

CELIA

But what?

CAROLINE

It's not like you're without. Is it?

CELIA

That isn't the point. I was an inconvenience. For fifty years.
(shakes her head)
Fifty years.

*

*

CAROLINE

(quiet)
Well. He's dead now. So.

CELIA

You never liked him.

(CAROLINE doesn't respond)

I can make better coffee than this in the microwave.

(she squints at her own lenses)

These glasses are mucky.

(a pause. She taps her fingernails on the table. Then -)

I've got a pen-pal. Did William tell you?

For the first time CAROLINE seems engaged. A glance at WILLIAM.

*

CAROLINE

No.

2 EXT. FAR SLACK FARM, RIPONDEN. DAY 1. 10.05 2

An elderly Landrover laden with stuff pulls up. GILLIAN (43), RAFF (16) and ALAN (74) step out and unload Morrisons bags from the back; they've done their big Saturday morning shop. GILLIAN's just getting on board with some big information that ALAN and RAFF seem party to. The conversation is energetic. You have to be very determined to get a word in edgeways with GILLIAN and RAFF. We get a sense that the life they live is all a bit rough and ready. There couldn't be a more marked contrast between these people and the last lot we've just seen.

*
*

GILLIAN

Hang on. Stop. Start again.
You've...?

RAFF

When Grandad was at school -

GILLIAN

He can talk for himself.

ALAN

(reluctant but
amused)

When I was at school there was
this lass, this girl -

RAFF

Who he fancied.

ALAN

Whatever.

GILLIAN

Keep going.

ALAN thought there was more to say, but now he's put it into words, that seems to be it. He's smiling. ALAN's always smiling. Our abiding image of him should be of a man smiling.

ALAN

Well that's it really.

RAFF

No it isn't. I put his name on
Friends Reunited, right -

ALAN

Oh yeah, that's it -

RAFF

And there she was. Celia Dawson.

(CONTINUED)

ALAN
Nee Armi tage.

RAFF
Her and Doreen Wilkinson.

ALAN
Just two of 'em. Out of the
whole year.

GILLIAN
You're joking.

RAFF
So we wrote to her.

GILLIAN
'We'?

RAFF
Grandad were a bit nervous.

GILLIAN
What for!?

ALAN
Well I were in two minds.

GILLIAN
So you wrote to her, and -

ALAN
And she wrote back. And we've
kept it going, and...
(thoughtful,
smiling)

Yeah.
(beat)
It's all nowt.

CUT TO:

3 INT. CAFE, HARROGATE. DAY 1. 10.06

3

As before.

GILLIAN

CELIA
(casual | y | 3tF0 842 cm BT -0.01670000 TcrTcrTcrTcr

4 EXT. FAR SLACK FARM. DAY 1. 10.07 4

ALAN
We're just pen pals.

CUT TO:

5 INT. CAFE, HARROGATE. DAY 1. 10.08 5

CELIA
Except it's been a trip down
memory lane. Well, sort of.
Given that -

CAROLINE
Given that...
(smiling, engaged)
you're not exactly sure which
one he is.

CELIA
Well you see he was in my year,
but not in my form.

WILLIAM
Gran was in the A stream.

CELIA
And if he's who I *think* he is,
not everything he says adds up.
You see, I think they lived up
in the wilds, somewhere up
Stainland.

CUT TO:

6 EXT. FAR SLACK FARM. DAY 1. 10.09 6

As before.

ALAN
She lived in t'next street.

CUT TO:

INT. CAFE, HARROGATE. DAY 1. 10.10

ALAN, GILLIAN and RAFF head inside the farmhouse with the supermarket bags.

ALAN

I were amazed when she wrote back. I didn't think I were t'sort somebody like her'd remember.

GILLIAN

Why, what sort's she?

RAFF

Glamorous.

GILLIAN

(wry)
Oh aye.

ALAN

(fond)
Well, she allus seemed a bit better spoken ner t'rest. And I was always on t'shy side. And gormless, so -

GILLIAN

So where is she now?

ALAN

Harrogate. She has a little flat. At her daughter's house.

RAFF

Last time he saw her was in 1951.

GILLIAN

Really?

ALAN

(nods)
Her dad got a job down in Sheffield, and that was it. Off they went.

RAFF

He was heart-broken.

GILLIAN

Did she know you had a thing about her?

ALAN

8

CONTINUED:

8

GILLIAN's not sure she likes the sound of this woman.

RAFF

I've told him, he wants to
invite himself over.

(ALAN shakes his
head, smiling)

Why not? Say you're passing. Say
you're in Harrogate anyway, and
would she like to meet up for a
cup of tea.

A big black shiny Mitsubishi Warrior pulls up outside.
There's a couple of motocross bikes strapped in the
back. GILLIAN's heart sinks and her face hardens. It's
almost through gritted teeth she says -

GILLIAN

You're Uncle Robbie's here,
Raff.

RAFF

Yess!!

GILLIAN

(mumbles, annoyed)
Half an hour early.

ALAN's face falls a little too as RAFF grabs his crash
helmet and his kit bag with his leathers in.

GILLIAN (CONT'D)

I want you back by five.

