safety?

SAM

Balls! How did we ever build an
empire, not with that nonsense.

Sam sweats and strains as he pushes the window frame.

DAN

It doesn't fit Dad.

SAM

Bloody expert are you. Only been
on the job five minutes.

Sam takes a lump hammer from a bucket of tools attached to the ladder. He places a piece of wood against the bottom of the window frame and hits it with the hammer.

34 EXT. SAM AND JEAN'S GARDEN. DAY 34

Conor and Darren, the two youths we saw in the play area, raise their heads above the garden fence, with hoods pulled up, they scale the fence and drop down into a garden.

They look around and edge towards the rear of Sam's garage where there is a small window and door. Conor pulls out a crow bar. He pushes it into the edge of the window frame and levers down to prise it. Wood splinters and glass cracks as the frame pops open.

35 EXT. MRS BORROWDALE'S HOUSE. DAY 35

The wood of the window sill creaks and cracks as Sam forcibly hammers the frame into the brick work. Dan winces.

DAN

Shit, Dad! you're breaking it.

SAM

So! I bloody well made it. Just hold onto it!

DAN

I AM!

36 INT. MRS BORROWDALE'S HOUSE - DAY 36

MRS BORROWDALE, 70s, is slowly walking upstairs with a tray containing tea and biscuits. With each step she takes there is a THUMP as Sam bashes the window frame.

37 EXT. SAM'S GARAGE. DAY 37

Conor and Darren clamber out of window of the garage clutching several power tools, drills and hand tools.

They drop down, bend forward so as not to be easily seen and run to the back of the garden. One scrambles over the fence while the other passes the tools to them.

38 INT/EXT. MRS BORROWDALE'S HOUSE 38

The window frame shudders. With each bash of the lump hammer Sam rhythmically shouts.

SAM

Fucking! Well! Get! In! You! Big!
Pink! Pig!

Mrs Borrowdale catches the end of Sam's tirade as she enters the bedroom where they're working.

MRS BORROWDALE
Tea's up, Mr Lowe.

Dan sheepishly looks into the bedroom and slowly climbs in from the ladder. Sam follows suit.

Sam settles down on the edge of the bed and starts to pour a cuppa. Mrs Borrowdale is about to leave.

SAM
Have you got any more of those nice biscuits love?

MRS BORROWDALE
Which ones?

SAM
Those big, fat, chocolatey ones.

MRS BORROWDALE
I've not been to the shops yet.

Sam winks at Dan.

SAM
Well if you want us to do a good job.

Mrs Borrowdale looks worried.

MRS BORROWDALE
I'll go now then shall I.

DAN
No, don't worry... I'll go?

SAM
I need you here.

DAN
I don't want any biscuits.

SAM
Course you do, they're bloody lovely.

DAN
I'm alright.

MRS BORROWDALE
It's no trouble.

SAM
See. It's no trouble for her.

DAN

Okay... well if you don't mind.

Mrs Borrowdale looks a little upset as she leaves.

DAN

Dad, that was a bit mean. She's an old lady.

SAM

You'd better start doing things my way if you're working for me.

39 INT. HOSPITAL, X-RAY ROOM - DAY 39

Jean is struggling to lift a large, elderly PATIENT off the X-Ray table, she places a hand on her chest. She has felt a twinge. She takes a deep breath.

40 EXT. PUB, BEER GARDEN. DAY 40

A secluded corner. Conor and Darren show the tools they stole from Sam's garage to a WORKMAN. He hands over cash, takes the tools and leaves. Conor and Darren fist bump each other. Darren takes out a large spliff and lights it. They each take a hit, exhale and chink their beer glasses. Craig approaches, sniffing the air.

CRAIG

No drugs here. Clear off!

CONOR

We still got a drink innit.

Craig grabs their pint glasses.

CRAIG

Not now. Do one!

Conor and Darren get up. Craig walks off.

CONOR

You dissed us.

CRAIG

Uh? Whatever.

Craig wipes down a garden table as the youths leave.

41 INT. MRS BORROWDALE'S HOUSE, BEDROOM. DAY 41

Sam and Dan are sitting on the bed in the room where they were fitting the window. Mrs Borrowdale is inspecting their work. Sam munches on a biscuit, then winces in pain, Dan notices.

DAN
You alright?

SAM
Bloody toothache.

Mrs Borrowdale turns and faces them.

MRS BORROWDALE
So you're teaching your son the ropes?

SAM
No love, he's too good for all this. He's got a bloody degree.

MRS BORROWDALE
Really, what did you study?

DAN
English and Drama. (To Sam) I'm not too good for anything. I just wanna work.

SAM
English and bloody drama! Gonna crack the boards like a fairy. What a waste of bloody time and money. He owes thousands. I warned him.

MRS BORROWDALE
Didn't you help him out?

SAM
His mum was keen on him going but I said, I'm not...

Dan impersonates his dad.

DAN
...having a kid of mine banging me over the head with a diploma.

Sam resents the mocking by his son.

SAM
Pillock!

MRS BORROWDALE
It's very expensive now. My grandson did Psychology at Manchester University.

DAN
What does he do for a living?

MRS BORROWDALE
He's a shift manager at
McDonald's but he hopes to...

SAM
(laughs)
Oh bloody hell, Captain of
industry.

DAN
At least he's got a job.

SAM
Lads need skills, need a trade,
but no-one wants to get their
fucking hands dirty these days.
Pardon the French love. We end up
with all these bloody foreigners
coming over and taking...

DAN
Taking the jobs no-one here
wants. Your argument makes no
sense whatsoever!

Mrs Borrowdale decides to change the subject.

MRS BORROWDALE
Well, how's that boat of your's
coming along?

DAN
Still rotting at the side of the
house.

SAM
It's a project for when I retire.

MRS BORROWDALE
When's that?

SAM
In the next couple of years. The
wife's working full time so we
should be alright.

Mrs Borrowdale looks at Dan who rolls his eyes.

42 INT. PRINTERS, OFFICE - DAY

42

Susan is working at the office. PAUL, 20s, a tall, skinny,
trainee accountant and Susan's straight-laced, rather
boring, but loving boyfriend approaches. He places a
Chocolate box on her desk.

PAUL
Lunchtime sugarpops.

Susan looks up.

SUSAN
Paul! I'm still on my diet.

Paul smiles and takes the Chocolate Box.

PAUL
I want to show you something.

Susan looks at Paul, slightly confused and irritated.

43 EXT. SHEILA'S HOUSE - DAY 43

There is much activity at the house sold by Sheila; Sam and Jean's neighbour.

A Polish family, the ROZNOVSKIS' are moving in. ARNOLD, late-30s, a well-built man, rugged and older than he looks and KRYSTINA, mid-30s, pretty and shapely, move boxes from a van assisted by REMOVAL MEN. They have a young son, STEFAN, 10, who plays with a football on the driveway.

44 EXT. PARK - DAY 44

Susan and Paul enter the park and walk towards a bench. Paul again offers the Chocolate box.

SUSAN
I've told you, no means no.

PAUL
Open it.

She takes it from him.

SUSAN
For God's sake!

Susan starts to open it. Paul smiles to himself. Susan discovers there is no chocolate, but instead, another, smaller box inside. She takes it out.

SUSAN
(Smiles)
What's this?

She opens the box and takes out a velvet covered ring case.

PAUL
What do you think it is?

She opens it to reveal an engagement ring. Susan looks at it for a moment. Then inspects it more closely.

PAUL O.S

White gold, eighteen carat diamond, they said it's a contemporary design for the modern day woman.

SUSAN

Did you go to Argos?

PAUL

No! A proper jewellers.

SUSAN

It's lovely.

PAUL

Susan... will you marry me.

SUSAN

Of course, you daft sod.

They kiss and embrace. Paul takes the ring and tries to place it on Susan's finger. She smiles, but it quickly drains from her face as the ring jams above a knuckle.

PAUL

No problem. I can get it adjusted.

He pulls her towards him.

PAUL (CONT.)

I want to spend the rest of my life with you.

They kiss but Susan breaks off.

SUSAN

We can't afford to buy a house.

PAUL

I've been looking at properties. There's a two bed flat going on the Warfield estate.

SUSAN

Warfield! It's a shit hole.

PAUL

No, it's a start. We'll be on the ladder. Once I'm a qualified accountant we can move on to bigger and better things.

Susan looks at Paul who is deadly serious. She softens and starts to laugh. They embrace and kiss again, longer and more passionately this time.

45 INT. SAM'S VAN. DAY

45

Sam and Dan are driving home. Dan is looking over the job adverts in a local newspaper.

Dan's POV: C.U of job advert, the headline reads:

TRAINEE MANAGER, GRADUATES PREFERRED

Sam looks over at him.

SAM

What're you reading?

Dan looks round at Sam.

DAN

You don't really think that do you?

SAM

What are you on about?

DAN

Mum working full-time.

SAM

She enjoys her work.

DAN

She's only back full-time 'cause you've slacked off.

SAM

Bullshit! Work's dried up. Anyway that's between me and your Mum.

DAN

So I'm not allowed an opinion.

Sam looks riled and uncomfortable.

SAM

Concentrate on getting yourself out of your own shit.

Dan points at the job advert.

DAN

I am!

46 EXT. SAM AND JEAN'S HOUSE - DAY 46

Sam's van pulls up. His new neighbours, the Roznovskis' are still moving boxes and possessions into the house opposite.

Dan and Sam get out of the van. Dan nods acknowledgement at the new family. Arnold and Krystina smile back at Dan. Sam looks over, Arnold raises his hand, but Sam ignores him and goes straight into the house. Arnold looks surprised. Their son, Stefan cycles up and down the road outside their gate.

47 EXT. STREET. DAY 47

Susan and Paul are walking home hand-in-hand. Susan inspects the ring on her hand which now fits. The couple look happy together.

48 INT. SAM GARAGE. DAY 48

Sam and Dan are inspecting the back of the garage where the break-in occurred. Sam inspects his tools and shakes his head.

49 EXT. SAM AND JEAN'S HOUSE. DAY 49

Jean is returning from work. She gets out of her car and sees the Roznovskis moving their possessions into the house. She walks over to them. Stefan their son, is drawing on the driveway with chalk.

JEAN

Hello there, I'm Jean.

ARNOLD

Hello, I am Arnold this is my wife Krystina. This is Stefan our son.

Stefan looks up.

JEAN

Where're you from?

ARNOLD

We've moved from Warfield.

Jean laughs, embarrassed, that's not what she meant.

JEAN

Well, welcome to the neighbourhood. If you need anything please knock.

KRYSTINA

Thank you so much, so kind.

Jean turns to leave.

ARNOLD

Please can I ask.

Jean looks back at Arnold.

ARNOLD

Who is the boat?

Jean looks round.

JEAN

It's my husband's. He's supposed to be fixing it.

Arnold goes all whimsical, thinking about boats.

ARNOLD

Boats are beautiful, they give freedom and space. They are good for soul.

JEAN

Really. Well this one is an eyesore... I mean, a mess.

ARNOLD

It could be very good.

JEAN

(smiles)

Talk to my husband about that.

50

INT. SAM AND JEAN'S HOUSE, DINING ROOM. DAY

50

Sam, Jean and Dan are eating supper. Sam rubs his jaw again.

SAM

Thieving bastards.

JEAN

I wonder who took them?

SAM

They need stringing up.

Beat. Sam is brooding. Jean breaks the silence.

JEAN

I met the new family who've moved into Sheila's place.

DAN

Where are they from?

JEAN

Not sure, but I think they're Polish.

Sam looks up.

SAM

Bloody 'ell, we're being swamped.

JEAN

Hardly. There's only three of them.

SAM

Three here, four there, five somewhere else. It's the Warsaw ghetto, like the rest of the country.

DAN

If it's the whole country it's not a ghetto then is it. Plus, that's really offensive.

SAM

Oh all PC are we now you've been to university.

DAN

No, just fair and reasoned. Like I've read about things and not just looked at the tabloids.

SAM

Who's side are you on?

DAN

Logic and reason.

SAM

Bloody college pudding.

JEAN

Well anyway they seem like nice people. Arnold seemed quite interested in your boat.

SAM

Ooh Arnold seemed quite interested, yeah probably wondering how much he can flog it for on eBay.

JEAN
Not much, judging by its current
state.

Sam is struck by a thought.

DAN
Maybe he wants to help fix...

Sam drops his knife and fork.

SAM
Hang on a minute. Polskis move
in. My tools go missing. Now it
all makes sense.

JEAN
You are utterly ridiculous!

The argument is interrupted by a KNOCK at the door. Dan
goes to answer.

51 INT. SAM AND JEAN'S HOUSE, HALLWAY. DAY 51

Dan opens the front door. Reveal a rather disheveled,
elderly man, TED Mills, 70s, a neighbour.

DAN
Hello Ted. How are you?

TED
Alright son, is your Dad in?

DAN
Dad!

Beat. Dan smiles at Ted. Sam slowly comes to the front
door.

SAM
Eh up Ted.

TED
Any chance of looking at me roof?

SAM
I don't do roof work anymore.

TED
But you're a builder.

SAM
Find someone else.

Ted looks surprised then annoyed as Sam ambles back to the
dining room.

DAN

Sorry Ted.

TED

It's alright, it's not your
fault.

Ted turns and leaves. Dan notices Stefan is sitting on their front wall. Ted passes the boy. Stefan turns round and looks at Dan. They stare at each other for a moment. Stefan sticks his tongue out at Dan. Dan blows a RASPBERRY at him and closes the door. Stefan LAUGHS.

52

INT. PUB. EVENING

52

Sam is drinking in the pub with John when Arnold, Krystina and Stefan enter. They order food and drinks at the bar. Arnold sees Sam and he walks over.

ARNOLD

Hello, how do you do? We are
neighbours now.

Sam is embarrassed.

SAM

Really, Oh, hello then.

They shake hands clumsily. There is an awkward moment. Arnold smiles and returns to Krystina who is still standing at the bar.

JOHN

Seems alright... for a foreigner
like.

SAM

We'll see.

JOHN

She's a bit of alright though.

Sam looks over and laughs.

SAM

That lot are either beauty queens
or ogres. Nothing in between.

John laughs. Sam sips his pint. He cups and rubs his jaw again.

JOHN

You okay?

SAM

Bloody teeth are killing me.

53 INT. SAM AND JEAN'S HOUSE, LOUNGE. EVENING

53

Jean is examining the ring that Paul gave her. They are sharing a bottle of wine. Jean tops up Susan's glass.