RAFF heads outside. GILLIAN goes with him. No pause in
the conversation.

RAFF

No way!

CUT TO:

9

EXT. FAR SLACK FARM. CONTINUOUS. DAY 1. 10.12

9

ROBBIE (mid-40's) steps out of his silly big car. He
wears reflective ski sun glasses and a baseball cap.
He chews gum and walks like he's just spent five hours
on horseback. We should feel that GILLIAN is over
reacting slightly -

GILLIAN

I told you this last time, I
made it clear - !

(CONTINUED)

9

CONTINUED:

9

RAFF

Mum! It doesn't *finish* while
five! How we gonna be *back* here
by five? Hi ya Robbie!

ROBBIE

(a casual greeting)

Raff.

*

CUT TO:

10

SCENE OMITTED

10

*

11

SCENE CONTINUOUS FROM SCENE 9, NOW.

11

*

GILLIAN

(to ROBBIE)

I want him back by *five*.

ROBBIE

(cool, indifferent,
opening his door
to get back in)

Right.

GILLIAN

No, not 'right' like you're just
saying it to shut me up. 'Right'
like you've heard what I've said
and it's sunk in.

*

ROBBIE's expression behind his dark glasses never
alters.

ROBBIE

Right.

GILLIAN

He's got homework.

*

*

RAFF

I've done it.

*

*

GILLIAN

When?

*

*

ROBBIE gets into the vehicle and shuts his door. RAFF
gets in and lowers the passenger window.

*

RAFF

I'll ring yer.

The Mitsubishi lurches forward and out of the yard.
Loud music blares from the hi-fi. We linger on GILLIAN;

*

(CONTINUED)

CAROLINE

(indifferent,
polite)

So I see.

JOHN

(trying for a
smile)

Hi Will.

JOHN's presence embarrasses WILLIAM. He addresses CAROLINE in a mumble.

WILLIAM

I'm off upstairs.

He heads past her and upstairs. *

CAROLINE

I didn't know you had a key.

JOHN

D'you want it back?

CAROLINE can't decide whether to say yes or no. Yes sounds too bitter. No sounds like she's throwing the doors wide open to him.

CAROLINE

Either way.

JOHN

How's your mother?

CAROLINE

Fine.

JOHN

Good. *

CAROLINE

(casual, light)

Why're you here?

JOHN

(to LAWRENCE)

D'you want to give us a few minutes?

LAWRENCE

Sure.

Happy LAWRENCE clears off. JOHN has the bewildered manner of an articulate man suddenly unable to say what he needs to say.

13 CONTINUED: (2)

13

JOHN

Erm. I'm tempted to say it's a long story. But it isn't really. In fact it's pretty straight forward. Turns out... Judith's a bit of an alcoholic.

CUT TO:

14 OMIT SCENE 14.

14 *

CUT TO:

15 INT. SITTING ROOM, CAROLINE'S HOUSE. DAY 1. 12.01

15

CAROLINE remains standing.

JOHN

I knew she had a
(wry)
'significant relationship' with the stuff. I knew she 'liked a drink'. But erm... yeah. Didn't realise the extent of it.

*

CAROLINE fights the urge to say "So what?"

*

CAROLINE

Has she tried to get help?

JOHN

Oh yeah. More than once. I don't think it's something that'll sort itself out over night. Well, if ever. In fact. So. Yup.

CAROLINE thinks her response through carefully. The tone of it. She's careful not to sound at all vindictive or smart.

CAROLINE

And so how does this involve me?

JOHN

I've made a terrible mistake, Caroline.

Pause.

CAROLINE

Oh. I see.
(she's thoughtful.
Eventually...)
You want to come back.

JOHN
(hardly dare ask)
What d'you think?

*

CAROLINE
(genuine; quiet)
I don't know.

JOHN
I was dazzled. It's pathetic,
isn't it? Even more so when you
see what a ridiculous, empty-
headed mess she...
(dries up)
Sorry. You don't want to hear
this. And so selfish. Out of
necessity, I suppose. You can't
imagine it 'til you've...
(dries up)
Sorry. I suppose I never have.
Seen it before. Up close. The
snervous. ~~least~~ ~~McCoys~~ ~~writing~~ ~~And~~ ~~it's~~ ~~only~~ ~~now~~. I
realise. How much of a fool I've
made of myself. And to have
thrown away all this. Here. With
you and the boys. And for what?
It's appalling, it's abysmal.
It's unthinkable.

nt oy & Cleopatra Ep 17 CAROLINE can see he's genuinely on the verge of tears.

*

CUT TO:

16 EXT. FAR SLACK FARM. DAY 1. 16.00 16

GILLIAN's penned a small flock of sheep in, and she's
scraping out their hooves.

CUT TO:

17 INT. FAR SLACK FARM. DAY 1. 16.05 17

ALe. You can't get down at the computer with the cup of

18 CONTINUED:

18

ALAN
(more alarm)
We'll see you there. Tata.

ALAN hangs up. His legs have gone a bit weak with the shock. He turns to the computer, presses the mouse to send the message before he can think about it too much (almost like it's part of his panic) then runs to the outer door.