JEAN
So he's pretty serious then.

SUSAN
Hell yeah. Can you blame him.

Jean hands the ring back to Susan.

JEAN
I didn't think you were that keen on him.

Susan looks at Jean.

SUSAN
He's kind of grown on me. He's very sweet.

JEAN
Believe it or not your Dad used to be sweet...

We push in on Jean's face

54 FLASHBACK

54

55 INT. DISCOTHEQUE. DAY

55

C.U: On a young Jean's (20) smiling face, flashing lights illuminate her. She is dancing with friends to a 70s disco tune. The dance floor is crowded.

JEAN V.O
When we first met and for the first few years actually...

YOUNG MEN and WOMEN in flares and platforms are dancing nearby, an argument starts, people begin pushing and shoving each other. Young Jean is knocked over in the melee.

JEAN V.O
He was caring and protective. Really made me feel special.

A man's hands grasp her and help to her feet. It is a young Sam. He checks if she is okay and leads her to a table. They sit, chat, drink and canoodle.

BACK TO SCENE:

Jean is lost in her memories.

JEAN

He was funny too. Good sense of humour. Always made me laugh.

SUSAN

(smiles)

So when did you realise you married beneath yourself.

JEAN

That's a bit harsh.

SUSAN

But true.

Jean looks at Susan, she has touched a nerve.

JEAN

Your Dad was full of big ideas, I got taken in by them. He was going to do this, that and the other. Ended up doing none of it.

SUSAN

He's a bullshitter.

JEAN

We got married, had kids. Very slowly, almost imperceptibly, we grew apart.

SUSAN

So all those big ideas just...

JEAN

Life is what happens to you while you're busy making other plans.

SUSAN

Me and Paul aren't going to let that happen.

Jean gives Susan a wry look.

JEAN

You can't help it love. It just does. You're focused on the kids, the house, making a living. It's hard to find time for each other.

SUSAN

But your problem's always been money.

JEAN

Isn't everyone's.

SUSAN

Not me and Paul. He's going to make a mint once he's passed all his exams.

JEAN

Your Dad always wanted to make money but he thought he could do it without any effort.

Jean drains her glass, refills it and tops up Susan's.

JEAN (CONT.)

Do you remember that time he tried to get into mail order records. Some dodgy franchise via a bloke he met in the pub.

SUSAN

Oh God yeah. Those shit compilations, Top of the Boobs or whatever they were called.

Jean laughs.

JEAN

You mean Top of the Pops, Hallmark records or something like that.

SUSAN

(Smiles)

There was always women with big boobs in hot pants or bikinis on the front cover.

JEAN

Your Dad got into vinyl while everyone else was buying CDs.

SUSAN

He's such a trailblazer.

Jean smiles wryly, sits back and sips her wine.

JEAN

He was told it was easy money, so, against my advice and everyone else's, he cashed in some savings and...

SUSAN

We ended up with a garage full of records. I remember, 'cause he couldn't be bothered to market them. What happened to them?

JEAN

He put them in a skip on one of his building jobs. Your Dad always lacked vision and drive.

C.U: Jean's face, reflective and pensive.

JEAN (CONT.)

Ironically in the mid-nineties, our friends at that time, Len and Mary, bought an old disused farm for next to nothing...

56

FLASHBACK

56

A derelict farmhouse and outhouses surrounded by trees and fields. A young couple LEN and MARY, 30s, stand looking at the sorry pile of bricks and wood.

JEAN V.O

...Your Dad had the chance to get into property development. Len was a joiner and asked him to partner up, but he turned it down.

We see Len grafting through the seasons, Autumn leaves blow around him as he fastens a tarpaulin with rope.

JEAN V.O (CONT.)

Your Dad just poured scorn the project.

Snow falls and he blows on his freezing fingers as he hammers wood

JEAN V.O (CONT.)

So Len sorted it all out on his own.

spring and summer come and go and directs various WORKERS and TRADESMEN as they carry out their individual tasks.

JEAN V.O (CONT.)

He worked on that place whenever he could. Evenings, weekends and holidays.

BACK TO SCENE:

JEAN (CONT.)

Your Dad preferred to sit in the pub, moaning about everything.

Susan listens intently. Jean tops up her glass and sits back.

57 FLASHBACK

57

TIME LAPSE - Out of the rubble of the old farm house a new building takes shape, huge and impressive. The structure slowly rises.

JEAN V.O

After nearly five years work Len had built a fantastic home.

Len and Mary, now with a young CHILD standing between them admire a fantastic looking home.

BACK TO SCENE:

SUSAN

Whatever happened to Len and Mary?

JEAN

A couple of years ago they sold the place for over a million and moved to Provence.

SUSAN

Amazing.

JEAN

Len had vision. He was a risk-taker but he gambled on good odds, worked hard and it paid off.

Jean empties the last of the wine into their glasses.

JEAN

Well anyway, don't let my experience put you off getting married.

SUSAN

Don't worry, I won't. Paul is very ambitious.

JEAN

Everyone's different.

SUSAN

Thank God.

JEAN

Just be careful what you ask for love.

SUSAN

Sorry, what do you mean?

JEAN
Your wedding. Your Dad. Don't be
too demanding.

58 EXT. SAM AND JEAN'S HOUSE. DAWN 58

The sun rises, creating a halo of light over the houses.
Birds sing. O.S we hear Sam COUGHING.

59 INT. SAM AND JEAN'S HOUSE, LOUNGE. MORNING 59

Sam is sitting in his designated armchair. He COUGHS again
and rubs his jaw. Jean enters in her radiographer uniform.
Sam stands up. Jean picks up a wristwatch from the coffee
table and fastens it on.

JEAN
(rhetorical)
You are working today?

Sam is finishing a cup of tea.

SAM
I'm just waiting for Dan.

JEAN
Thought you didn't want him with
you?

SAM
I'm giving him another go. He did
alright the other day.

60 EXT. MRS BORROWDALE'S HOUSE. DAY 60

(1) Dan is up and down the ladder, fetching and carrying.
He looks focused and content.

(2) Sam is working on the window frame.

(3) Sam and Dan drink tea and inspect the window.

(4) Dan brushes up the mess from the job.

(5) Sam leaves in the van.

61 INT. DENTIST'S SURGERY. DAY 61

Sam nervously opens the door to a dentist's examination
room and peers round. A DENTIST smiles at him and beckons
him inside. The empty chair awaits. Sam swallows hard.

62

INT. SAM AND JEAN'S HOUSE. EVENING

62

The family are sitting around the tea table eating a meal. Sam tentatively eats and winces slightly.

JEAN

How was it?

SAM

He's a bloody butcher.

JEAN

What was the problem?

SAM

Abscess.

JEAN

That's 'cause you left it.

Sam shakes a bottle of pills at Jean.

SAM

I've got to take antibiotics.

Jean takes the bottle and looks at the label.

JEAN

Metronidazole. Oh dear.

SAM

What?

JEAN

You shouldn't drink alcohol on these.

SAM

Eh?

JEAN

They interact with it. They'll make you ill.

Sam takes the bottle from her and looks at the label.

JEAN (CONT.)

So how's the new father and son partnership working out?

SAM

He needs to speed up.

Dan looks up at Sam.

DAN
I am doing!

JEAN
I'm sure he will in time.

SAM
It's not a permanent arrangement.

DAN
If you marketed yourself more effectively, you know, a website, business cards, adverts, you could...

SAM
Marketing! Shut up will you. I'm not wasting money on that shite. I operate by word of mouth.

SUSAN
(smiles)
But everyone's a bit tight-lipped about what you do.

SAM
Who rattled your cage.

Jean tries to change the subject.

JEAN
Susan has something to tell you.

SAM
(Laughs)
Pregnant are you?

JEAN
Sam! No. She's getting...

SUSAN
I'll tell him!

Susan smiles and prepares herself.

DAN
Can you hurry up then.

SUSAN
Shut up you!

SAM
(shouts)
Jesus Christ what is it!

SUSAN
 (snarls)
 Paul's asked me to marry him!

Susan takes out a piece of paper from an envelope and gives it to Sam. Dan cranes his neck to look at the paper.

SAM
 What's this?

DAN
 It's a spreadsheet. Typical Paul.

SUSAN
 Our wedding list.

DAN
 Very efficient. All costed.

Sam looks over the paper and baulks at the details.

DAN (CONT.)
 (Under breath)
 The price of everything the value
 of nothing.

Susan is itching for a fight.

SUSAN
 Tell him Mum.

JEAN
 Dan!

Dan gives her a cheeky grin. Susan watches Sam's reaction to the spreadsheet.

SUSAN
 (To Sam)
 You don't look very excited.

JEAN
 (To Sam)
 We are the bride's parents so it
 is our responsibility.

SUSAN
 That is everything we need.

DAN
 You mean everything you want,
 there is a difference.

SUSAN
 Shut your face you! (To Sam) So
 how much are you gonna give us.

SAM

Well... me and your mother are...

SUSAN

'Cause basically if you don't pay for it...

JEAN

Susan! Come on now. Nicely, like we agreed.

Sam is still studying the list.

SUSAN

Look at him thinking about it. You shouldn't have to think about it.

Sam's eyebrow is raised by some of the costs.

SUSAN

I'm your daughter. This is supposed to be the happiest day of my life.

JEAN

Exactly Sam.

SUSAN

So if you don't pay for it you can piss off for an invitation.

JEAN

Susan! You promised!

Sam has had enough. He throws the paper back at her.

SAM

No... you can piss off!

SUSAN

I knew it.

JEAN

Can everyone please calm down.

Dan sits back and watches the row develop.

SUSAN

(To Sam)

You're a tight bastard d'you know that!

JEAN

Susan please!

SAM

No, you're a spoilt bitch!

SUSAN

Oh my God! Mum!

SAM

Yep, a spoilt little Princess...

JEAN

Sam! Stop it!

SAM

First five years of your life,
your Mum and Dad pandering to
you...

JEAN

That's enough!

SAM

Four doting grandparents, then
Dan comes along and ruined the
party for you.

JEAN

Shut up Sam!

DAN

Dearly beloved, we are gathered
here today...

JEAN

Stop it now, please, everyone!

SUSAN

So you're not coming then!

SAM

Fine!

Susan storms out and STOMPS upstairs.

SUSAN O.S

I cannot wait to leave this shit
heap!

Sam SHOUTS after her.

SAM

About time, twenty seven and
still at home, sponging off Mum
and Dad.

Jean and Dan look at each other. Sam calms down and
studies the label on the bottle of pills. Beat.

JEAN
 You do realise how embarrassing
 it will be if Susan doesn't have
 her father giving her away.

Sam give Jean a defiant, stubborn look.

SAM
 I am not being dictated to.

Jean looks to Dan for moral support.

JEAN
 Please back me up Dan.

DAN
 I'm not actually sure where I
 stand on this one Mum. I mean,
 technically Dad, you should be
 looking forward to your
 daughter's wedding but, on the
 other hand, it is Susan, and, she
 is a spoilt brat.

JEAN
 Oh for God's sake!

Jean storms into the kitchen and SLAMS the door. Sam winks appreciatively at Dan then tosses the bottle of pills across the room.

C.U: The pills land precisely in a waste paper bin.

SAM
 I need a drink. Coming?

Dan shakes his head. Sam gets up and exits.

63 EXT. SAM AND JEAN'S HOUSE. EVENING

63

Sam leaves the house and sees Stefan sitting on the wall to the front garden.

SAM
 Eh you! Off.

Stefan looks round at Sam, but doesn't move. Sam gestures to get off the wall.

SAM (CONT.)
 I said clear off.

Stefan stays put. Sam moves towards him. Stefan jumps off the wall, blows a RASPBERRY at Sam, then runs across the road to his house.

SAM (CONT.)
Cheeky bugger!

Stefan is laughing at Sam, he ignores him and heads off to the pub.

FADE OUT:

64 EXT. SAM AND JEAN'S HOUSE. MORNING

64

Sam approaches his van. He looks rough, unshaven and shabby. Across the road he sees Arnold loading ladders and tools onto a van. Sam looks annoyed. Jean exits the house and passes Sam, heading for her car. Sam gestures across the road.

SAM
Have you seen this?

Jean is only half listening as she walks to the car.

SAM (CONT.)
I've got a rival.

Jean places her bag on the bonnet of the car and reaches in for her car keys.

JEAN
You've got to be a competitor to be a rival.

SAM
But I...

JEAN
You don't give a shit Sam.

Dan exits the house wearing a suit and tie.

DAN
Well, wish me luck.

SAM
Where are you going?

DAN
Interview.

SAM
What about helping me?

DAN
Make your mind up. You told me to get a job.

JEAN

Good luck love, just relax, be yourself.

DAN

Can I get a lift to town please.

Jean nods, Dan gets in the car and they are about to leave when Arnold walks across the road and beckons them. Jean winds down the car window. Sam approaches.

ARNOLD

Hello friends. We are going to have barbecue later. We'd like you all to come.

JEAN

That's very kind. Isn't it Sam?

SAM

Oh right, yeah, lovely.

65 INT. OFFICES, CORRIDOR. DAY

65

Dan is waiting to be interviewed when an attractive female CANDIDATE, 20, approaches wearing a tight blouse, skirt and high heels. She sits directly opposite Dan, he smiles at her and she smiles back. Dan looks away then looks at her again. She is showing some cleavage. Dan spots it but stays too long and the woman catches him, he quickly tries to avert his gaze. The woman smiles.

CANDIDATE

Been waiting long?

DAN

About fifteen minutes.

CANDIDATE

Money's not great is it.

DAN

Erm, it's not bad. It would be my first proper job since uni.

CANDIDATE

I didn't do Uni. I didn't fancy all that debt. I just did A Levels. My boyfriend earns loads so we're sorted.

Dan is deflated as she mentions her boyfriend. The door opens and a male INTERVIEWEE leaves. Dan stands up and the male COMPANY BOSS, 40s, looks at Dan, then at the Candidate. Beat.

He beckons the woman towards the office and she stands up. Dan is about to speak out but smooths down her skirt and enters the room. Dan looks irritated.

66 EXT. BLOCK OF FLATS, WALKWAY. DAY 66

Conor and Darren walk along the walkway, stop outside a flat and knock on the front door. The door opens and they look around, then enter.

67 INT. SAM AND JEAN'S HOUSE. DAY 67

Dan arrives back at the house. He enters and goes upstairs. He takes off his tie and suit jacket.