ALAN (CONT'D)
Gillian!!

CUT TO:

19 EXT. HOSPITAL. DAY 1. 16.35

19

GILLIAN's Landrover flies into the visitors' car park and pulls up messily, not quite properly in a space.

CUT TO:

20 INT. A & E, HOSPITAL. DAY 1. 16.36

20

Angry GILLIAN strides into A & E reception. ALAN struggles to keep up with her. Embarrassed, reluctant ROBBIE stands up to greet them.

GILLIAN
Where is he?

*
*

ROBBIE
In with the doctor.

*
*

GILLIAN
Well congratulations Robbie!
You've finally got what you
wanted.

ROBBIE
What y' talking about?

GILLIAN
Oh, you know.

ROBBIE
This is what I 'wanted'? Him
flat on his back in an
ambulance?

GILLIAN
You love it that every Saturday
I go through hell worrying about
him getting hurt.

(CONTINUED)

ROBBIE

I know you've got a screw loose, Gillian. So I won't push it. But you better apologise for that.

GILLIAN

Yeah, that's happening. *

ALAN

Let's calm down.

ROBBIE

I go biking wi' Raff 'cos he loves it. I love it. Eddie loved it. It's in us blood. So don't accuse me o' that [rubbish] -

GILLIAN

Yeah and if you hadn't raked up all that bloody trouble when Eddie died nobody'd have reason to think you took any satisfaction [from him getting hurt] -

ALAN

(interrupting)

Gillian. Love. Don't.

GILLIAN

You're lucky I let y' have owt to do with him.

ROBBIE

Yeah, and you're lucky y' haven't had him taken off yer.

GILLIAN stares at him wildly, unable to think of anything bad enough to say in response to this, when suddenly -

ALAN

Raff! ad!

GILLIAN turns and sees RAFF, who's hobbling a bit. ROBBIE mumbles as GILLIAN dives over to hug RAFF -

ROBBIE

You'll get what's coming to you, one day, lady.

GILLIAN

God, you've had me worried!

20 CONTINUED: (2)

20

RAFF

They fussed, mother. I said "I don't need an ambulance, I don't need an X-ray, I'm made like rubber", but nobody were listening.

CUT TO:

21 INT. CELIA'S FLAT. DAY 1. 16.45

21

CELIA'S reading ALAN'S email when there's a gentle knock at the door.

CELIA

Hello?

CAROLINE appears at the door.

*

CAROLINE

John's gone. He's gone to fetch some of his things. He's moving back in.

CELIA'S non-plussed. She takes it in, nods.

*

CELIA

Right.

CAROLINE

I've told him he'll have to sleep in another room.

*

CELIA

It seems very easy for him. After what he's done.

CAROLINE

Turns out she's an alcoholic.

CELIA

And he's just discovered this? After goodness knows how many months.

CAROLINE

He knew she had a problem. He didn't know the extent of it.

CELIA weighs things up.

*

CELIA

He wants to meet me. In Skipton. For a cup of coffee.

CAROLINE

Oh! Your -

*

(CONTINUED)

21

CONTINUED:

21

CELIA

Alan.

CAROLINE

Are you going?

She considers. Briefly. Then answers quietly, flatly.

CELIA

No.

CAROLINE accepts this without much further thought.

CAROLINE

D'you think I'm making a
mistake?

CELIA

It doesn't matter what I think,
love.

*

CAROLINE absorbs this. She tacitly accepts it as her mother saying she does think she's making a mistake. A moment, then she withdraws. CELIA weighs things up, then goes back to her message from ALAN. She reads it again. Then she presses 'reply'.

CELIA (CONT'D)

(voice over)

Dear Alan.

She pauses. We look deep into her eyes. There's something sad, thoughtful, deep there. Is she really going to turn him down?

CELIA (CONT'D)

(voice over)

Sadly -

(a pause, starts
again)

Unfortunately -

(another, longer
pause. Starts
again)

I would be delighted to meet you
in Skipton on Monday.

CUT TO:

22

EXT. FAR SLACK FARM. DUSK 1. 17.30

22

The Landrover pulls up. GILLIAN rasps the handbrake on.

*

*

GILLIAN

I'll get kettle on.

(CONTINUED)

She gets out of the Landrover one side, RAFF and ALAN the other. ALAN grabs RAFF for a quiet word -

29

INT. FAR SLACK FARM. NIGHT 1. 20.00

29 *

Evening. ALAN's relaxed in front of the telly. We can hear the distant thud of music from upstairs, so that's where RAFF is. GILLIAN, exhausted and dishevelled from seeing to the sheep, comes through from the kitchen with two cups of tea. One for herself, one for ALAN. She sits with him.

*
*
*
*

GILLIAN

What did you say to Raffy? About buying him a car.

ALAN

Oh.

GILLIAN

He does his own thing, dad. If he wants to be friends with Robbie, fine. I hate him, the dozy pillock, but. He's Eddie's brother and Raff has to make up his own mind about folk.

ALAN

I asked him not to tell you.