68 EX. BLOCK OF FLATS, WALKWAY. DAY 68

Conor and Darren leave the flat. Conor is clutching a bag of weed.

69 INT. DAN'S BEDROOM. DAY 69

Dan lies down on his bed and stares at the ceiling. He looks miserable. He hears the front door open and sits up. He goes out onto the landing.

70 INT. SAM AND JEAN'S HOUSE, LANDING. DAY 70

Dan looks down the stairs and sees Sam in the hallway.

DAN
You're back early.

Sam looks up.

SAM
Any luck with the job?

DAN
(ironic)
They gave it to someone
apparently better qualified?

Sam doesn't know what to say.

SAM
Well, I've got a job you can help
me with this afternoon. It's on a
church roof.

DAN
You told Ted you don't do roof
work.

SAM
I do some. With perks.

Dan looks curious.

71 EXT. CHURCH. DAY

71

C.U on a bag of sand and cement. Reveal Sam and Dan working on flat roof, next to a parapet wall.

(1) Dan scrapes out old mortar and Sam mixes fresh cement on a rubber mixing board.

(2) Sam shows Dan how to apply the mix with a trowel to the brickwork. Dan takes over and Sam stands back.

(3) Dan focuses on the pointing work. He carefully places mortar between brickwork.

72 EXT. ARNOLD AND KRYSTINA'S HOUSE. DAY

72

Arnold pulls up in his works van and gets out. He is about to enter his house when he stops turns and walks across the road to Sam and Jean's house.

He walks down the side and lifts the tarpaulin on the boat. He gently strokes the hull, thinks for a moment, then replaces the tarpaulin.

73 EXT. CHURCH. DAY

73

Dan looks around and sees Sam using a pair of tin snips to trim away lead flashing from the church roof.

DAN

What are you doing?

SAM

They won't miss this.

DAN

I'm not religious but I don't think you should be doing that.

SAM

Just get on with the brickwork.

Dan carries on working but looks over at Sam who is still roughly chopping off a strip of lead. Dan has had enough. He gets up and grabs Sam's hand that is holding the tinsnips.

DAN

Stop it!

SAM

Piss off!

DAN

It's theft.

Sam stops cutting the lead but rolls up what he has removed and places it in his toolbox.

SAM

This is why you and I will never work out. You're too honest.

Sam takes some mortar and works on another part of the wall.

DAN

I've never understood that expression. How can you be too honest. You're either honest or you're not!

Dan's phone rings and he answers.

DAN (CONT.)

Hello... yes... that's right...
Oh right... okay... yes... yes...
that's fine. See you then. Thank you.

SAM

Who's that?

DAN

Another job interview.

74

INT. ARNOLD AND KRYSTINA'S HOUSE, GARDEN. EVENING

74

Krystina is talking with some FRIENDS as she prepares food the barbecue. Arnold lights the barbecue. Jean, followed by Dan and then Sam enter. Arnold sees them.

ARNOLD

Good evening.

Jean hands Arnold a bottle of wine.

ARNOLD

Let me get you a drink. We made Kompot, it's Polish fruit punch.

JEAN

Yes thanks. Hello there.

He pours glasses for Jean, Dan and Sam.

JEAN

How're you settling in?

Krystina approaches and kisses Jean's cheek.

ARNOLD

Yes, very good, thank you.

KRYSTINA

People seem friendly here.

Jean looks at Sam who is sipping the Kompot.

JEAN

We are, generally.

KRYSTINA

We're still waiting to get Stefan into school though. He's so bored. He gets very restless.

Sam is not sure about the drink.

SAM

Is there any booze in this?

ARNOLD

(to Sam)

No, it is alcohol free.

He tips it onto a flower bed. Arnold laughs, surprised by Sam's oafish behaviour.

SAM

Have you got any beer?

Arnold smiles, opens a bottle and hands it to Sam.

ARNOLD

Hey, I like your boat. What is the problem with it.

Sam sips the beer.

SAM

Time and money.

ARNOLD

I have worked with boats.

Sam tries to ignore Arnold. Dan is watching.

ARNOLD (CONT.)

Yes, I spent many years working as a boat...

SAM

Look, I might live opposite, thanks for the invite and all that, but I'm here because my wife asked me to come.

Arnold looks at Sam for a moment. He looks embarrassed then moves back to Krystina. Dan approaches Sam.

DAN
That was a bit rude.

SAM
Well I've nothing to say.

DAN
You didn't even try.

SAM
You know what.

Sam slugs back the beer and leaves. Jean notices.

JEAN
What's wrong?

DAN
Dad.

75 INT. WARFIELD ESTATE, FLAT. EVENING

75

An empty lounge with bare floor boards. The front door opens and Susan and Paul enter. They look around.

PAUL
Home sweet home.

SUSAN
Easy on the sweet.

Susan tries to open a window and the handle comes off in her hands. She looks at Paul.

PAUL
Lick of paint and it'll be fine.

SUSAN
It better be. I can't go back home. I'm not going home.

Paul looks perturbed.

76 INT. SAM AND JEAN'S HOUSE, FRONT LOUNGE. DAY

76

Sam is sipping a mug of tea. Jean enters and goes to a bookshelf.

JEAN
Well that was embarrassing.

SAM
What!

Sam is gazing out of the window.

JEAN
You! Last night. The barbecue.

SAM
I didn't ask to go.

JEAN
They were just trying to be
friendly. Neighbourly.

Sam spits out a mouthful of tea back into the mug.

JEAN (CONT.)
Jesus!

Sam is looking out of the window.

SAM
Have you seen this?

Sam's POV: Arnold appears on the apex of the roof, it is pensioner Ted Mills' abode. Arnold is replacing roof tiles. Jean enters and sits down.

SAM
Polski's working on Ted's roof?

JEAN
You turned him down.

SAM
That's not the point.

JEAN
I'm not sure what the point is.

Sam finishes his mug of tea and continues to watch Arnold working.

SAM
What an arsehole. Poaching my
bloody customers.

Jean has had enough. She leaves the room, annoyed with Sam. Sam watches Arnold working away, jealousy etched on his face.

77 EXT. OFFICE BLOCK. DAY

77

Establishing shot. A modern office block in a busy part of town. Traffic and pedestrians pass by.

78 INT. INTERVIEW ROOM. DAY

78

Dan is sitting nervously in front of a male MANAGER and HR WOMAN. They are looking at Dan's CV. The MANAGER looks up at him.

MANAGER

So what are you doing at the moment?

DAN

Working for my father's business.

HR WOMAN

In what capacity?

DAN

I'm his.. erm... assistant.

The HR Woman looks at the CV again.

HR WOMAN

That's not on your CV.

DAN

No, I erm.. I haven't yet had chance to update it. I've been full on with work. Orders, orders, orders. You know how it is.

MANAGER

What line of business is your father in?

DAN

Build... Construction.

79 EXT. SAM AND JEAN'S HOUSE. DAY

79

Sam exits the house and goes to the garage. He raises the door, comes out with tools, goes to his van and forgets to close the garage door. He drives off.

80 INT. INTERVIEW ROOM. DAY

80

Dan is still in the throes of the interview. He looks tense. The panel scrutinise him.

HR WOMAN

Is it a managerial role?

DAN

Yes, there are things to manage.

HR WOMAN
Project Management?

DAN
Yeah, that's it.

MANAGER
Big infrastructure projects.

DAN
Erm... Big-ish.

MANAGER (CONT.)
Could you give us an example of
how you have managed such
projects.

DAN
Erm... More structure.
Structural. Kind of wood...
Woody... Wooden windows actually.
Sorry. This isn't going too well
is it.

The Manager and HR Woman look at each other.

81 EXT. OFFICE BLOCK. DAY 81

Dan exits the front door. He looks demoralised. He takes off his tie, screws up his CV into a ball and drop kicks it into the road.

82 INT. DOCTOR'S SURGERY, EXAMINATION ROOM. DAY 82

Jean is sitting next to a desk with a Blood pressure cuff inflated round her arm. Her GP listens to a stethoscope resting on Jean's arm. Jean looks at the gauge on the blood pressure machine, then at the GP, then back at the gauge. The GP deflates the cuff and sits back.

GP
One eighty over hundred. It's
still pretty high. I'd say you've
got hypertension.

JEAN
Is it serious?

GP
It's manageable. It's to be
expected at your stage of life.

JEAN
You mean I'm getting old.

The GP starts writing out a prescription.

GP

None of us are getting any younger. I'm going to try you on Valsartan. It should bring it under control.

He hands her the prescription. She looks at it.

JEAN

Have you got anything to control my family.

83 EXT. SAM AND JEAN'S HOUSE. DAY

83

Dan approaches the house when he hears TAPPING noises coming from the garage, which is open. He edges towards the doorway to the garage and looks inside. Stefan is kneeling in front of a tool box playing with the contents.

DAN

Hey! What're you doing?

The boy is startled. He stands up and tries to run off but Dan blocks his path. The boy lashes out and kicks Dan in the shins then runs past him, across the road to his house. Dan rubs his leg.

84 INT. SAM AND JEAN'S HOUSE, DAN'S BEDROOM. DAY

84

Dan takes off his tie and throws it on the bed. He looks up at his degree certificate, on the night stand, leaning against the wall. Beat. Dan removes his suit jacket, then tries to remove his trousers over his shoes but he gets them snagged, which causes him to stumble against the bed. He hops around pulling at a shoe, which finally slips off. Dan is now enraged with frustration.

He launches the shoe at the degree certificate, smashing the glass and knocking it on the floor. He flops down on the bed, kneeling on the floor and burying his face in the duvet and mattress. He lets out a muffled SCREAM.

85 INT. SAM AND JEAN'S HOUSE, DINING ROOM. EVENING

85

Sam and Dan are eating a meal at the table. There are places set for Jean and Susan. Beat.

SAM

Did you check if he'd taken any tools from the garage?

DAN

Don't think so but you'd have to double-check.

Sam chews a mouthful of food and sits back in his chair.

SAM

You know what we should do.

DAN

Rob a bank? Emigrate? Call Dignitas? I don't know.

SAM

We should teach that little shit a lesson. Let him learn you can't come over here and behave like that.

DAN

He's just a cheeky kid. Nothing to do with where he comes from.

SAM

Take him for a walk, have a word, shake him up a bit.

DAN

That's well dodgy.

SAM

Well, he'll probably carry on then. Kick you in the balls next time. There's no respect.

Dan eats and ruminates on Sam's comments.

86

INT. SAM AND JEAN'S HOUSE, DAN'S BEDROOM. EVENING

86

Dan is lying on his bed staring at the ceiling. There is a KNOCK at the door. Jean puts her head around the door.

DAN (CONT.)

Hi Mum.

He beckons her to enter.

JEAN

Erm... I just... wanted to talk with you about something.

Jean enters and notices the smashed degree certificate.

JEAN

What happened here?

DAN

I didn't get that job.

Dan sits up as Jean sits on the bed.

DAN (CONT.)

I was totally out of my depth.

She clasps his hand.

DAN (CONT.)

I wish I could work with Dad.
What's he frightened of?

JEAN

Failure.

DAN

For the first time in my life I
can't see a future, a good one
anyway.

JEAN

Oh my God!

She squeezes his hand.

DAN

I used to feel a surge of
optimism. Things felt bright,
buzzing, alive. But lately it's
just been waves of pessimism. I'm
in debt, no job, no girlfriend, I
cannot get a girlfriend.

Jean and Dan embrace.

JEAN

You can stay here for as long as
you need to.

DAN

You're not exactly flush. I need
to pay my way.

JEAN

Everyone's in the same boat these
days, working harder and longer
for less.

Beat. They break their embrace.

DAN

What did you want to tell me?

JEAN

Don't worry. It was nothing.

FADE OUT:

87

EXT. SAM AND JEAN'S HOUSE. MORNING

87

A grey and dismal morning. Sam exits the house and looks at the sky, checking for rain. He starts to load his van when he sees the Ted, the pensioner, leave his house with a shopping trolley.

SAM
(shouts)
I'm surprised you can show your
face round here.

Ted looks over at Sam.

TED
You what?!

SAM
Don't play dumb with me, shit
house.

Ted is taken aback at Sam's abuse. He crosses the road.

TED
Who do you think you're talking
to?

SAM
You! You bloody traitor.

Ted walks up to Sam. They face each other.

TED
Have you lost your marbles.

SAM
Paying the Pole to fix your roof.

TED
You refused to help so, for the
record, Arnold kindly did the
work for free, like a good
neighbour. Something you'd never
dream of.

Ted walks off. He turns back.

TED (CONT.)
(laughs)
Now's who's a shit house eh?

Sam slams the van doors and storms back into the house.

88

INT. SAM & JEAN'S HOUSE, KITCHEN. DAY

88

Sam is sulking. He is slumped in a chair drinking a mug of tea. Dan enters and starts to make a coffee.

DAN

Can I help out again today?

SAM

No! I don't want this to become a regular thing. You pissed me off at the church.

DAN

But we could make a real go of it. Give it a couple of years, hand the business to me and you could retire.

SAM

You went to college to avoid this kind of work.

DAN

Look where that got me. Utter waste of time and money.

Sam finishes his tea and gets up. Dan is wiping a worktop.

DAN (CONT.)

Just give me a chance eh.

SAM

Make sure you wash up before your Mum gets home.

He leaves. Dan sulks. He throws down a tea towel in disgust.

89

INT. SAM AND JEAN'S HOUSE, LOUNGE. DAY

89

Dan enters and slumps down in a chair. He stares into space before turning on the TV.

He channel surfs a succession of daytime shows featuring beautiful models strutting down a catwalk; handsome guys with chiseled abdominal muscles selling fitness equipment; expensive flash cars; sexy girls in bikinis; holiday homes in the sun; lavish jewellery for sale on a shopping channel.

Dan turns off the television. His mood is dark. He gets up and looks out into the street. Stefan is pedalling up and down the road. Dan watches him for a moment.

Dan is clearing up leaves and litter at the front of the house. Stefan pedals by him a couple of times, watching.

Dan looks up. Stefan draws up alongside him, blows a RASPBERRY and cycles off GIGGLING. Dan is irritated. Stefan returns and watches Dan brushing up.

STEFAN
What are you doing?

Dan gestures to his eye then points at Stefan again.

DAN (CONT.)
I'm watching you. Stop you going
in there.

Dan points to the garage. Stefan laughs.

DAN
It's not funny. Did you steal
things?

STEFAN
Steal?

DAN
Rob, thief. Take stuff.

Stefan laughs and rides off. Dan is irritated. He puts the rubbish he has swept up into a big bag and ties it up. He thinks for a moment. Stefan rides up to him again. Dan looks up and smiles.

DAN
Hey, d'you want to go for a walk?

STEFAN
Where to?

DAN
I can show you round.

They both look over at the house. Krystina is decorating the front room, painting the ceiling. She doesn't notice them looking.

STEFAN
I have to tell Mama.

DAN
No, no, don't bother. We won't be
long.

Stefan thinks for a moment. He looks over at his mother working, then looks at Dan, who starts walking.

DAN

Come on, let's go. Leave your
bike.

Stefan props his bike against the wall and follows Dan.

91 EXT. TOWN, ROAD. DAY 91

Dan and Stefan walk along a road.

DAN

So why aren't you in school?

STEFAN

We look for it. Nothing yet.

92 EXT. ARNOLD AND KRYSTINA'S HOUSE. DAY 92

Krystina wearing overalls, splashed with paint, opens the front door. She looks around for Stefan. She steps out and walks onto the pavement looking up and down the street.

KRYSTINA

Stefan!

She spots his bike resting against the wall.

93 EXT. TOWN, RURAL ROAD. DAY 93

A greener part of town. Dan and Stefan pass along another road, there are less houses, more trees.

94 INT. ARNOLD AND KRYSTINA'S HOUSE. DAY 94

Krystina can be seen pacing up and down the lounge. She is talking on the telephone, animated, gesticulating.

95 EXT. WOODLAND. DAY 95

Sunlight beams down through the green canopies of trees. Dan and Stefan enter the woods. Stefan looks around, he smiles at the pretty surroundings.

DISSOLVE TO:

Further into the woods, they reach a clearing. There is a rope swing hanging from a branch that dangles out above a muddy, leaf strewn slope.

The boy runs towards it and swings on it. Dan watches as he swings back and forth. He slowly loses his grip and lands on the slope, sliding down to the bottom.

96 EXT. ARNOLD AND KRYSTINA'S HOUSE. DAY 96

Arnold's van pulls up outside the house. He jumps out. Krystina rushes out, she looks distraught.

97 EXT. WOODLAND. DAY 97

Stefan starts to scramble his way back to the top of the slope, he is covered in mud.

Some distance away, Conor, Darren and a small gang of YOUTHS enter the woods, some smoking, others carrying cans of beer, another one pushes a moped.

CUT TO:

Back at the slope, Stefan has reached the top. He holds out his hand for Dan to help him. Dan reaches towards him but sharply pushes him and he falls back down the slope. He stands up at the bottom, annoyed, looking up at Dan.

STEFAN
Hey! What you doing!

DAN
That's for messing in my Dad's garage.

STEFAN
Pardon!?

DAN
Can you remember your way back?

Stefan starts to climb up but loses his footing.

STEFAN
No, not sure.

DAN
Tough.

STEFAN
You not fair.

DAN
No... well life isn't fair.

Dan turns to leave and is startled to see Conor, Darren and the gang.

CONOR
What's going on?

DARREN
Yeah what you doing here?

Stefan scrambles back to the top and sees the gang.

CONOR
Who's that?

DAN
Look mate, it's alright.

Conor slaps Dan, who recoils in pain.

CONOR
What's going on?

Dan realises they are in trouble.

DAN
We caught him messing around in
my Dad's garage.

DARREN
Jacking stuff?

DAN
We've had things stolen.

Conor and Darren look at each other and smile.

DARREN
You reckon it was him yeah?

DAN
Well no, but...

Stefan makes a break for it. Two youths run after him, trip him up then hoist him to his feet and frog march him back. Stefan starts to sob.

CONOR
Why d'you run?

STEFAN
Don't hurt me please!

DARREN
Where's he from?

DAN
He's Polish.

DARREN
Polak!

CONOR
I reckon he did it. We should
murk him.

DAN
Look lads, he's learned his
lesson let's just...

CONOR

Shut the fuck up you!

Darren slaps Stefan.

DARREN

Shouldn't even be over here,
little cunt, jacking our stuff.

They drag Stefan towards the rope swing. Dan tries to stop them. Several of the gang start videoing the assault using their PHONES. Conor turns and videos Dan.

DAN

No! Stop it!

One of the youths punches Dan in the face, knocking him backwards, it triggers an attack from the others who lay into him with a stream of kicks and punches.

Dan YELLS out in pain and terror. He tries to get to his feet but stumbles forward. More blows rain down on him before he finally manages to get away from them.

He runs as fast as he can through the woods. He starts to slow and looks back.

O.S: We hear the chilling echo of Stefan SCREAMING.

Dan panics and runs off, out of the woods.

CUT TO:

The gang hold Stefan who SCREAMS again. One of the youths wraps and ties the rope around the boy's neck. They push him out over the slope. He dangles in mid-air.

He wriggles as he chokes, swinging from the branch, his face is red, then purple, his hands pull at the ligature but his own body weight has tightened the rope.

The gang stand and watch his plight. His legs kick and thrust as he swings back and forth, growing weaker. He suddenly hangs limp still swinging from the rope. The rope slowly loosens around Stefan's neck and starts to unravel. The boy's limp body falls down the slope, he crumples in a heap at the bottom. The gang look over the edge. Conor and several others are videoing the scene.

VOICE O.S

What the bloody 'ell you playing
at?

The gang look round and quickly put their phones away. A DOG WALKER with his GERMAN SHEPHERD dog has witnessed the assault. The dog BARKS at the youths who quickly run off and disperse.

The dog walker let's go of his animal and it chases the youths.

CUT TO:

The dog catches up with Conor and sinks its teeth into his calf. He falls over, shaking his leg trying to release the dog but it is locked down hard.

He tries to scramble away, kicking the dog hard in the head. It YELPS and releases him and he is able to run off.

CUT TO:

The dog walker scrambles down the slope and reaches Stefan. His leg looks deformed from the impact, bent back on itself and is broken.

The German Shepherd dog returns whimpering and barks at its owner from the top of the slope.

The Dog walker looks round at the animal as he checks the boy's neck for a Carotid (neck) pulse then starts CPR. He breathes into the boy's mouth several times. Beat.

The Dog Walker takes out his mobile phone and makes a call. His dog approaches and nuzzles him for affection. He strokes it as he listens on the phone.

98 EXT/INT. SAM AND JEAN'S HOUSE. DAY 98

A flustered and sweaty looking Dan runs towards the house, he is cut and bruised with blood on his face and mouth.

He sees Stefan's bike which is still leaning against the wall where the boy left it.

Dan quickly lets himself into the house and rushes up the stairs, into the bathroom.

99 INT. SAM AND JEAN'S HOUSE, BATHROOM. DAY 99

Dan looks in the mirror and tends his wound.

DAN
(under breath)
You fucking idiot! Fucking dick!

He starts to sob as he tries to clean up his face.

100 INT. FLAT, BATHROOM. DAY 100

Conor enters and drops his trousers. He looks in pain. He inspects the wound to the back of his calf where the dog bit him.

There is a lot of congealed blood around several puncture marks. He takes off his shoes, socks and trousers, sits in the bath and washes his leg with the shower head. He winces at the pain.

101 INT/EXT. SAM AND JEAN'S HOUSE, FRONT LOUNGE. DAY 101

Dan still panicked, enters and looks out of the window. He sees Krystina getting into a mini cab. She looks distressed and is speaking on her mobile phone. Dan watches the car leave.

He then exits the house and walks off quickly in the opposite direction to which he arrived.

102 INT. HOSPITAL, A & E DEPARTMENT. DAY 102

An anxious looking Arnold and Krystina are waiting at the desk. A female REGISTRAR is talking with a male NURSE. The Nurse gestures towards Arnold and Krystina. The doctor approaches them.

KRYSTINA

Please tell me, how is he?

REGISTRAR

He's lucky a man found him. He's got contusions, cuts and bruising, to his neck from the rope and a broken tibia and fibula, lower leg, from the impact of falling.

Krystina begins to cry. Arnold wraps his arm around her.

ARNOLD

Will he be okay?

KRYSTINA

Can we see him?

REGISTRAR

He's got to go to theatre to fix his leg. Then we'll observe him for any other issues.

KRYSTINA

How long will he be here?

REGISTRAR

Some time. Please bear with us.

The Registrar leaves and Arnold and Krystina watch her. They speak to each other in POLISH.

KRYSTINA

This is why I didn't want to come to England.

ARNOLD

Don't be stupid. This could happen anywhere.

KRYSTINA

No, it happened here!

Krystina slumps down into a seat on the corridor. Arnold sits and puts his arm around her.

103 EXT. BRIDGE, CANAL. EVENING 103

Dan appears to be wandering aimlessly, ruminating on what has happened. He dabs his cut lip with a tissue and looks deeply troubled. He stops on the bridge and looks down at his reflection in the murky, brown water.

Dan's POV: A dark silhouette of his outline.

Beat. Dan leans out further over the edge of the bridge, then pulls back. Beat. He turns and walks off.

104 EXT. SAM AND JEAN'S HOUSE, ROAD. EVENING 104

A marked and unmarked police car pull up close to the house and uniformed Officers and Detectives get out of the vehicles. They split up and knock on doors.

105 INT. SAM AND JEAN'S HOUSE, DINING ROOM. EVENING 105

Sam and Jean are sitting at the dining table. Jean is worried.

JEAN

Where's Dan. It's not like him.

SAM

(laughs)

Maybe he's finally got a job.

There is a knock at the front door.

106 INT/EXT. SAM AND JEAN'S HOUSE, HALLWAY. EVENING 106

Jean opens the front door to reveal two DETECTIVES, male and female. Detective 1 shows his ID badge.

DETECTIVE 1

Good evening madam, we're asking for help with...

Jean is instantly worried.

JEAN
Oh my God, what's happened. Our
son is missing.

The two Detectives look at each other.

DETECTIVE 2
Can we come in please?

107 EXT. JEAN'S FATHER'S HOUSE. DAY 107

Dan approaches, pauses then tentatively knocks on the front door. He looks around. ALEX, 80s, Dan's granddad (Jean's Dad), opens the front door.

DAN
Hello Granddad. Can I come in?

Dan enters.

108 EXT. JEAN'S FATHER'S HOUSE, LOUNGE. DAY 108

Dan is sitting in the middle of the couch. Alex stands in front of him holding a first aid kit. Dan is dabbing his cut lip with a cotton swab.

ALEX
You accept what you did was
foolhardy to say the least.

DAN
Totally.

ALEX
So you're not a bad person.

He hands Dan another swab.

DAN
No, I'm not.

ALEX
To err is human...

Dan continues the quote. Alex smiles and nods.

DAN
...Contribution felt for the crime
distinguishes...

DAN / ALEX
...The virtuous from the wicked.

DAN
Alfieri. Studied him at

ALEX

You remember. Very good. So act on those feelings.

109

INT. SAM AND JEAN'S HOUSE, DINING ROOM - DAY

109

Jean and Sam are sitting at the table. Detective 1 is standing in front of them, Detective 2 is sitting.

SAM

He's out of work at the moment.

JEAN

He is looking for a job but there's nothing out there. He's got a degree and...

DETECTIVE 2

Has he gone missing before?

SAM

You think he's missing.

DETECTIVE 1

Your wife said it's unusual for him to...

SAM

Do you think he hurt the kid?

DETECTIVE 1

Our witness said it was a group of youths.

SAM

Oh good...

Jean glares at Sam.

SAM (CONT.)

I mean, good that it wasn't our son.

DETECTIVE 2

Thank you for your assistance. Let us know when your son returns.

Sam shows the Detectives out. Beat. We hear the front door CLOSE. Beat. Sam returns. He closes the dining room door and sits down.

110 EXT. SAM AND JEAN'S HOUSE. EVENING 110

Dan approaches, he feels anxious again. He looks over at Arnold and Krystina's house. It is still and quiet.

111 INT. SAM AND JEAN'S HOUSE, DINING ROOM - DAY 111

The front door OPENS. Sam is watching TV. Dan enters. He looks around. Jean comes through from the kitchen.

JEAN

Where have you been? I've been worried sick.

DAN

Out, you know.

JEAN

Some teenagers tried to kill Arnold's boy...

Dan feigns shock.

SAM

Tried to bloody lynch him.

Jean looks at Dan's cuts and swollen lip.

JEAN

What happened to your lip?

DAN

I fell over. It's nothing.

JEAN

Why are you back so late?

DAN

I lost track of time.

112 EXT. BLOCK OF FLATS, PLAY AREA. DAY 112

C.U: On a bandaged calf, blood has seeped through.

Reveal Conor rolling down his trouser leg. Darren and some other YOUTHS have been inspecting the wound.

DARREN

That looks well deep man.

They are standing near the wall close to a deserted play area.

CONOR

Fucking mutt bit my leg off innit.

DARREN

We didn't murk that kid. He's in the hospital like.

CONOR

We should do something. He'll grass on us.

YOUTH

Yeah, like, get a hitman. Go to hospital and murk him.

CONOR

Fuck off you dick! We'll wait for him to come out then murk him.

113 INT. SAM AND JEAN'S HOUSE, DAN'S BEDROOM. DAY

113

Dan is sitting on his bed, tending to his wounds when there is a knock on the door and Sam enters.

SAM

(quiet)

I just said teach him a lesson.

DAN

(soft)

I did, it all escalated.

SAM

(Soft)

Why did you take him so far?

DAN

(soft)

I just wanted to scare him a bit.

Jean enters.

JEAN

Can one of you tell me what's going on?

They look up at Jean. Dan nudges Sam.

DAN

Tell her.

SAM

You tell her. You were there.

DAN

It was your idea.

JEAN

Jesus Christ! I don't know this family anymore.

Sam stares at Dan. Beat. Jean loses it.

JEAN (CONT.)

Sam what the fuck is going on?!

SAM

We caught the lad messing in my garage. I said teach him a lesson. Take him for a walk I said. That's all.

JEAN

Are you insane?

SAM

Someone'd been stealing tools. It might've been him.

JEAN

So you thought you'd exact your own Sam Lowe, wild west justice.

SAM

I didn't think it would...

JEAN

Grow up Sam! (To Dan) And you, I'm ashamed of you.

DAN

I was just following his advice!

JEAN

Look where that got you. Look where it's got any of us.