GILLIAN

I appreciate that, and I appreciate you interfering. I love it when you interfere. But I'm not stopping him doing stuff he likes doing. He has to outgrow things. Naturally. Then he won't resent people. Me.

*

ALAN

I'm meeting her. In Skipton. On Monday.

GILLIAN

Are you.
(realising,
delighted)
Are you?

*

ALAN

If she turns up.

GILLIAN

Why wouldn't she?

ALAN

I don't know. I don't know that I'll have enough to say to her. Enough to keep a conversation going. Perhaps I should find an excuse.

(CONTINUED)

ALAN

(wistful)

I thought sun shone out of her.
I can still feel that feeling I
felt when I looked at her.

GILLIAN

You've been married to me mother
for fifty years since then!

ALAN

Oh, I know. And I loved your
mum.

(deeply sincere,
deeply fond, it
brings a tear to
his eye saying it)

We were pals. But Celia... it were
more like... I don't know.

(daft love sick
grin)

"Now heaven walks on earth". Is
that a line from something?

GILLIAN considers.

GILLIAN

Probably. It will be.

ALAN

Shakespeare.

GILLIAN

(nodding carefully)

One o' that crowd, yeah.

Then a bit more montage -

CUT TO:

30

INT. CELIA'S FLAT. MORNING. DAY 2. 08.00

30

Monday morning. CELIA surreptitiously watches CAROLINE
leaving for the day in her car with WILLIAM and
LAWRENCE, both in school uniform. There's a secret
delight in CELIA's surreptitiousness; she's up to
something.

30A

INT. CO-OP, RIPPONDEN. DAY 2. 08.40

30A

GILLIAN's just straightening her Co-op overalls, with her
name badge on. It just reads 'Gillian'. She checks
herself out in the mirror (she's in the staff loo), then
heads into the shop. We go with her...

CUT TO:

31

EXT. CAROLINE'S SCHOOL, HARROGATE. DAY 2. 08.45

31

CAROLINE'S school is very posh and very traditional.

35 CONTINUED: 35

CAROLINE

Good morning.

CUT TO:

36 EXT. SKIPTON. DAY 2. 09.58 36

A glimpse of CELIA as her little car pulls to a halt in the car park. Cut to a glimpse of ALAN as he pulls into a similar car park. Cut back to CELIA putting money in the ticket machine, pressing the green button and getting her ticket. Cut to ALAN at another ticket machine, realising he's not got the right change for the machine. He checks his watch; it's two minutes to ten. He's in a dilemma; if he goes and gets change he's going to be late. If he doesn't get change he'll get a parking ticket. He says, "Sod it", and heads boldly on his way. He's got to go and meet CELIA first, and then sort this out. If he gets a ticket in the meantime, he'll just have to deal with it.

*

*

CUT TO:

37 EXT. CAFE. SKIPTON. DAY 2. 09.59 37

Establisher.

CUT TO:

38 INT. CAFE. SKIPTON. DAY 2. 10.00 38

A WAITRESS puts a cup of coffee down in front of nervous ALAN. (There's a pile of change on the counter ready for him to go and buy his ticket, once CELIA's arrived). He's looking at the cafe clock. Five past ten. He checks his watch, which also says five past ten. He happens to look out of the window, and across the street his attention is caught by a young lad, sitting obliviously on a bench. He's reminded of himself, very vividly, sixty years ago. We see what he sees -

*

CUT TO:

39 EXT. ELLAND. 1951. DAY 2. 10.01 39

Sixteen-year-old ALAN sitting on a bench outside the town hall, waiting. He's already been here far too long, and feels like crying. He's unable to face the prospect of walking away, but unable to think there's any point staying here any longer. There's definitely a tear in his eye. An angry tear. Quietly devastated 16-year-old ALAN is just about to walk away, when -

*

*

*

(CONTINUED)

ALAN (vo)
CELIA

CUT TO:

40 INT. CAFE. SKIPTON. DAY 2. 10.02

40

CELIA
Even with the photograph. I was
thinking you were that other
Alan from up Stainland.

ALAN
Alan Robertshaw?

CELIA
Robertshaw!

ALAN
Wi' t' spindly legs?

CELIA
Had he?

ALAN
Spaghetti legs, me dad called
him.

CELIA
I don't remember his legs. Now you
lived in t' next street. *

ALAN
I didn't realise there was a
confusion. Are you di sappointed? *

CELIA
No. *

(she smiles)

How was your journey?

ALAN feels thrown; he was so thrilled that she turned
up, and now so gutted that she's confused him with
someone else. He smiles bravely.

ALAN
Fine. Thank you. Only -
(changes tack)
What can I get you?

CELIA
She'll come over. Only what?

ALAN's mouth remains dry. Her presence sends his head
into a whirl, a whirl which he knows will send the

CELIA
Oh. Well d' you want to go back
and [get one]?

ALAN
Well let me get you something
first, and then -

CELIA
(staring at him,
smiling)
Isn't it odd? The things you
remember. And the things you
don't.

ALAN
Yes. Always.

CELIA

Good. But you got the note. *

ALAN

Did I?

CELIA

Yeah.

ALAN

What note?

CELIA

I sent you a note. To say I
couldn't come. I gave it to
Eileen Pickford to give you.

ALAN

Eileen?

CELIA

Yeah, to say sorry I was letting
you down, but here was my new
address. In Sheffield. So you
could write to me.

ALAN

(he's amazed)

Did you?

Beat.

CELIA

Don't tell me you didn't get it.

ALAN

Well... [no].

CELIA

You didn't?

Bemused ALAN's shaking his head. CELIA smiles it off - *

CELIA (CONT'D)

Well it's a good job you'd
forgotten or else you'd have
spent the last sixty years
thinking I'd stood you up!

ALAN tries to smile. Laugh, even. As if!

CELIA (CONT'D)

You go and get your ticket.

Polite, reluctant ALAN ducks out of the shop. We linger
on CELIA for a moment. *

CUT TO:

41

EXT. CAFE. SKIPTON. DAY 2. 10.10

41

ALAN emerges from the shop and heads towards the car park; he can't believe what he's just heard. He looks worried rather than delighted. His whole

KATE
When you say "move back in".
Does that mean - ?

CAROLINE
I don't know. What it means.
Exactly. Yet.

*

*

KATE
I'm amazed. After everything
he's done. After everything
you've said.

CAROLINE
It's mainly for the boys. God

KATE takes it on the chin, but she's gutted. The bell sounds for the end of break. Moments pass. Eventually -

KATE

I've got 9V.

CAROLINE

Bad luck. Sorry. I am sorry.

*

KATE leaves. We linger on CAROLINE. And her confused feelings.

*

*

CUT TO:

CELIA

You must've done.

ALAN

Well. Yes. I suppose. I
[might've] -

CELIA

You did?

ALAN

(nods, shrugs)
Well -

CELIA

How embarrassing. How sad.

ALAN

No. Look. It's water under the
bridge. I think my car's [been
stolen] -

CELIA

'Cos I fair hoped you'd write.

ALAN stares at her. His voice doesn't seem to work -

ALAN

Did you?

CELIA

Yeah. I fair waited for a
letter. It didn't occur to me
that she wouldn't give it to
you.

(CELIA thinks
things through)

Happen she were jealous.

ALAN

(worried)

Happen she forgot.

CELIA

I probably assumed you didn't
have time to bother writing.

ALAN

No. No. No. Celia. I'd have
written if I'd got it.

CELIA

That's last time I'll ask Eileen
Pickford to do anything for me.

ALAN

She's dead.

CELIA

Caroline says it takes two people to make a marriage go wrong. I don't believe that, but... she probably gets sick of me going on about it. Well she does. She says, "He's dead, get over it". Not in so many words, but that's what it amounts to.

*

ALAN

I'm sorry.

*

CELIA

Tell me about Eileen.

ALAN

Oh well, we were very happy. Happy enough. Very steady. Then she developed Alzheimers.

(he smiles sadly)

She didn't know me at finish.

Pause.

CELIA

Fancy her not giving you my letter.

(this information troubles ALAN)

She must've liked you.

*

A uniform PC comes in. He talks to ALAN carefully and kindly, as if ALAN's borderline senile.

PC

PC

48 CONTINUED: 48

Cutting as and when necessary with:

CUT TO:

49 INT. ANOTHER CAFE, SKIPTON. DAY 2. 11.21 49

ALAN's on his mobile. CELIA sits opposite. A WAITRESS puts two cups of coffee down on the table. *

ALAN

So I was wondering if you could come and pick me up. Not straight away necessarily -

CELIA

I don't know why you won't let me drive you.

GILLIAN

Well yeah. Course I can. But I don't knock off while three. Have you been to t' police? *

ALAN covers the mouthpiece and addresses CELIA.

ALAN (CONT'D)

It's a long way, and then you'd only have to drive back to Harrogate.

(then to GILLIAN)

Course we've been to t' police! *

CELIA

It's nobbut forty miles. Or so. Isn't it? *

GILLIAN

Have you got your pills with you? *

ALAN

(light, casual, he doesn't want CELIA to know he takes heart pills)

Yes. Yes! Yes. *

GILLIAN

And have you some cash on you? *

ALAN

Yes, I'm okay there.

GILLIAN

So you're basically all right?

ALAN

Well it were a bit of a shock. And they're not optimistic about getting it back. Not all in one piece, anyway. *

(CONTINUED)

49

CONTINUED:

49

GILLIAN

Right, well I'll set off as soon as I can after three. Okay?

*
*

ALAN

Okay.

*

GILLIAN's manager is prowling. She whispers urgently -

*

GILLIAN

I'm going to have to go, dad.

ALAN

Okay, tata love.

GILLIAN

Keep in touch.

ALAN

Tata.

(he hangs up)

She doesn't get off work 'til three. Otherwise she'd be straight over.

*

CELIA

I'm not a bad driver if that's what you're thinking. We could pop down Eiland! We could look up a few of our old haunts.

*
*

That sounds good to ALAN.

CUT TO:

50

EXT. RAFF'S SCHOOL. DAY 2. 12.00

50

ROBBIE sits outside the school in a patrol car (ROBBIE's a uniform P.C.). RAFFY heads over from the school, opens the passenger side door and leans in.