Jean breathes deeply and holds her chest.

DAN

Are you alright Mum?

JEAN

What do you care?

Jean leaves. Sam and Dan are left looking at each accusingly.

FADE OUT:

114 EXT. AIRPORT. DAY

114

Arnold and Krystina are waiting at the arrivals desk. PASSENGERS walk through the exit pulling suitcases.

Arnold and Krystina check the faces of the Passengers. Krystina spots someone and waves. Reveal, KASIA, 18, a pretty young woman and Arnold and Krystina's older daughter. They move towards her, they all embrace and speak in POLISH.

KRYSTINA

So good to see you darling.

ARNOLD

We've missed you.

Arnold takes Kasia's suitcase. They walk towards the airport exit.

ARNOLD

How was your flight?

KASIA

It was fine. How is Stefan more to the point?

KRYSTINA

He's doing okay.

ARNOLD

You didn't need to come

KASIA

I did once you told me. He's my baby brother.

KRYSTINA

What about your work?

KASIA

I've been allowed compassionate leave and I've taken some holiday.

They exit the building and head towards the car park.

115 INT. SAM AND JEAN'S HOUSE. DAY

115

Dan is tidying up Sam's garage. Arnold and Krystina's car pulls up and the family get out. Dan looks up, sees them and cringes. He tries to pretend he hasn't seen them and carries on working.

Arnold is getting Kasia's suitcase from the boot of the car. He looks over and sees Dan working.

Dan again looks over and sees Arnold looking at him. Arnold beckons Dan over but he gestures that he is working. Dan is desperate to avoid contact with them.

Arnold, Krystina and Kasia walk towards the house. Dan looks round for a third time and for the first time sees Kasia. He stands up and watches as they enter the house.

116

INT. SAM AND JEAN'S HOUSE, KITCHEN. MORNING

116

Jean is eating some toast and drinking coffee when Sam enters in his pyjamas.

JEAN

Why aren't you dressed?

SAM

I think I'm getting the flu.

JEAN

You look hungover.

SAM

I only had three pints.

JEAN

You were told not to drink while taking those pills.

Jean leaves. Sam turns on the kettle and sits down. Dan enters drying his hair, he sees Sam in his pyjamas.

DAN

Hangover?

SAM

Piss off! I'm ill.

Sam mixes hot water with a cold remedy from a sachet.

DAN

So you're not going to work.

Sam is genuinely shaking and shivering.

SAM

I have to. I've got to finish a job.

DAN

If you're feeling rough I can do it.

Dan prepares himself a cup of coffee. Sam sits at the table and sips his cold remedy.

SAM

Alright, you can help. It'll lighten the load.

117 EXT. CUSTOMER'S HOUSE. DAY 117

Sam and Dan are working on house. Dan carries timber from Sam's van and places it on a trestle table, lines it up and marks it out for sawing.

Sam is mixing cement. He looks terrible and sits down, trying to get his breath. Dan looks over.

DAN

You alright Dad?

Sam looks up. He shakes his head, then keels over to the side. Dan dashes towards him.

118 INT. HOSPITAL, MEDICAL WARD. DAY 118

C.U on Sam, eyes closed. Reveal he is lying in a hospital bed with a nasal speculum (tube) under his nose, supplying Oxygen. Dan is sitting next to him looking around the ward. There are elderly patients in nearby beds. A DOCTOR approaches with a NURSE. Dan stands up.

DOCTOR

Right, we've got the blood culture results. Your father has an acute infection. Endocarditis.

NURSE

Inflammation of the heart.

DAN

Sounds serious.

DOCTOR

It is. We're going to treat him with intravenous antibiotics. It should sort it out.

Jean arrives at the bedside.

JEAN

What happened?

Sam opens his eyes.

DOCTOR

He's got an acute infection of the heart.

SAM

I told you I was ill.

DOCTOR

You should make a full recovery.

JEAN
How long will it take?

DOCTOR
He'll be in hospital for a week
or two, until it clears up.

Jean tries to look concerned but feels indifferent.

JEAN
How did he get it?

DOCTOR
We're working on the possibility
of dental infection given the
bugs we found.

JEAN
He had a tooth abscess treated.

DOCTOR
Didn't they prescribe antibiotic
cover?

Jean and Dan look at each other, they both look at Sam.

119 INT. SAM AND JEAN'S HOUSE, DINING ROOM - DAY 119

Jean and Dan are sitting at the table eating a meal.

JEAN
Well he got what he wanted.

DAN
I don't think he planned it that
way.

JEAN
He doesn't exactly help himself.

DAN
On the bright side, I see this as
an opportunity.

The front door OPENS and CLOSES. They look at the dining
room door. Susan and Paul enter.

SUSAN
We have an announcement to make.

JEAN
So have we.

DAN
You're getting married, you told
us.

SUSAN

Nope. I'm moving out. We've got a flat.

PAUL

We've bought a place on the Warfield estate.

DAN

Warfield! It's a shit hole.

SUSAN

No, it's a start.

PAUL

Once I'm qualified we can move on to bigger and better things.

SUSAN

He is going to earn shitloads. I can give up work, be a lady of leisure.

PAUL

(To Susan)

I have to pass my exams first.

SUSAN

You'll do that.

Beat. An awkward silence.

PAUL

So what's your announcement Jean?

JEAN

(To Susan)

Your Dad's in the hospital.

SUSAN

(smiles)

Did you poison his supper?

Jean does not share the joke. Susan straightens her face.

DAN

He's got a bad heart infection.

SUSAN

Cold heart you mean.

Susan and Paul smile at her pun. Jean and Dan are not amused.

DAN

So you won't be visiting.

120 EXT. SAM AND JEAN'S HOUSE. DAY

120

Dan is loading up Sam's van. Arnold comes out of their house. Dan ducks down and hides behind the back of the van. Beat.

ARNOLD O.S

Hi, how are you doing?

Dan stands up, awkward and embarrassed.

DAN

Hi... erm I'm good. How are you?

ARNOLD

Not good. My son was attacked. He is in hospital.

Dan feigns concern.

DAN

I heard. Terrible. Is he okay?

ARNOLD

We don't know, we hope, we pray.

O.S We hear Kasia speak in Polish, Arnold replies also in POLISH.

KASIA O.S

Father!

ARNOLD

Yes Kasia.

KASIA O.S

You forgot something.

Kasia brings Arnold's lunch box over to him. He takes it from her and Dan sees her close up for the first time. Dan smiles at Kasia, she smiles back.

DAN

Pleased to meet you.

They shake hands. Arnold firmly wraps his arm around Kasia.

ARNOLD

Kasia flew from Poland when we tell her about Stefan.

Dan quickly changes the subject.

DAN

So how long are you staying for?

KASIA

A few weeks. Until he is well.

DAN

Nice to meet you.

Boom! Dan fancies Kasia and she appears to like him. Arnold notices.

DAN (CONT.)

Anyway I must get to work.

ARNOLD

Where is your father?

DAN

He's in the hospital as well. He has a bad infection. I'm going to do his work.

ARNOLD

Very good. Maybe we talk about the boat yes?

DAN

Er, the boat... Oh yeah sure.

Dan smiles at Kasia and they leave. He looks relieved but also intrigued by Kasia.

121

MONTAGE

121

Dan works hard. He measures and cuts wood, mixes cement, repairs brick work, screws a piece of timber into place.

A CUSTOMER inspects his work, he counts out bank notes into Dan's hands, Dan smiles proudly, Dan drives away in Sam's van.

122

EXT. PUB, BEER GARDEN. DAY

122

A secluded corner. Darren, Conor and some other YOUTHS from the gang are drinking their own can of beer.

DARREN

Jake said he saw her with loads of money. She keeps it in the house.

YOUTH

Sounds too easy man.

DARREN

It is, it's just some old woman, just scare her, she ain't gonna fight.

Darren draws on spliff then passes it round the table. Conor approaches, limping, in some discomfort. One of the youths hands him a can of beer but instead he reaches for the spliff and takes a hit.

DARREN
What's happening blud?

Conor looks moody and reflective. Beat.

CONOR
We need to sort that kid.

DARREN
Chill blud. He won't be able to...

Craig approaches the table.

CRAIG
Right you lot. I'm calling the cops. I'm sick of your drugs and you've not even bought a drink you cheeky bastards.

One of the gang holds up a coke bottle.

YOUTH
I did. I needed it for this.

He produces a bottle of Vodka from under the table. The gang laugh. Craig has had enough he man-handles Conor who leaps up and faces Craig.

CRAIG
You fuckin' touch me, I'll murk you!

Craig is nervous but faces him down.

CRAIG
Murk? You Berk. Speak English knob head. Come on you lot on your bike.

DARREN
Let's go. It's shit here anyway.

They start to leave. Craig maintains his poise.

CONOR
We'll fuckin' burn this place down yeah.

CRAIG
You can try, you little shit and I'll chop your nuts off.

The gang give Craig the bird and leave. Craig sits down, somewhat shaken. He blows out his cheeks in relief.

123 INT. WARFIELD ESTATE, FLAT. EVENING 123

Susan and Paul are decorating the flat. Susan playfully paints Paul's backside. He paints her face. They stop work, kiss and embrace. Susan seductively leads Paul into the bedroom.

124 EXT. ROAD. EVENING 124

Dan is driving along when he double-takes. He sees Kasia walking, holding shopping bags.

He drives a short way ahead and pulls over. He watches her approach in the wing mirror. He looks pensive, edgy but he goes for it. He BEEPS his horn as she draws level with the van, she ignores it and keeps walking, Dan looks frustrated. He gets out of the van.

DAN

Kasia!

Kasia stops and looks over. She smiles when she recognises Dan.

DAN

Would you like a lift?

KASIA

Lift?

He pats the van.

DAN

A ride, back to your Mum and Dad's.

She nods and walks towards the van.

125 INT. SAM'S VAN. DAY 125

Dan over looks at Kasia, she looks back at him and smiles. Dan looks a little nervous, driving with a pretty girl next to him but he also exudes guilt at what happened to Stefan.

DAN

What do you think of the place?

KASIA

Er, yes, it's very nice.

DAN

Really, wow. Never heard anyone describe the place like that but I suppose it's all relative.

KASIA
 (confused)
 Excuse me?

DAN
 What's it like in Poland?

KASIA
 It's very nice.

DAN
 Of course.

They drive past a Cinema. Dan points at a film that is showing.

DAN (CONT.)
 Hey, look, I really want to see that film.

Kasia looks over.

DAN
 I heard it's very funny.

KASIA
 Maybe we go together.

Dan looks delighted, just then his phone RINGS. He looks down at the handset, the screen reads 'MUM'.

126 INT. HOSPITAL, MEDICAL WARD, BAY. DAY

126

Sam is sitting up in bed watching Television. His face looks pale and drawn.

Jean and Dan enter with the Nurse who is carrying some chairs. Sam sees them and raises his hand.

The Nurse places the chairs at the bedside and leaves. Sam is expecting a kiss from Jean but she simply sits down.

DAN
 How are you?

SAM
 Bit better thanks.

JEAN
 Any word on when you're getting discharged?

SAM
 They're running more blood tests tomorrow.

There is an awkward silence. Dan breaks it.

DAN
I finished some jobs for you.

SAM
Really?

DAN
They were happy with my work.

Sam sips some water from a glass.

SAM
That's good... and just as well.

Sam considers them both, sips some more water. He wipes his mouth.

SAM (CONT.)
I'm done providing.

JEAN
What did you say?!

SAM
My work, it's no good for me.
Look at the state. It's made me
ill.

JEAN
(Loud)
Made you ill! You got an
infection, which was your own
stupid fault.

Other PATIENTS and VISITORS look round at her.

DAN
Mum, keep it down.

Jean snaps completely.

JEAN
No I bloody won't! I don't care
who hears. I am sick to the back
teeth. How dare you think you can
stop working and leave it all to
me. You're a disgrace...

The NURSE appears at the doorway to the bay.

NURSE
What's the problem?

Jean stands up and gestures to Sam.

JEAN
This lazy, conniving shit!

NURSE
I'm afraid you'll have to leave.

JEAN
I've got health problems too but
you don't see me taking to my
bed. You're pathetic!

DAN
Mum! Calm down.

NURSE
Please!

SAM
Just bloody go will you!

Jean glares at Sam then storms out.

DAN
Sorry Dad.

Dan rushes after Jean.

127 INT. SAM AND JEAN'S HOUSE, BEDROOM. DAY

127

Jean is packing a suitcase. She opens drawers and
carefully removes clothes. She places them in the case.
Dan is standing in the doorway.

JEAN
I'm no longer being taken for
granted.

DAN
Don't you think it looks a bit
shit, leaving him like this.

JEAN
It's the last straw...

DAN
But he's ill.

JEAN
...The straw that broke the
camel's back.

DAN
What about when he gets out.

JEAN
I really don't care.

DAN

But where are you gonna go?

JEAN

My Dad's.

128 INT. HOSPITAL, CHILDREN'S WARD. DAY 128

Stefan is asleep in bed, he looks poorly, he is wearing a cervical collar and his leg is in a plaster cast.

Krystina is sitting next to him. She dabs his brow with a wet flannel.

A NURSE brings some medication in a syringe and administers it via an intravenous cannula on the back of the boy's hand. Krystina smiles thinly at the nurse.

129 EXT. SAM AND JEAN'S HOUSE. EVENING 129

Dan watches as Jean places her suitcase in her car and leaves.

130 INT. SAM AND JEAN'S HOUSE, BATHROOM. DAY 130

Dan enters and looks at himself in the mirror. He looks sad. He starts to undress and gets in the shower.

He washes himself. We push in on his face, as water rushes over his head.

131 FLASHBACK / MONTAGE 131

(1) The family - all much younger - are sitting around eating Christmas dinner, laughing and joking.

(2) Digging out the garage door, covered in snow, making a snowman on the driveway.

(3) Summer days in the garden, Sam chasing Dan and Susan around.

(4) Dan climbing cherry blossom tree with wood nails and a hammer, making a tree house. Cherry blossom petals fall.

(5) Sam spraying Dan and Susan with water from a hosepipe.

(6) Building a go-kart in the garage, Sam and Dan hit the frame with a hammer.

BACK TO SCENE:

Dan, now dressed, checks his appearance in the mirror. He turns out the bathroom light.

132 INT. JEAN'S FATHER'S HOUSE, KITCHEN. DAY 132

A light is switched on and Jean and her father Alex enter.