*
*
*

RAFF

I got your text.

ROBBIE

Yeah, and I got yours. You're not jacking it in. It's like I told you - get in - you've to get straight back on.

*
*

(RAFF gets in the car)

*

It's what your dad woulda said. It's what your dad woulda done.

RAFF

It upsets me mum too much.

(CONTINUED)

ROBBIE
You can't live your life not
doing stuff just 'cos -

RAFF
(interrupts)
It's shook me as well, so -

ROBBIE
You're just saying that! This is
about Gillian not wanting you to
have owt to do wi' me. *

RAFF
(genuinely
surprised) *

No it isn't. *

ROBBIE
I'm gonna tell you summat now,
Raff. About your mother. About why
she doesn't like you and me
bothering with each other. *

(RAFF's worried;
what can he mean?)

When our Eddie - when your dad
died. You know what happened?

RAFF
Yeah. I sh.

ROBBIE
It wasn't an accident. This is my
personal theory. You know what
happened, right? *

51 EXT. CELIA'S CAR, SKIPTON. DAY 2. 12.10

51

CELIA and ALAN drive out of Skipton. *

ALAN

She were heart broken when he died. All over t' place. Farm to run, never enough money. That's why she works at co-op. That's why I moved in. She was struggling. I've still got my little house.

CELIA

Oh have you?

ALAN

Up Barkisland. Lovely view. I rent it out. Which suits me. I didn't like on my own. *

CELIA

I'm used to it. I've felt like I've been on my own for the last forty years.

ALAN

(heartfelt)

I'm sorry you've been so unhappy.

CELIA

Nay it isn't your fault.

ALAN

It isn't what you deserve. My memory of you is smiling. A lovely big smile. You were radiant.

CELIA laughs. Embarrassed, flattered. Her face has lit up. *

CELIA

It's been a long time since anybody's called me that.

ALAN

You still are.

They smile at one another. Then suddenly ALAN spots something -

ALAN (CONT'D)

That's - it is! It's my car!

His car's just driven past them, going the other way. ALAN peers after it.

(CONTINUED)

CELIA

You're joking.

ALAN

I'm not! I'm not! That's my
registration plate!

CELIA

(decisive)

Right.

ALAN

What you doing? Celia!

She's doing a three point turn. Cut to an external shot
as other vehicles are forced to stop as CELIA's vehicle
lurches across the opposite carriageway. *

CELIA

You get on your phone to the
police, I'll put my foot down.

ALAN

(clutching his
chest)

What do I ring? 999?

CELIA

If you like.

ALAN

But that's emergencies.

CELIA

This is an emergency!
(a vehicle toots at
her)

Oh, shut up!

(then to ALAN)

Not you.

(struggling with
the gear lever)

Where's first gear when you
bloody well need it? *

Cut to an external shot as CELIA puts her foot down and
heads off in the same direction that ALAN's car went
in. Back inside the car, CELIA has spotted ALAN
clutching his chest.

CELIA (CONT'D)

Are you all right?

ALAN

I'm fine.

(then to the phone)

Yes, hello, police please.

(to CELIA)

(MORE)

(CONTINUED)

I just have a heart condition.
(to the phone)
Buttershaw, Alan.

CELIA
Have you?

ALAN
(to the phone)
Far Slack Farm, Ripponden, West

Well in fact we've just left
Albert Street and now we're in
summat else.

Suddenly ALAN's car is forced to stop; there's no way through. It's an emergency stop, and CELIA's far too close, and despite her best efforts to slam the brakes on, her car goes smashing into the back of it. The two front doors of ALAN's car are thrown open, and two little KIDS run out, racing off in opposite directions. ALAN and CELIA are left sitting there, stunned and shaken, everything suddenly having stopped. ALAN and CELIA look at one another. ALAN's still on the phone to the emergency services.

*

ALAN (CONT'D)
(to the phone)
They've... we've...
(he turns to CELIA)
Are we all right?

Cut to outside the car a few seconds later as CELIA and ALAN emerge to assess the damage. It isn't great but it's enough to ensure that neither car can be driven without being fixed.

*

*

CELIA
Sorry.

ALAN
Nay, I'm sorry you've -

He nods at her car. A distant police siren approaches. ALAN feels his chest.

CUT TO:

52 INT. POLICE STATION, SKIPTON. DAY 2. 12.40

52

ALAN and CELIA talk hush hush again, and drink tea from styrofoam cups.

*

ALAN
Twenty years ago. First time it happened. I had to take early retirement. Then I had another funny do ten years after that. On holiday. I should be dead really.

*

CELIA
Good heavens.

ALAN
Still. We've had an adventure.

CELIA
I wonder what would've happened
if Eileen had given you that
letter?

ALAN
We'll never know.

CELIA
We could speculate.

ALAN
I'd certainly have written.
There's very little doubt about
that.

CELIA
What would you have put?

ALAN
"Dear Celia". I'd have put.
"Thank you for sending me your
address".

CELIA
Then what.

ALAN
I've no idea.

CELIA
Oh well we wouldn't have got
very far then, would we?

ALAN
"I am sorry you were unable to
turn up.
(he considers)
"At least - however - I was not
left sitting there for two
hours. On the bench. Outside the
Town Hall. In the snow. As I
might have been had you not
written".

CELIA
You weren't!

ALAN
Well not the snow bit obviously,
it was July, but -

CELIA

*

Antony & Cleopatra Ep 1

ALAN

Yeah. Well.

(bravely)

I lied. I remember it like it was yesterday, I was gutted.

CELIA

Oh, Alan! And there was me in Sheffield thinking you didn't want to write to me.

ALAN

But... you didn't feel the same way about me as I felt about you.

CELIA

How do you know I didn't? I'd been waiting for you to ask me out for months. Years.

*

ALAN can't believe his ears. Then he remembers -

ALAN

Two hours ago you thought I was someone with spindly legs from up Stainland.

*

CELIA

I knew damned well who you were, first time you wrote. I was pretending. Pretending to myself.

He's bemused. A pause.

ALAN

Why?

CELIA

Because I did like you. A lot. And I was never sure how you really felt about me. Not when you didn't write. So...

*

*

(a moment)

And there, I can say it now. Because it was two hundred years ago, and because I'm shameless, and if I didn't say it now I never would. I was -

(dare she say it?)

in love with you.

ALAN stares at her. The same PC as before comes back in again. He's just as polite as before, and now talks to them both like they're senile.

52 CONTINUED: (3) 52

PC

Right. Statements. Who wants to go first? Mrs. Buttershaw?

Silence. Eventually, a small voice -

ALAN

We're not married.

CUT TO:

53 SCENE OMITTED. 53 *

CUT TO:

54 EXT. FAR SLACK FARM. DAY 2. 16.00 54 *

RAFF sits on a wall looking at the farm. He's a good few hundred yards away. He's angry, confused, upset, feeling a bit freaked. He sees the Landrover sweep down the lane and into the yard. GILLIAN - still in her Co-op uniform - steps out and heads into the house. RAFF jumps off the wall and heads up to the house.

CUT TO:

55 INT. FAR SLACK FARM. DAY 2. 16.45 55

GILLIAN's just got changed, and is just grabbing the Landrover keys again as RAFF comes in.

GILLIAN

Make yourself some tea love,
there's plenty stuff in t' fridge.
I've got to go to Skipton.
Grandad's car's been stolen.

*
*

RAFF absorbs the surprise, then decides he can't think about that now.

RAFF

Tell me about when me dad died.

She stares at him.

GILLIAN

What, now?
(RAFF doesn't
answer, but he's
clearly bothered
about something)
Well... you know. I've told you.

*

(CONTINUED)

RAFF

CELIA

I'd forgotten you were a
comedian.

ALAN

I'd forgotten you were one.
(smiles, leans
across the table
and whispers)

You knew damned well it didn't
say crappuccino.

CELIA

Well. People bother with you
more if they think you're
senile. Look at that policeman.
Either that or they run a mile.

(adjusting her
glasses politely)

Which can be equally
entertaining.

CELIA

Well. You've got Gillian and Raffy, and I've got my lot, and I don't regret that, do you? Whatever else's happened.

ALAN

(a very slight hesitation)

No. No. Course not.

CUT TO:

57

INT. GILLIAN'S LANDROVER. DAY 2. 17.30

57

GILLIAN and RAFF speed along in the Landrover. GILLIAN's hassled as RAFF goes on at her, like she hasn't got enough to worry about with her dad stranded in Skipton with his heart condition. *

RAFF

He says it wasn't an accident. He says me dad wouldn't have been that stupid.

GILLIAN

Look -

RAFF

He took risks with his biking, right enough, but calculated risks, Robbie said. He were big on safety on t' farm.

GILLIAN

Yeah. Yeah! He was. When he wasn't off his head drunk!
(she's not told him that before and she regrets it instantly)

Look -

RAFF

He said you argued. All t' time.

GILLIAN

Yeah! Like thousands of others!

RAFF

He said how days before he died you'd argued and told him you'd like to see him dead. And then -

GILLIAN

Did he.

RAFF

I said you loved him. And he ought to shut his mouth.

GILLIAN

Right, well, good for you.

RAFF

But then he said most of what he deals with is stuff like this. Domestic.

GILLIAN

What you don't realise -

RAFF

He said every copper knows people don't kill people they couldn't give a toss about.

GILLIAN

What you don't realise. Raff. About Robbie. Is. When Eddie -
(corrects herself)
when - your dad died. Jesus -

She pulls in a the side of the road.

*

CUT TO:

58

EXT. ROAD. CONTINUOUS. DAY 2. 17.31

GILLIAN realises RAFF's concern is for her; not for ROBBIE or EDDIE.

GILLIAN

No, I love. No.

She hugs him. And he wants to be hugged. But privately we see in GILLIAN's face that there's more to it than she's letting on. What she's not telling him is that EDDIE took his own life. And it frightens her that now ROBBIE's opened the can of worms, RAFF will find out.

*
*
*

61 CONTINUED: (2)

61

JOHN

Right, well I'm off to Skipton.
To pick her up.