ALEX
So is this permanent?

JEAN
I don't know Dad. I just need
some breathing space.

They sit down and Alex puts the kettle on.

ALEX
I knew you weren't getting on but
I didn't think it was this bad.

JEAN
I don't go on about it. People
generally don't, they just get on
with it. We just put up walls to
it all.

Alex reflects as he takes out mugs and tea bags. Beat.

ALEX
We build too many walls and not
enough bridges.

Jean gives her elderly Dad a knowing look.

133 INT. ARNOLD AND KRYSTINA'S HOUSE. DAY 133

Krystina arrives home. Kasia is dressed up, made up and ready for a night out. She looks lovely. Arnold is making some food.

KRYSTINA
Where are you going?

KASIA
Cinema.

KRYSTINA
Who with?

Kasia gestures towards Sam and Jean's house.

KASIA
Dan.

Krystina appears unsure.

ARNOLD
It's fine.

- 134 INT/EXT. HALLWAY, FRONT DOOR. EVENING 134
Dan opens the door to reveal Kasia, smiling.
- DAN
Wow, you came, you look amazing.
- KASIA
Thank you, so are you.
- 135 INT. CINEMA. EVENING 135
Dan and Kasia are watching the film. Dan laughs at a scene on screen. He looks at Kasia for acknowledgement that she also found it funny. She giggles and looks at him.
- 136 EXT. BAR. NIGHT 136
We watch Dan and Kasia drinking at a table. He is very animated and mimes explaining the story of his Dad banging the poorly fitting window frame into place. Kasia laughs heartily and touches his arm.
- 137 EXT. SAM AND JEAN'S HOUSE. NIGHT 137
Sam's van pulls up on the driveway.
- 138 INT. SAM'S VAN. NIGHT 138
Dan turns off the ignition. Beat. They look at each other.
- DAN
Well thank you for a lovely evening. I really enjoyed it.
- Kasia checks her mobile phone for the time.
- KASIA
Thank you, very much.
- There is an awkward pause. Beat. They get out of the van.
- 139 EXT. SAM AND JEAN'S HOUSE. NIGHT 139
They slowly walk down the drive towards the gate and linger for a moment.
- DAN
Can I see you again?
- KASIA
That would be nice.
- DAN
Soon.
- They are close to each other.

KASIA

Maybe you can meet my brother
when he comes from hospital.

Kasia slowly leans towards him to kiss his cheek but Dan recoils to Kasia's surprise.

DAN

Erm, look there's something I
need to tell you.

KASIA

Oh, what?

DAN

About Stefan.

KASIA

Did you hear what happened?

DAN

Yes, terrible but I...

KASIA

So when comes home we'll have a
party, you can come yes.

DAN

Erm...

KASIA

Say yes... please.

Dan smiles weakly, Kasia takes it as yes, she kisses his cheek, turns and crosses the road to Arnold and Krystina's house. Dan slowly touches his cheek.

He walks towards his house. He pauses for a moment, turns and looks back across the road.

Kasia is now inside the house. She waves and Dan waves back, smiling but it drains away as he remembers Stefan. He goes inside and closes the door.

140

MONTAGE

140

(1) Dan is busy doing his Dad's work. He briskly climbs up and down ladders, carries out repairs to window frames, fills and paints, saws wood, uses power tools.

(2) He buys building materials in a DIY store.

(3) Dan climbs up and down ladders, installs guttering, fills and paints, saws wood, uses power tools.

(4) Dan shakes hands with several CUSTOMERS and takes cash and cheques from them.

(5) He takes several phone calls, measures up jobs, submits quotes. He is paid by more CUSTOMERS.

141

INT. HOSPITAL, MEDICAL WARD, BAY. DAY

141

Sam is sitting on the edge of his bed. He stands up. Dan enters with a carrier bag.

DAN

Alright Dad.

Sam sits down again and looks round.

SAM

I've got some good news.

He looks beyond Dan.

SAM (CONT.)

Where's your mother?

DAN

I've got some bad news.

Dan takes some biscuits and newspaper out of the bag and places them on the bed table.

SAM

Where is she?

Dan sits down.

DAN

She's not coming.

SAM

Is she working?

DAN

She's moved out.

SAM

You what!

DAN

She's staying with granddad.

SAM

What's she playing at?

DAN

She's had enough.

SAM

I've had enough.

DAN

She means, she's had enough of you.

Beat. Sam looks stunned.

SAM

Kick a man when he's down eh.

DAN

I agree, the timing's not great but Dad, she's been feeling bad for years.

SAM

Why didn't she say anything?

DAN

'Cause she's incredibly loyal.

SAM

But I'm genuinely ill.

DAN

You know she's being treated for high blood pressure.

SAM

No, no I didn't. She doesn't tell me anything.

DAN

So on top of that she reacted to you saying you've finished providing.

Sam reaches for the biscuits that Dan brought.

SAM

I thought we could've muddled through.

DAN

She wants more than that.

SAM

What then?

DAN

Imagination, desire, passion.

Sam's pride is hurt. He eats a biscuit.

SAM

I tried my best in the bedroom department.

DAN

Not that, she wants passion for life. Joie de vivre.

SAM

Eh?

DAN

Take a few risks for God's sake. Get out of your comfort zone.

SAM

Comfort zone! I'm in a bloody hospital!

DAN

She'd like a bit more adventure, spontaneity.

SAM

Like what?

DAN

If you fancy going for a meal do it, if you wonder what a foreign holiday is like, bloody well take one. Whenever the house needs improving, do it. Do it. Do it!

SAM

It all costs money.

DAN

Work hard, earn lots, spend.

SAM

Easier said than done.

DAN

I know, but you don't do shit feeling sorry for yourself.

Sam indignantly puffs out his cheeks.

DAN (CONT.)

Look, I can talk to her, but you have to promise you'll change.

Sam eats another biscuit and thinks, Dan joins him. Beat.

DAN

So what was your good news?

SAM

(Flat)

I'm coming home soon.

142 INT. HOSPITAL, CHILDREN'S WARD. DAY

142

Krystina watches as Stefan is helped into a wheelchair by a NURSE and PHYSIOTHERAPIST. She gets up and walks to the nurse's station. The ward SISTER is working at a computer.

KRYSTINA

Excuse me.

SISTER

Yes?

KRYSTINA

Has my son talked about the attack.

SISTER

The police came to speak to him but he wouldn't say anything. We think he's probably still traumatised.

KRYSTINA

So we don't know who did this?

SISTER

Our minds often help us get over bad things by suppressing them.

143 EXT. SAM AND JEAN'S HOUSE. DAY

143

Dan pulls up in Sam's van. Arnold is unloading his van and sees Dan getting out.

ARNOLD

Hi Dan. How're you?

DAN

Good thanks.

ARNOLD

Kasia said you had good time.

DAN

Yeah, it was fun.

ARNOLD

You like her yeah?

DAN

She's lovely.

ARNOLD

That's good. You see her again yeah?

DAN

I hope so.

ARNOLD

What is your father doing with the boat?

DAN

He used to dream about fixing it and touring canals and rivers.

ARNOLD

In Poland I made boats.

DAN

Really, what kind?

ARNOLD

All sorts but mainly small fishing boat. I work for DarekCo in Augustow. Maybe I help him fix it.

DAN

Now that would be amazing. Problem is he's too proud to accept help.

Arnold's mobile phone RINGS. He answers.

ARNOLD

Hello... Yes... yes...

He listens and looks very happy. He hangs up.

DAN

Good news?

ARNOLD

Stefan is coming home today.

Dan looks perturbed as he walks towards his house.

144 EXT. SAM AND JEAN'S HOUSE. DAY 144

A taxi pulls up outside the house. Sam slowly gets out. He looks up at the house. The taxi pulls away.

145 INT. SAM AND JEAN'S HOUSE, HALLWAY. DAY 145

Sam enters the house and stands for a moment.

SAM

Hello!

Dead silence.

146 INT. SAM AND JEAN'S HOUSE, FRONT LOUNGE. DAY 146

Sam flops down in an armchair. He looks up at the mantelpiece there is a photo of the family all together from Dan's graduation.

Sam's POV: The framed photograph of Jean, beaming proudly with her hand resting on Dan's shoulder. Sam looks grudgingly happy and Susan has a false, exaggerated grin.

Sam realises he has messed up, he tries to suppress them but quietly breaks down in tears. Dan appears in the doorway.

DAN
Hello Dad.

Sam quickly wipes tears from his face.

DAN
It's alright you know.

SAM
What is?

DAN
To cry. As long as it's not for yourself.

147 INT. ARNOLD AND KRYSTINA'S HOUSE. DAY 147

C.U: A party popper bursts.

Reveal Stefan holding the popper. He is sitting at a table with Krystina and Kasia and some family FRIENDS, adults and children. There is a cake in the centre, icing lettering reads: WELCOME HOME

Stefan smiles, Krystina and Kasia hug him.

148 INT. SAM AND JEAN'S HOUSE, FRONT LOUNGE. DAY 148

Dan and Sam are sitting in armchairs.

SAM
I don't know what to do.

DAN
An apology is a start.

SAM
You know I don't...

KNOCK KNOCK. There is someone at the front door. Dan gets up.

149 EXT. SAM AND JEAN'S HOUSE. DAY

149

Arnold is standing at the front door as Dan opens it.

ARNOLD

Stefan is back come and have a drink yeah.

DAN

Sorry, I can't my Dad is just back.

ARNOLD

Get him to come too. Double celebration yeah.

SAM O.S

What's going on?

ARNOLD

Hey, Sam, come and join us for a drink.

SAM O.S

Nah, you're alright.

DAN

Look it's okay thanks. I need a shower, bit sweaty. Besides it's a family thing. You enjoy it.

Just then the front opens and Kasia comes dashing across the road .

KASIA

Dan! Dan! He's here!

ARNOLD

(smiling)

Now you have to come over.

Before he can move Kasia and Arnold are pulling Dan towards their house.

150 INT. ARNOLD AND KRYSTINA'S HOUSE. DAY

150

Dan is pulled through the front door by Kasia and into the lounge, Arnold follows them in. Everyone looks around at Dan including Stefan.

KASIA

This is Dan.

Stefan looks at Dan, Dan looks at Stefan.

STEFAN
Him! The bad man!

Dan looks around anxiously, Kasia's smile drains.

STEFAN
He took me. Left me with bad
boys.

Everyone looks at Dan.

ARNOLD
Is it true?

Dan is trapped. He breathes heavily.

DAN
Look, I... I... Ffff. I didn't
mean for anything bad to happen.
It's all a misun...

KRYSTINA
You did it! You took my son!

DAN
I'm really sorry. I've been
trying to tell you but...

Krystina slaps Dan. He is shocked by its ferocity.

KRYSTINA
Leave! Now! Get out of my house.

Dan rubs his stinging face, turns and leaves. Kasia looks
stunned at the revelation.

151 INT. SAM AND JEAN'S HOUSE, FRONT LOUNGE. DAY 151

Dan and Sam are sitting in armchairs, each sipping a can
of beer. They may be together but are quite alone in their
thoughts. Beat.

SAM
What a pair of pricks eh.

DAN
I am so annoyed with myself.

SAM
Don't blame yourself.

Dan puts his beer down and looks at Sam.

DAN
I'm not, I'm blaming you.

SAM
I didn't take the bloody kid.

DAN
No, but you sowed the seed of
spite in my head. I was annoyed
with everything but instead of
working at being good at
something I lashed out. Poor
Stefan got my wrath.

SAM
What're you gonna do?

DAN
What am I gonna do! We've both
got shit to sort out.

Sam reflects.

SAM
Oh yeah, your Mum.

DAN
Exactly.

SAM
I don't know where to start with
that one.

Dan thinks. He finishes his pint.

DAN
Look. I'll be your peace envoy.
If you'll be mine.

SAM
What d'you mean?

DAN
I'll go and talk with Mum about
you if you try and talk to Arnold
about me.

Sam drains his beer can.

152 EXT. JEAN'S FATHER'S HOUSE. DAY

152

Dan knocks on the front door. Jean answers and beckons him
inside.

153 INT. JEAN'S FATHER'S HOUSE, KITCHEN. DAY 153

Dan is standing in the doorway. Jean is preparing food. Alex is sitting at the table doing a crossword but half-listening.

JEAN
We've been here before. I don't think he can change.

DAN
I think he knows this is the last chance.

Alex looks up from the crossword.

ALEX
I think it's beyond last chance Dan. To be honest she's thinking about divorce.

DAN
On what grounds?

JEAN
Unreasonable behaviour.

Dan sits down, not surprised but still disappointed.

ALEX
Boy has he been unreasonable.

JEAN
Besides recent events. Remember the car?

We push in on Jean's face.

154 FLASHBACK 154

155 EXT. SAM AND JEAN'S HOUSE. DAY 155

A few years earlier. Sam pulls up in a white, Mark VI (2004), Ford Escort. He gets out and looks at the car proudly.

He knocks on the front door. Beat. Jean opens the door and looks out. He waves his hand with a flourish towards the vehicle.

SAM
Dah-dah. For you.

Jean smiles, steps out and inspects the car. She walks around it.

JEAN
Is it alright?

SAM
MOT'd, Taxed, cheap as chips to
run.

He wraps his arm around her and they look at the car.

SAM (CONT.)
You have wheels love.

JEAN
White.

SAM
Yep they'll see you coming.

JEAN
Thanks love but I did say I'd
prefer a darker colour.

SAM
But this one's white.

JEAN
Red or blue. I'm just saying.
Your food's ready anyway.

Jean goes inside. Sam looks at the car. He grows increasingly annoyed. He goes into the garage. O.S we hear tins and other clutter being thrown around.

CUT TO:

156 EXT. SAM AND JEAN'S HOUSE. DAY

156

Sam knocks on the front door. Jean opens the door and looks out. Her jaw drops.

Reveal the car now painted, bright red. It is dripping onto the drive. Sam is holding a tin of paint and a brush. He holds up the tin.

SAM
Better?

Jean is speechless.

BACK TO SCENE:

DAN
But he was trying to help.

ALEX
What about the window incident.

157 FLASHBACK 157

158 INT. LABOUR CLUB. NIGHT 158

Ten years earlier. Sam, Jean and Alex are sitting at a table drinking. Suddenly a window falls in shattering and covering Jean in debris. Sam and Alex look up.

SAM
That's a bit suspect.

ALEX
Didn't you fit it?

Sam shrugs.