CAROLINE

What?

JOHN

She's been trying to get hold of
you.

CAROLINE

Oh...!

She digs her mobile out of one of her bags.

JOHN

She went to meet this Alan. In
Skipton. And then she pranged
her car.

*

CAROLINE

(pani c)
Is she all right?

JOHN

Yeah yeah. But the car's
damaged, so she needs picki ng
up, so -

CAROLINE

I'll go.

JOHN

I'll go.

CAROLINE

(pushi ng past hi m)
I'll go.

*

CUT TO:

62 INT. CAFE. SKIPTON. DAY 2. 17.47

62

As before.

ALAN

So. If I had written, and if we
had kept in touch... going back
to specul ating.

CELIA

Oh. Well. Happen you'd have
popped down to vi si t me.

ALAN

More than likely.

(CONTINUED)

CELIA

Then we might have gone dancing.

ALAN

I imagine so.

CELIA

And then...

ALAN

And then. Well. We might have started...

He daren't say it.

CELIA

Courting.

ALAN

Yeah.

CELIA

Except by then I'd have met Kenneth.

ALAN feels wrong-footed.

ALAN

Would you?

CELIA

Him with his university education and his prospects.

ALAN

Would that've been it then?

CELIA

I don't know.

(she looks at him.

He feels genuinely worried)

You see, I think that's what I was dazzled by. His prospects. I wouldn't be now. Now I know there are much more important qualities a man can have. But then...

I wanted a nice house with a bit of garden. And a car. Things my mum and dad had never had. So no. I'd probably have made the same mistakes.

ALAN

I had prospects.

CELIA

Oh I know, I wasn't -

*

*

*

*

64

CONTINUED:

64

GILLIAN

Sorry!
 (pointing
 elaborately at the
 cafe)
 Emergency!

CUT TO:

65

INT. CAROLINE'S CAR. SKIPTON. EVENING 2. 18.17

65

*

CAROLINE

Oy! OY!!!

But GILLIAN's disappeared inside the cafe. CAROLINE's livid. Road rage; she transfers her anger at KATE onto GILLIAN. She pulls her handbrake on, irrespective of the fact that she's not parked, slaps her hazard warning light on, and heads out of her car; she's not putting up with that even if she's now inconveniencing other road users.

CUT TO:

66

INT. CAFE. SKIPTON. EVENING 2. 18.18

66

*

GILLIAN and RAFF come piling into the cafe. The cafe's quiet, subdued, empty. Apart from ALAN and CELIA, sitting gazing at one another across the table.

GILLIAN

Dad!

ALAN

Gillian -

CAROLINE comes in, right behind GILLIAN. She's icily calm, impressive, terrifying. She's very slightly taller than GILLIAN as well. GILLIAN hasn't seen her. RAFF has -

RAFF

Mum -

CAROLINE

That was the most selfish,
 mindless piece of driving I've
 ever witnessed.

GILLIAN

I won't be a minute, love. Then
 you can have it.

(CONTINUED)

CAROLINE

You could see I had my reversing lights on. You could see I'd already started manoeuvring.

GILLIAN

Yeah, well if you keep your hair on, I'll be less than sixty seconds.

CAROLINE

(quietly, but right in GILLIAN's face)

Idiot.

CAROLINE heads over to her mother.

GILLIAN

(a mumble, but loud enough)

Snotty bitch.

RAFF

(a mumble)

Are y'gonna let her talk to you like that?

CELIA and ALAN have nervously witnessed all this.

CAROLINE

Mum. Are you all right?

CELIA

I'm fine -

CAROLINE

(all charming)

And this must be Alan?

CELIA

Yes.

Charismatic CAROLINE offers her hand to shake. ALAN, as ever, smiles politely, despite the fact that angry GILLIAN's right behind unaware CAROLINE (perhaps hanging back a little bit as she and RAFF realise that CELIA's CELIA, so this bitch must be CELIA's daughter).

CAROLINE

How d'you do? I'm Caroline.

ALAN

(nervously glancing at GILLIAN)

How d'you do?

CAROLINE

Thank you for staying with her
'til I got here. We're going to
have go, some brain dead low
life trailer trash stole my
parking space, so -

ALAN

(jumping in quickly
before it gets any
worse)

And...

(embarrassed)
you've met my daughter.

CAROLINE

Sorry?

ALAN

Gillian. This is Celia. And
Caroline.

GILLIAN keeps a lid on her anger and smiles at CELIA.
She knows how important it is to her dad. She speaks
politely.

GILLIAN

Hello. Celia.

(she offers her
hand and CELIA
shakes. CAROLINE
stiffens. Angry
and embarrassed)

I've heard a lot about you.

(then, drily,
without looking at
CAROLINE)

I've met Caroline.

Silence.

CELIA

Right.

(pause)

Well.

(pause)

Now then. We've... got some news
for you. Both of you.

GILLIAN and CAROLINE can't look at each other. It comes
out spontaneously - ALAN says it to GILLIAN, and CELIA
says it to CAROLINE...

CELIA (CONT'D)

We're getting married.

ALAN

We're getting married.

*