JEAN
How about a hug?

Jean is cut, she bursts into tears. Alex comforts her.

BACK TO SCENE:

Dan is remembering.

DAN
I thought you meant the other window incident.

Jean looks at Dan.

159 FLASHBACK 159

160 INT. SAM AND JEAN'S HOUSE, DAN'S BEDROOM. DAY 160

Several years previous. Jean is lying in bed. O.S we hear a muffled SMASH of glass. Jean sits upright.

C.U: A hand reaches through broken glass in the front door and reaches for the door latch.

Jean opens the bedroom door, both Dan and Susan are standing on the landing looking nervously down the stairs. Jean joins them.

Sam appears in the hallway, he is unsteady on his feet, clearly inebriated.

JEAN
What the bloody hell are you doing?

SAM
I forgot my key.

JEAN
What about the front door.

SAM
I'll fix it in the morning. Go
back to bed.

BACK TO SCENE:

Jean is shaking her head. Dan is smiling wryly.

JEAN
Utterly irresponsible.

DAN
But funny too on reflection. Like
the other drunken episode.

JEAN
Which one?

Dan smiles as we push in on his face.

161	FLASHBACK	161
162	INT. SAM AND JEAN'S HOUSE, LOUNGE. NIGHT	162

A teenage Dan is sitting watching Television when the door opens. In walks Sam covered in vomit. He is half-cut. Dan jumps up.

DAN
Ugh shit! What happened?

SAM
Some dirty bastard threw up
outside the Labour club, I
slipped in it.

Sam walks through to the kitchen. Dan sits back down and watches television. Beat. Dan gets up and goes to kitchen. He peers round the door.

Dan's POV:

Sam is clumsily removing his clothes and stuffing them into the washing machine. Dan contemptuously closes the door to the kitchen and sits down again just as the lounge door opens and in walks Jean and her friend Sheila. They go towards to the kitchen.

DAN
I'd leave it if I were you.

Dan tries to stop them opening the door but it's too late.

JEAN
What d'you mean?

They open the door to reveal a completely butt-naked Sam watching the washing machine. He turns to face them. Sheila gasps then laughs.

SAM
Ooh Jesus, here's me with me balls hanging out.

BACK TO SCENE:

Dan laughs and Jean cracks a smile.

JEAN
I never lived that one down.

DAN
Funny though. How to lose friends and distance people.

FADE OUT:

163 EXT. PARK. DAY

163

Arnold, Krystina, Kasia and Stefan, who is carrying a football, are walking through the park. Kasia walks slightly ahead of them. She looks down and quite distant. Krystina catches up with her. They talk to each other in POLISH.

KASIA
I have no luck with boys. I always attract the crazy ones.

KRYSTINA
You'll meet someone when you least expect to. Like me and your Dad.

Arnold and Stefan start playing football. Nearby, a gang of YOUTHS are sitting under a tree drinking and smoking.

KASIA
I hope you're right.

KRYSTINA
Being hurt makes us appreciate a good man when we meet one.

The two women face each other and Krystina gently touches and strokes Kasia's hair.

KASIA
What is a good man?

KRYSTINA

One that respects you. One that
protects you. One that...

Arnold kicks the ball and it strikes the women. They YELL
in shock.

ARNOLD

Sorry ladies.

KASIA

We were talking!

Kasia angrily picks up the ball and out of frustration
kicks it hard, aiming at Arnold but it skews off at a
different angle.

They watch as it flies through the air towards the youths
sitting under the tree.

It bounces once and hits one of the youths on the back of
the head. He looks round annoyed, we realise it is Conor.

CONOR

What the fuck!

He jumps up and grabs the ball. He is still walking with a
limp from the dog bite. Arnold walks towards him.

ARNOLD

Sorry my friend!

Conor retrieves the ball and limps towards Arnold.

CONOR

Mate, I'm not your fucking
friend.

Stefan recognises Conor and runs to Krystina and
Kasia. Conor and Arnold face each other. Arnold holds out
his hands to get the ball from Conor.

ARNOLD

It was an accident.

CONOR

Where you from?

ARNOLD

Pardon me?

CONOR

(slow, patronising)
Which fucking country you from?

ARNOLD
I'm from Poland. Please can I get
the ball.

Conor looks at his gang who have all turned round to
look. Conor gestures for Arnold to get on his knees.

CONOR
Kneel down, beg for the ball.

ARNOLD
Please, just let me have it,
we're going now.

CONOR
Where to? Back to your own
fucking country I hope.

The gang LAUGH. Arnold looks at them. Darren recognises
Stefan. He turns to the gang members.

DARREN
I think it's that kid.

Arnold toughens his stance.

CONOR
You don't belong here. It's our
country.

ARNOLD
I didn't make the rules. People
can go anywhere now.

CONOR
No you fucking well can't. We
voted to get rid of you lot!

Arnold tries to grab the football. Conor pulls back but
Arnold is considerably stronger and rips the ball from the
youth's hands. He pushes Conor away forcefully and he
falls backwards, quickly jumping up, embarrassed, hurting
and angry. The gang all get to their feet.

CONOR
You fucking Polish twat!

Arnold holds up a hand and backs away.

ARNOLD
Let's leave it now please.

CONOR
You fucking want some yeah!

Krystina, Kasia and Stefan, who is cowering next to his
mother, start to move away from the situation.

KRYSTINA

Arnold, please, let's go now!

Darren one of the youths recognises Stefan. Arnold looks at Stefan, who is terrified, then back at the gang.

ARNOLD

Did you attack my son?

Conor's confidence is growing again.

CONOR

What! Fuck off will ya!

ARNOLD

No-one hurts my family.

Conor looks round at his gang who are close now.

CONOR

You're talking shit man.

Arnold stands up to Conor and the gang. Conor withers.

CONOR (CONT.)

Go on, fuck off out of here!

Arnold slowly backs away. He turns and reaches Krystina, Kasia and Stefan who are a fair distance away.

CONOR

(shouts)

We're gonna find ya!

DARREN

Yeah, we're gonna kill ya!

The gang laugh as Arnold and the family walk off. The gang walk the other way out of the park, with a swagger.

164 INT. ARNOLD AND KRYSTINA'S HOUSE, BEDROOM. DAY 164

Kasia looks despondent as she packs her suitcase.

165 INT. ARNOLD AND KRYSTINA'S HOUSE. DAY 165

Krystina is preparing food. Arnold is sitting at the table staring into space. He looks over at Stefan who is avidly playing a violent video game.

There is a KNOCK at the door, everyone is startled. Krystina checks who is at the door.

Krystina's POV: Sam is standing at the front door.

KRYSTINA

It's him!

Arnold gets up sharpish and opens the front door. He sees Sam.

ARNOLD

What do you want?

SAM

Can we talk?

ARNOLD

There's nothing to say.

Arnold is about to close the door.

SAM

Please Arnold!

Sam jams the door with his foot. Arnold stops and opens the door wider.

SAM (CONT.)

My wife has left me...

Beat. They look at each other. Sam looks upset.

ARNOLD

When?

SAM

Last week.

ARNOLD

Why?

SAM

'Cause I've behaved like a fucking prick!

ARNOLD

Why should that concern me?

Krystina comes to the door.

SAM

I want to talk about Dan.

KRYSTINA

Your son is a bad man.

SAM

No, no, he's not, he's a good lad. He's had a tough time. He made a mistake. I made a mistake.

KRYSTINA

You are a fucking mistake!

SAM

No, I'm an idiot and I'm sorry.

Sam appears genuinely sorry. Krystina is still angry. Arnold moves towards her. They speak in POLISH.

ARNOLD

Let me me speak to him. Let me hear what he has to say. We don't want war with our neighbours.

KRYSTINA

Neighbours! I'm not sure I want to live here anymore. Don't you be easy on him.

166 EXT. ARNOLD AND KRYSTINA'S HOUSE. DAY 166

Arnold and Sam leave the house and walk down the road. One of the gang is half-sitting on a wall and moped at the corner of the road.

He stands up, starts the moped and very slowly follows the pair down the road, keeping his distance.

167 INT. PUB. DAY 167

Arnold and Sam enter and walk to the bar. The gang member on the moped pulls up at the window and looks inside.

He sees Sam and Arnold at the bar. He speaks on a mobile phone, hangs up, turns and rides away.

168 INT. ARNOLD AND KRYSTINA'S HOUSE, BEDROOM. EVENING 168

Kasia is lying on her bed. A tears well up in her eyes. She abruptly gets up from the bed and sits on the edge of the bed.

169 INT. SAM AND JEAN'S HOUSE, FRONT LOUNGE. EVENING 169

Dan enters and walks to the window. He sees Krystina looking through her kitchen window. He ducks down out of sight. He slowly stands up and looks over at the house again.

Kasia is looking from the window over to Sam and Jean's house.

Dan and Kasia see each other. Dan is about to duck down but Kasia raises her hand. Dan slowly waves back.

170 EXT. PETROL STATION. EVENING 170

The teenage gang member pulls up on his moped. He gets off, grabs a pump and fills a red plastic petrol can with fuel.

171 INT. PUB. EVENING 171

Sam and Arnold are sitting at a table, each with a pint.

ARNOLD
Why did you do it?

SAM
I felt threatened.

ARNOLD
But I only want to help you.

SAM
Why d'you come here son?

Arnold drinks.

ARNOLD
I lost my job in Poland.

SAM
That's happened to me before. Bit
shit getting laid off.

ARNOLD
So we come here to make things
better. We're told England is
good, honest country.

SAM
It's overpriced, overcrowded and
overrated.

ARNOLD
My grandfather told me it is a
wonderful place. He came here
during the war, flew planes
against Germany.

Sam reflects and drinks some beer.

SAM
Yeah we forget that. You lot
helped us back then.

Beat.

ARNOLD
But why my son?

SAM

We'd had stuff stolen from the garage. I caught your boy in there messing with my tools.

ARNOLD

Really, I didn't know this.

SAM

I overreacted, I told Dan the boy needed to be taught a lesson.

ARNOLD

You should have told me I would have dealt with it. He had no right to trespass. This is bad.

172 EXT. PARK. EVENING 172

C.U: Petrol from the can is sloshed into glass bottles and cloth fuses are rammed into the tops.

Very quickly various hands clutch are a dozen primed Molotov cocktails.

173 INT. PUB. EVENING 173

Arnold appears calmer. Sam pats his shoulder.

SAM

You see we're not bad people, it was a stupid, stupid mistake but look... mate... let's draw a line.

ARNOLD

Draw a line?

SAM

It means start again. Clean slate. Pretend we've just met.

They finish their drinks at the same time.

ARNOLD

You like building work?

SAM

Not really no. I'm too old.

ARNOLD

Does it not feel good to make something? Make people happy?

SAM

It's been a long time since I've felt that way.

ARNOLD
You know your boat.

SAM
What about it.

ARNOLD
I could help you fix it. Make you
happy again.

Sam smiles.

SAM
Get me another drink and I'll be
happy.

Sam pats his arm. Arnold laughs and gets up.

ARNOLD
Just going to toilet.

Arnold leaves. Craig collects the empty glasses.

CRAIG
You feelin' alright Sam? Chatting
to the enemy and that.

SAM
It's a long story but yeah he
seems like a nice fella.

CRAIG
Wow! You're actually being
open-minded. (Smiles) What about
Brexit?

SAM
Fuck off Craig!

Craig laughs as he takes the glasses. Sam smiles to
himself.

174 EXT. ROAD. EVENING 174

Conor, Darren and the gang walk purposefully, each
clutching a petrol bomb, close to a thigh.

175 INT. PUB, TOILETS. EVENING 175

Music from the bar plays in the toilets. Arnold enters and
walks into a cubicle, locking the door behind him.

- 176 INT. PUB, BAR AREA. EVENING 176
- Sam is drinking at the table. SMASH. A petrol bomb flies through the window, hits the bar and ignites.
- Another petrol bomb follows, then another and yet another smashes against the toilet door, igniting the door, wall and nearby tables and chairs.
- The pub is quickly engulfed, some DRINKERS catch fire. Craig tries to help them. Drinkers bolt for the doors. Sam hastily follows them.
- 177 EXT. PUB. EVENING 177
- The inside of the building glows with the flames. The gang run off down the road.
- 178 INT. PUB, TOILETS. EVENING 178
- O.S Arnold HUMS to himself in the cubicle. He hears a muffled SHOUTS but thinks nothing of it.
- 179 INT. PUB, BAR AREA. EVENING 179
- Drinkers scramble to get out of the building.
- 180 INT. PUB, TOILETS. EVENING 180
- Arnold exits the cubicle and starts to wash his hands. He hears SHOUTS and the CRACKLE of fire.
- He opens the door and is met by a wall of flames. The heat forces him back.
- 181 EXT. PUB. EVENING 181
- Sam looks around for Arnold. He then turns and sees him trapped beyond the wall of flames, a table and chairs are burning away, near the doorway to the toilets.
- 182 INT. PUB. EVENING 182
- Arnold is hemmed in, he tries to move around the flames but blocked from getting past.
- 183 EXT. PUB. EVENING 183
- The other drinkers moving away from the building. Sam looks back at Arnold. The place is filling with smoke. Sam steals himself then dashes back inside the pub.

184 INT. PUB. EVENING

184

The heat is intense. Sam begins to cough. He quickly grabs and rolls up a large rug from the floor in front of the bar.

He hurls the rug, unfurling it but keeping hold of the end. He brings it down on top of the burning tables and furniture. As it drops, hot gases and flames erupt from under the rug and they singe Sam but the rug temporarily smothers and dampens the flames sufficiently for Arnold to scramble through.

Sam is coughing more violently. Arnold rushes for the door. He looks around at Sam who is standing in the middle of the pub. He coughs again then keels over, unconscious.

185 EXT. PUB. EVENING

185

The fire brigade, ambulance and police are arriving.

The door to the pub crashes open and Arnold drags Sam from the building, pulling him across the road. He gently lays him on the pavement.

186 INT. HOSPITAL, MEDICAL WARD. DAY

186

C.U: Sam's face, eyes closed. Reveal Sam propped up in a bed, with nasal speculum and Oxygen tank. He opens his eyes.

Dan, Arnold, Krystina, Kasia and Stefan are sitting around the bed. Kasia treats Dan coolly and keeps her distance.

DAN

Who's a hero then.

ARNOLD

I have to thank you Sam.

Sam tries to speak but starts coughing. A NURSE hears him and approaches the bed.

DAN (CONT.)

Will he be alright?

NURSE

Suffered some smoke inhalation
but he got out in time. Let him
rest for now.

Arnold shakes Sam's hand and he musters a smile.

187

EXT. HOSPITAL, MAIN CONCOURSE/ENTRANCE. EVENING

187

Dan and Arnold walk ahead of Krystina, Kasia and Stefan. They all approach the exit.

ARNOLD

(To Dan)

Your Dad told me everything.

DAN

It was a stupid mistake.

ARNOLD

That's what he said but do I misunderstand why you wanted to teach Stefan a lesson for being rude.

DAN

Stupid thing to do though. I overreacted, really sorry.

ARNOLD

Stefan showed lack of respect.

KRYSTINA

Just tell us next time if he is bad.

DAN

I've learned my lesson. May I speak to Kasia?

Arnold turns to Krystina, Kasia and Stefan. He speaks in POLISH.

ARNOLD

(to Kasia)

Do you want to talk to him?

Kasia thinks, then nods. Arnold, Krystina and Stefan walk away. Dan faces Kasia. There is an awkward moment.

KASIA

Well... What is it?

DAN

I messed up. Can you forgive me?

KASIA

You hurt everyone.

DAN

I know. I'm an idiot. I didn't mean it. I'm so sorry.

KASIA
Why did you do it?

DAN
I was annoyed, frustrated. I
would never do it again. Crazy.

Beat. Dan looks at Kasia. He goes for it.

DAN (CONT.)
Kasia, have you ever heard the
saying, love at first sight.

Kasia shakes her head, puzzled.

DAN (CONT.)
When I first saw you I had
feeling of excitement, like a a
warm rush. I really wanted to
speak to you.

Kasia is taken aback.

DAN (CONT.)
I've really wanted to be with you
ever since I first saw you.

Kasia is surprised but wants to hear more.

KASIA
How can I trust you?

DAN
You have my word.

KASIA
You lied before.

DAN
I didn't.

KASIA
Yes you did! You didn't tell me
what you did to Stefan.

DAN
I tried to tell you but would you
wouldn't have wanted to speak to
me if you'd known what I'd done?

Kasia shakes her head and moves away from Dan.

DAN
Please! What do I need to do?

KASIA
Think of something.

She re-joins her parents and they leave. Dan watches them briefly, then walks off.

188 EXT. JEAN'S FATHER'S HOUSE. DAY 188

Dan knocks on the front door. Jean answers.

DAN
Have you heard about Dad?

189 EXT. JEAN'S FATHER'S HOUSE, LOUNGE. DAY 189

We watch from outside as they sit down. Jean is sitting on the sofa. Dan is sitting opposite her in an armchair, perched forward.

Dan starts to tell her about Sam and the fire. Jean looks incredulous. She slowly sits down.

190 INT. DAN'S BEDROOM. NIGHT 190

Dan is lying in bed, drifting in and out of sleep.

DREAM SEQUENCE

Woodland. Dan is trying to escape from Conor and the gang but they catch him, surround him and beat him, pointing their mobile phones down at him, filming the violence.

191 INT. ROAD. DAY 191

Sam's van motors past.

192 INT. SAM'S VAN. DAY 192

Dan and Kasia are on board.

KASIA
Where are we going?

DAN
To prove I'm a good man.

193 EXT. POLICE STATION. DAY 193

Dan suddenly pulls over and stops the van.

194 INT. SAM'S VAN. DAY 194

Kasia looks at the Police station then at Dan.

KASIA
What are you doing?

Dan looks at the police station.

DAN

I could go in there and explain what I did but that it wouldn't really solve anything. I wasn't the one that hurt your brother.

Dan drives off. Kasia looks confused.

195 EXT. PARK. DAY 195

Conor, Darren and their gang are gathered. The boy on the scooter is revving its engine and making donuts in the grass, ripping up the turf. The others are passing round drink and spliffs, laughing and joking.

196 EXT. ROAD. DAY 196

Dan and Kasia pull up in the van. He points at Conor, Darren and their cronies.

DAN

That's the gang that hurt Stefan.

KASIA

Hey, they threaten us in park!

Dan and Kasia watch and wait in the van.

CUT TO:

The gang start to leave the park and disperse. Dan and Kasia duck down so as not to be seen.

Dan eases himself up to see. He watches Conor and Darren walking off together. Conor still has a limp from the dog bite.

Dan watches them in the wing mirror. He waits until they are almost out of sight. He turns the van round.

197 EXT. RESIDENTIAL ROAD. DAY 197

Dan slowly follows in the van as Darren peels off down a side road leaving Conor on his own, limping along. Dan drives past him and pulls over.

198 INT. SAM'S VAN. DAY 198

They wait for Conor to draw level and then pass them.

DAN

Wait here.

199 EXT. RESIDENTIAL ROAD. DAY 199

Dan gets out of the van and stealthily approaches Conor from behind.

200 INT. SAM'S VAN. DAY 200

Kasia watches Dan approach Conor, she looks around the van and spots a crow bar in the gap between the seats next to the hand brake.

201 EXT. RESIDENTIAL ROAD. DAY 201

Dan reaches Conor. He grabs his shoulder and spins him around.

CONOR

What the fuck!

DAN

Give me your phone.

CONOR

Uh! Fuck you!

Conor dismisses him and limps off at a pace. Dan taunts him.

DAN

I need that video of you trying to kill the Polish kid. You and your little gang. Bunch of pussies!

Conor turns and looks at Dan, he looks angry but worried. Dan grows in confidence.

DAN

Not so big without them are you.

Conor limps away at speed. Dan is infuriated he rushes Conor and kicks stamps on the back of his injured leg, crumpling the limb, causing him to fall forward, YELL in pain and stumble against a wall, banging his head. His phone lands on the pavement. Dan grabs it.

Conor stands up, dazed. He reaches down the back of his trousers and pulls out a knife. He points it at Dan.

CONOR

Give it back you twat!

Dan holds his hands up in anticipation and backs away.

CONOR (CONT.)

Should've wasted you and the little kid!

CRACK. Unseen, Kasia crashes the crowbar down on Conor's wrist, from his blind side, causing him to drop the knife. He CRIES out in agony and recoils.

Dan stoops and quickly grabs the blade. Conor crumples against the wall nursing his injuries.

CONOR

You're both fucking dead!

Dan and Kasia rush back to the van, get in and drive off.

202 INT. SAM'S VAN. DAY 202

Dan drives as Kasia grips his hand and kisses it.

KASIA

Now I believe you!

Dan's demeanour has changed, he is full of confidence.

203 EXT. ARNOLD AND KRYSTINA'S HOUSE. DAY 203

The van pulls up and Dan and Kasia get out.

204 INT. HOSPITAL, MEDICAL WARD. DAY 204

Sam is peacefully lying in bed. A NURSE wakes him and hands him some medication which he takes.

205 EXT. POLICE STATION. DAY 205

Dan, Arnold and Kasia enter a police station.

206 INT. POLICE STATION, INTERVIEW ROOM. DAY 206

Dan is interviewed by OFFICERS. He shows them the mobile phone he took from Conor. The Officers look at each other.

207 INT. HOSPITAL, MEDICAL WARD. DAY 207

Sam is sitting on the edge of his bed. He is being given breathing exercises by a PHYSIOTHERAPIST.

208 INT. POLICE STATION, INTERVIEW ROOM. DAY 208

Arnold is interviewed by OFFICERS. They seem satisfied with his statement.

209 INT. HOSPITAL, MEDICAL WARD, BAY. DAY 209

Sam is sitting in bed again. He looks around at the other patients. They all look very ill. An OLD MAN, 80s, is clearly dying, his breathing is shallow and erratic. Sam watches as a NURSE enters and tends to him.

Sam looks again at the old man. He double-takes and sees himself in the bed. The nurse draws the curtains around the bed and hides the old man from view. Sam is anxious and energised by fear gets out of bed.

210 INT. POLICE STATION, INTERVIEW ROOM. DAY 210

Kasia is interviewed by OFFICERS. The interview ends, they all stand and thank her for her statement.

211 INT. HOSPITAL, CORRIDOR. DAY 211

Sam walks along in his pyjamas and dressing gown. He stops and looks out of the window. He breathes in deeply. There are grey clouds, shards of sunshine pierce through, revealing patches of blue sky beyond.

JEAN O.S

Hello Sam.

Sam turns around. Reveal Jean in her Radiographer uniform.

SAM

Hello love.

JEAN

Dan told me about your heroics.

SAM

Thanks. Is the pub alright?

Jean tries not to laugh but breaks into a smile.

JEAN

Don't worry, they'll re-build it.

SAM (CONT.)

Are we alright?

Jean's face straightens. Beat.

JEAN

That needs more work.

212 EXT. SAM AND JEAN'S HOUSE. DAY 212

Arnold and Dan approach the old boat at the side of Sam's house each with a toolbox.

They unfasten and pull off the tarpaulin that covers the vessel and inspect it.

- 213 INT. HOSPITAL, MEDICAL WARD, BAY. DAY 213
Sam is undergoing more physiotherapy breathing exercises as Jean visits him. He sees her and smiles. She reciprocates.
- 214 EXT. SAM AND JEAN'S HOUSE. DAY 214
Arnold works on the boat. He is inside inspecting damage to the hull. He writes in a notepad.
- 215 EXT. HOUSING ESTATE, FLATS. DAY 215
Police vans pull outside low-rise flats with covered walkways.
- 216 EXT. SAM AND JEAN'S HOUSE. DAY 216
Arnold inspects the boat's engine which is dirty, rusty and greasy. He unwraps new parts covered in Polythene.
- 217 EXT. HOUSING ESTATE, FLATS. DAY 217
Police move along walkways and bang on doors. A middle aged MAN opens a door. The police show a warrant.
- 218 EXT. SAM AND JEAN'S HOUSE. DAY 218
Arnold is inspecting the outside of the boat, he rubs a dirty painted name plate and slowly reveals the boat's name:

BONIE JEAN

He stands back and smiles.
- 219 EXT. SAM AND JEAN'S HOUSE. DAY 219
The van pulls up and Sam gets out. He sees Arnold working on the boat, it is partly repaired. Arnold looks round.

Sam walks towards him, he is quite moved, he joins Arnold, they shake hands, he picks up a tool and they work together on the boat. Dan joins them and all three work on the boat.
- 220 EXT. HOUSING ESTATE, FLATS. DAY 220
Police march Conor and Darren, who are handcuffed, to separate vans and push them inside.

Other gang members are led by Officers from the flats to waiting vehicles.

FADE OUT:

221 EXT. CANAL. DAY

221

Sam, Dan and Arnold unhitch the repaired boat from the towbar on Arnold's van and push it towards a ramp on the canal. Arnold looks at the name plaque BONIE JEAN.

ARNOLD

What does the name mean?

SAM

I just liked it and I hoped Jean would.

DAN

It's a poem by Robert Burns. I studied him for my degree.

They push the boat as Dan remembers the poem.

DAN

There was a lass, and she was fair,
At kirk or market to be seen;
When a' our fairest maids were met,
The fairest maid was Bonie Jean.

They continue pushing the boat and reflect on the poem.

DAN (CONT.)

It was about his wife.

ARNOLD

Yes, he must really love her.

SAM

Well I'm glad your degree was useful for something.

They laugh as they reach the water's edge. They look at each other and then at the boat.

DAN

You know who should be here don't you?

Sams nods.

DAN

Leave it to me.

He runs off.

222 EXT. CANAL, BOAT. DAY

222

Jean and Dan walk along the towpath.

JEAN
Where are we going?

DAN
Wait and see.

The boat is now in the water Sam and Arnold are checking the engine. Kasia, Krystina and Stefan are admiring the boat. Sam and Arnold look up and see Dan and Jean, they wave.

SAM
Bloody hell!

Sam shows Jean the name plate, BONIE JEAN

JEAN
I didn't know it was called that.

SAM
That's why I bought it.

Jean smiles. Sam moves towards Jean and offers his hand.

SAM
D'you want to come aboard?

JEAN
Okay.

Sam beckons her forward. He puts his hands round her waist.

JEAN
Woah! Sam, wait!

He smiles and lifts her onto the deck. Kasia, Krystina and Stefan get aboard. Arnold pushes the boat away from its mooring and they sail off.

SAM
I'm sorry you know, for everything.

JEAN
Wonders never cease.

SAM
What!

JEAN
In thirty five years of marriage
I can count on one hand the

JEAN
number of times you've
apologised.

SAM
Well you'd better get used to it.

JEAN
What, you apologising?

SAM
No, me being different.

Jean looks away. Sam looks worried. They momentarily watch the boat cut its way through the water. Sam looks at Jean.

SAM (CONT.)
D'you think we can get back
together?

Jean looks at Sam.

JEAN
You have work to do.

Sam looks disappointed.

JEAN (CONT.)
But... if this is a start I am
prepared to give you second a
chance.

SAM
Fair enough.

JEAN
You need to sort out Susan's
wedding though.

Sam looks at Jean.

JEAN
Agreed? She is your daughter.

SAM
I know but she's so...

JEAN
So like you it's uncanny. Two
peas in a pod. Stubborn as hell.
You both need to compromise.

Sam knows Jean is right. The boat sails off down the canal.

JEAN

And you... You need to take a few risks and gambles.

SAM

What if I fail.

JEAN

Show me someone who never failed and I'll show you a someone who never tried.

Jean looks Sam in the eye. He nods in agreement.

223 EXT. CANAL. DAY 223

We watch as the light from the sun shimmers on the canal water. The boat drifts round a bend in the canal. Water laps gently and birds sing.

FADE TO BLACK:

224 END CREDITS 224

225 MUSIC / MONTAGE 225

(1) Susan's wedding, Sam walking Susan up the aisle.

(2) The reception, Sam and Jean dancing together, Dan dancing with and kissing Kasia.

(3) Family and friends all lined up, Bride, groom, Sam, Jean, Dan etc. Sam makes a bad joke to Susan and she punches his arm.

(4) C.U: Hands peel off the backing to adhesive lettering as they are carefully placed on the side of Sam's van. A slow reveal of the the letters reads:

SAM LOWE & SON - BUILDING REPAIRS AND RENOVATION

(5) END SHOT - Sam, Dan and Arnold together, holding tools in front of Sam's house which they have renovated.

(6) Reveal Jean has taken the photograph. She lowers the camera and smiles.

FADE TO WHITE: