

A LONG WAY DOWN

Written by Jack Thorne

Based on the novel by Nick Hornby

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SHOOTING SCRIPT

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1 C/U. CLOSED EYELIDS. NIGHT 1

MARTIN (V.O.)
Can I explain why I want to kill myself? Of course I can. I'm not an idiot.

The eyelid opens.

2 C/U. EYE. NIGHT 2

The pupil rises sharply into focus, as if taking a huge gulp of air.

3 INT. BATHROOM. NIGHT 3

MARTIN, good-looking, practised grin, is staring into a bathroom mirror. He is dressed only in a dressing gown. He looks at himself long and hard.

MARTIN (V.O.)
I can explain it because it's not inexplicable; it's a logical decision, the product of proper thought.

He opens a bathroom cabinet and takes out a nasal hair trimmer. He sticks the nasal hair trimmer into his nose and begins to use it.

4 INT. BATHROOM. LATER 4

MARTIN now has a face full of shaving foam as he carefully shaves with a steel sharp-looking razor.

MARTIN (V.O.)
Simply put, the reason why I want to die is because I don't want to live. And you can't get more logical than that.

He closes his eyes.

5 INT. CLOSED EYELIDS. NIGHT 5

MARTIN (V.O.)
I'm taking all the mystery out of it, aren't I?

6 INT. LIVING ROOM. NIGHT 6

MARTIN walks into the living room - he's now dressed, and dressed well.

He walks past pictures of children we'll later recognise as his own, and pictures of him and a woman we'll later recognise as Cindy, then there are pictures of him beside a woman carrying numerous daytime TV trophies, this woman we'll later recognise as Penny.

MARTIN picks up the letter he's left on the mantel piece, he puts it beside the phone.

MARTIN (V.O.)

No. I'd go so far as to say committing suicide is one of the most logical things I'll ever accomplish.

He checks his watch. He exits. The camera stays in the room. MARTIN re-enters and picks up the letter he's left by the phone. He picks it up and thinks - he puts it back on the mantel piece.

7 EXT. MARTIN'S APARTMENT BLOCK. NIGHT 7

Martin steps out of his apartment block. A nice apartment block. He thinks and then returns back into it. We stay looking at the door.

MARTIN (V.O.)

Imagine you're an - assistant bank manager in Guildford offered the job of managing a bank in Sydney. Well, even though it's a pretty straightforward decision you'd still think for a bit... Maybe write a pros and cons list.

He returns - struggling out, this time with a ladder under his arm.

MARTIN (V.O.)

On the cons, aged parents who might die when you're on the other side of the world, friends you'll miss, and a golf club where you know your handicap is not laughed at.

8 EXT. DRIVEWAY. NIGHT 8

MARTIN lashes ladder onto the roof of his car. He does energetically and without a great deal of skill.

MARTIN (V.O.)
...on the pros, more money, better
quality of life, sea, sunshine,
women with suntans, a chance to
invent yourself as being someone
other than an assistant bank
manager from Guildford.

He stops. He breathes.

9

INT. CAR. NIGHT

9

He starts the car. He takes a toffee from his glove
compartment and shoves it into his mouth.

MARTIN (V.O.)
Now I'm not an assistant bank
manager, I haven't got aged

He puts the ladder beside the car. He takes a bolt cutter and a torch out of the boot. He clips it on a buckle to his trouser belt. He puts the bolt cutter into his back pocket where it sticks out precariously.

MARTIN (V.O.)

No offence intended to the good people of Sydney of course.

11 INT. TOPPERS TOWER. NIGHT 11

MARTIN is waiting for the lift, it arrives. He attempts to put his ladder inside. It doesn't fit.

He tries it another way. It doesn't fit. He tries it a third way. Yup. Really doesn't fit.

12 INT. TOPPERS TOWER. STAIRCASE. NIGHT 12

MARTIN takes the stairs, carrying the ladder, the torch banging against his leg with every step. He looks up the staircase. Only fourteen more flights to go. Only - fourteen - fourteen - exhaustion awaits.

13 INT. TOPPERS TOWER. TOP OF STAIRCASE. NIGHT 13

The door is bolted. MARTIN is seriously out of breath.

MARTIN takes out the bolt cutter. He makes to break open the bolt. But the bolt has already been got to and slithers away as soon as he touches it. The door swings open effortlessly.

MARTIN puts his bolt cutter back in his back pocket. Then he thinks better of it and takes the bolt cutter out of his pocket and throws it on the floor. He won't be needing that again.

He takes a breath and then walks out through the open door.

14 EXT. TOPPERS TOWER ROOF. NIGHT 14

The roof has three feet of barbed wire netting around the outside of it, with a metal strut at the edge of the wire. MARTIN lays his ladder horizontally so that it traverses the barbed wire. He takes out a cigar. He tucks it behind his ear.

He puts the torch in his mouth and begins to crawl out on his ladder. Over the wire. It's a horrific and vertigo-inducing watch.

He wobbles at one point, and clings on, then he steels himself and keeps going. He reaches the end.

He carefully manoeuvres himself into seated position. He refocuses himself.

He sits as if on the edge of the world, he puts the torch on his lap, he doesn't look down - instead - he takes the cigar from behind his ear and lights it.

MAUREEN (O.S.)

Um. Excuse me.

MARTIN turns and looks at MAUREEN, astonished there is someone else up there with him. MAUREEN is 40-something, and has a brave, anxious, smile on her face.

MAUREEN (CONT'D)

I'm not entirely sure how to phrase this. But... Are you going to be long?

MARTIN

What?

MAUREEN

I wasn't sure whether to wait my turn or... I hadn't considered the wire. I'd really like to borrow your ladder. If that's...

There is a moment's pause.

MAUREEN (CONT'D)

Maybe I should just wait. I'll wait.

MARTIN

Right.

MAUREEN

Sorry.

MARTIN

No. No.

MARTIN turns back to facing the night sky, frowns and turns back to MAUREEN, his concentration gone.

MARTIN (CONT'D)

You're just going to stand there and watch are you?

MAUREEN

No. No. Of course. You'll be wanting to do it on your own I'd imagine.

MARTIN

You'd imagine right.

MAUREEN
I'll go over there.

She indicates the door. She begins to walk over to it. He half laughs.

MARTIN
I'll give you a shout on the way
down.

MAUREEN attempts half a smile.

MAUREEN
Right.

MAUREEN stands quietly - looking towards MARTIN and then turns around. He checks what's she doing and then...

He composes himself. He feels the mood take him. He takes a puff of his cigar. He looks out forward, maybe he even lifts himself up ready to propel himself out.

And then he drops the cigar - from his mouth. And then reaches out to grab it and in doing so almost overbalances over the edge of the tower. Fuck. It's a long way down. He grabs the edge and regains his balance.

15 EXT. TOPPERS TOWER. NIGHT 15

The cigar tumbles down the side of the building and we go with it. Turning in the night air, our stomachs lurching. The drop is further and faster than we'd ever have anticipated.

16 EXT. STREET. NIGHT 16

The cigar lands with a bounce. Then it lies still. Then a truck roars over the top of it.

The camera closes on a cigar lying brutally flattened on the road.

17 EXT. TOPPERS TOWER ROOF. NIGHT 17

MARTIN wobbles, he looks down. He points the torch down. He can't see the drop. He thinks. He thinks again. He looks down. He announces.

MARTIN
I can't. Not with you watching.

MAUREEN
Oh.

He looks at her, she looks at him.

MAUREEN (CONT' D)
I could leave, come back in
twenty minutes. . .

MARTIN thinks and then frowns.

MARTIN
Maybe you should go first?

MAUREEN registers this.

She thinks. She turns thoughts over in her head.

MAUREEN
I'd - want to be on my own.
Completely. On my own.

MARTIN
Understood. Twenty minutes. Then I
want my spot back.

MAUREEN thinks and then nods.

MAUREEN
Right. OK.

He thinks and then starts crawling back along the ladder.

The ladder wobbles again. MARTIN's survival instinct comes
in again - he lies still a moment. He looks at MAUREEN. She
puts out a hand.

MAUREEN (CONT' D)
Maureen.

MARTIN stands. They shake hands.

MARTIN
Martin.

MAUREEN
Are you from. . . I recognise your
face. . . ?

MARTIN
Do you?

They realise they're still shaking hands. They stop.

MAUREEN
Were you married to someone in a
pop group?

MARTIN
No.

MAUREEN remembers.

JESS
Who the fuck are you?

JESS tries to stick her fingers into MARTIN's eyes. She is wild on something.

MARTIN
Ow! Maureen. Bit of help...

JESS
You're getting a thrill out of this aren't you - pervert!

The struggle continues, MAUREEN is anxious not to intervene.

MAUREEN
What do you want me... to do?

JESS looks up at MARTIN. She recognises him.

JESS
Oh my God. You're Martin Sharp. You are a pervert. Officially.

MAUREEN
That's it! Rise and Shine with

JJ (CONT' D)
Any of you guys order a pizza?

MARTIN
How long - have you been - there?

JJ
I don't - know.

JESS starts to laugh.

JESS
Well if you're here for the death
ride there's a queue.

TITLES: A LONG WAY DOWN.

18 EXT. TOPPERS TOWER ROOF. NIGHT

18

They are in exactly the same positions. JESS grins as she looks at the other three.

JESS
So do we do introductions. . . ? I'm
Jess. People call me Jess.

MAUREEN
I'm Maureen.

JJ
JJ.

MARTIN
I'm -

JESS
Martin Sharp.

MARTIN
Yes.

JESS
Quite exciting to have a celebrity
in our suicidal midst.

The word 'suicidal' seems to make everyone wince.

JESS (CONT' D)
(as if it's small talk)
So - what made everyone chose
Toppers Tower?

No-one says anything. JESS thinks and then takes the pizza from JJ and opens the box. She grins at the contents. She seems to be enjoying herself. None of the others are.

JESS (CONT'D)
Ham and Pineapple? Really? And it's cold. No-one fancies jumping down and getting some pepperoni do they?

No-one laughs. No-one says anything. JESS looks at them all and begins to eat.

JESS (CONT'D)
No-one fancies a slice?.. What? Not going to deliver it now is he?

MAUREEN looks at MARTIN and then JJ.

MAUREEN

MARTIN just looks at the world. And then - suddenly - he hammers the steering wheel with his hand. And then he regrets hammering the steering wheel. This is both raw pain and, you know, slightly pathetic.

MARTIN starts the car. He begins to drive.

He drives past MAUREEN standing in the rain at a bus stop. She disrupts the thought.

He thinks. He stops the car. He looks back at her. He reverses it back.

20 EXT. STREET. NIGHT 20

MAUREEN is standing fastening a carrier bag onto her head as a make-shift hood.

MARTIN (O.S.)
Do you want a lift?

MAUREEN
No. No. The bus will be along in -
fifteen minutes.

MARTIN looks at her gruffly.

MARTIN
Get in the car Maureen.

MAUREEN thinks and then does.

21 INT. MARTIN'S CAR. NIGHT 21

MAUREEN looks around and smiles at MARTIN, they're still nervous of each other.

MAUREEN
I did like your television show.

MARTIN doesn't answer, they lapse back into silence.

They drive past JJ - trying to get a Pizza moped started in the rain. MAUREEN looks at JJ. MARTIN looks at MAUREEN. MARTIN stops the car.

MARTIN
Tonight is really not going how I
expected.

22 EXT. STREET. NIGHT 22

MARTIN drives past JESS. Who is walking purposefully along the street.

MARTIN's car stops. JESS runs to the car and then looks inside.

JESS
Bit early for a reunion isn't it?

MARTIN
Get in. We're taking you home.

23 INT. MARTIN'S CAR. NIGHT

23

MARTIN is moderately dry, everyone else looks like drowned rats. They drive in silence.

MARTIN
So this is - jolly...

JESS
Maybe we should have some sort of group therapy. Right here. Right now. Maybe that's what destiny wants. Take a right here.

MARTIN does take a right.

JESS (CONT'D)
OK. One word answers. You can all have one word answers which address exactly why you were up on the roof in the first place.

No-one says anything.

JESS (CONT'D)
To give an example, Martin might say notoriety.

MARTIN
Are you trying to get us to share our feelings? Because I'm not sure this is the best way.

JESS
To give another example, Maureen might say loneliness.

MAUREEN looks at JESS, hurt.

MAUREEN
Is that what you think?

JESS turns to JJ. JJ doesn't want her to turn to him.

JESS
And then there's our pizza boy...

JJ. JJ
Do you mind if JESS

Christine Langan - 075

MARTIN

You really believe you have an answer for everything don't you?

JESS

I really believe you are a miserable bastard.

MARTIN

Actually, right now, a miserable bastard is exactly what I am. Have I not been hiding it well?

MAUREEN interrupts.

MAUREEN

I was up there because I felt... helpless.

JJ

And I was up there because I have cancer. I have inoperable cancer.

JESS smiles broadly and punches his arm.

JESS

We have a winner. Fucking brilliant.

MAUREEN turns - ready to say something about the swearing - but she doesn't.

JESS (CONT'D)

Very impressed. Embarrassing cancer?

JJ hesitates.

JJ

Brain. CCR.

JESS

Colon would have been better.

MAUREEN

I'm sorry JJ.

JJ

Oh, it's largely self-inflicted, few too many drinks and drugs you know...

JESS

Right. Pull up here.

MARTIN pulls the car to a stop.

They look up at the squalid house they're outside of, they listen to the pumping music it's emitting. There is a party going on.

MAUREEN

Here? You live here?

JESS

No. But Chas is likely to be here.
And I've got things to say to him.

She looks around the car.

JESS (CONT'D)

Well. Good luck with your next attempts. See you in the afterlife.

She exits the car.

24 EXT. PARTY HOUSE. NIGHT 24

She stands looking up at the party. And for a moment her face is that of a little vulnerable girl - she takes a breath, steels herself, and enters the house.

25 INT. MARTIN'S CAR. NIGHT 25

MARTIN drives with steady intensity. The broken windshield wipers grow ever more annoying.

MARTIN

I should have thought... The most popular suicide spot in London on the most popular night for suicides... I should have thought I wouldn't be... alone.

JJ

Didn't occur to me either if that makes you feel any better.

MAUREEN looks at MARTIN.

MAUREEN

Unhappy little the most pothe most p-.0039 TRT40

MAUREEN

No. beoul

MARTIN looks at MAUREEN.

MARTIN
Go on Maureen... Just say it...

MAUREEN
I just... should she be alone?

MARTIN stops the car. Again. No-one says anything. MARTIN sighs.

26 INT. PARTY HOUSE. HALLWAY. NIGHT

26

MAUREEN, MARTIN and JJ enter through a broken front door. MAUREEN looks around - extremely worried. It's a loud and quite aggressive party. It's full of people who look like they don't belong anywhere but here and our three stand out like sore thumbs. JJ has to shout over the music.

JJ
Martin t e8n-21 065 anRTD- (HOUSE) (MARTIN) Tj f3oks-1 Tc-. OI you-.
Go on Mau-R. 165 -1 6. 4I No 0 6 Tc0 T6w(MARTIN stops t)Tj 8. 10
Martin t ps COARTD)OS4' \$w(Go on MauAgain.)Tj 8. 75 Hi 6 I'm0 TDTj 7. 585

Again he's ignored. MARTIN sits on a sofa. In the background we see MAUREEN edging around the edge of the room.

A girl sits beside him. She looks at him and then strokes his face.

SHANAY

Hi .

MARTIN

Hi . I'm looking for a girl called...

She strokes his face again.

SHANAY

Hi .

MARTIN

Jess. Do you know the name Jess?

She looks at him for three seconds, and then instantly falls asleep. On his shoulder. MARTIN looks at her a moment.

MARTIN (CONT'D)

Good. Great. Perfect.

Then people start chanting.

CROWD

Ten. Ni ne.

MARTIN realises what's happening. He extricates himself from the girl and lies her down against the arm of her sofa.

CROWD (CONT'D)

Eight. Seven.

He aims for the exit. But he literally can't get through. MARTIN looks for somewhere to hide. He spots a staircase. He aims up it.

28 INT. PARTY HOUSE. STAIRCASE. NIGHT

28

CROWD

Six. Five. Four.

MARTIN takes the stairs two at a time. He opens the exit at the top.

29 EXT. PARTY HOUSE ROOF. NIGHT

29

MARTIN takes several deep breaths. He really doesn't want to be here tonight.

Then two people come out after him. And he looks for somewhere to hide. He wedges himself beside a sort of grill in the corner.

PEOPLE

Three. Two. One. Happy New Year.

There's an audible cheer from the house and the streets outside. There's an audible cheer throughout London. Fireworks ignite throughout the streets. London is beautiful. The two people kiss. MARTIN winces.

CHAS (O.S.)

Hey.

MARTIN turns, surprised. He didn't realise he had company. CHAS is sort of sitting underneath the grill.

MARTIN

Oh. Um. Hi. Hiding too are you?

CHAS

Yeah. I mean, sort of - I can't come into the light.

MARTIN

Is that - comfortable?

CHAS

You get used to it. I've taken some pills. All good.

MARTIN laughs, he likes this guy.

CHAS (CONT'D)

What you hiding from?

MARTIN

Oh, you know - humans - humanity - humankind. You?

CHAS's eyes are as round as saucers.

CHAS

A nutter who is trying to kill me.

MARTIN

Your reason is better than mine then. And where is this - nutter?

CHAS

She's everywhere.

MARTIN

She's God-like? I see.

CHAS
I'm hoping I'm just having a bad pill. But she's not supposed to be here and I'm pretty sure I just saw her. Though I'm also pretty sure I've seen you on breakfast TV, so maybe...you know, I mean it actually could be a good pill and... I don't...

MARTIN looks at CHAS and then smiles softly.

MARTIN
You're Chas aren't you?

CHAS looks back and frowns.

CHAS
How d'you know that?

MARTIN
I'm here with the - nutter.

CHAS looks at MARTIN like he's dangerous, then tries rapidly to escape.

This is easier said than done. He bangs his head on the underside of the grill.

MARTIN (CONT'D)
Chas. Chas. Listen to me. Let's go find her together. What's the worst that can happen?

CHAS turns to him with incredulity.

CHAS
She's tried to kill me twice, got me arrested once. I'm banned from three pubs, two clubs, a cinema, and a hairdressers...

MARTIN
Ok. So the worst that can happen is...bad but...

CHAS stops and sways and looks at MARTIN more carefully.

CHAS
Look. Just let me leave quietly.
I did nothi

CHAS
No more drugs for this man.

MAUREEN looks at MARTIN and shrugs.

MAUREEN
All these people - and you should
have seen the toilets-

MARTIN smiles acknowledgement.

CHAS
I'm off - to a monkery - monastery
- I'm becoming, you know, a monk.

MAUREEN
You owe her the courtesy of talking
to her.

CHAS
She won't talk! She'll chase me
with a bread knife -

MAUREEN
And tonight she was prepared to
end her life because of what you
did to her.

CHAS wobbles. Suddenly sober. MARTIN looks concerned. But
MAUREEN is determined to let her bitterness hang on.

CHAS
What?

MARTIN
Maureen. I think that's a bit
(much).

MAUREEN
That's where we met her. On top
of a tower block. Preparing to -
you know...

MAUREEN is clearly very upset. CHAS wobbles slightly again.

CHAS
What?

Then JJ bursts through the doors. He looks at MARTIN, and
then at MAUREEN.

JJ
It's Jess. I think she's taken an
overdose.

31

INT. HOSPITAL. NIGHT

31

JESS is pushed hard through the hospital.

She's trying to speak. She's bucking hard. She's deathly white.

MARTIN follows the trolley. MAUREEN, CHAS and JJ two steps behind.

MARTIN

Jess. Jess.

NURSE

Are you her father?

MARTIN is slightly offended by the question.

MARTIN

No.

JESS manages to get some words out.

NURSE

Next of kin? Are you next of kin?

MARTIN

No. No.

The trolley is moving quickly, MARTIN has to half run to keep up.

NURSE

Sir. I need her full name.

MARTIN

I only - she's called Jess - I didn't - none of us knew her before tonight.

Another nurse is going through JESS's pockets.

NURSE 2

She's got no identification on her. No nothing.

MARTIN half-smiles, but not in a good way.

MARTIN

She probably didn't want to make identification easy... I think she likes things - difficult.

The NURSE looks at him coldly.

NURSE

You need to wait here....

The hospital double doors close on the action. MARTIN stands a moment, unsure whether to force himself in behind them.

He looks at his reflection in the glass of the door. He rubs his face.

MARTIN
Right then.

INT. HOSPITAL. WA

JESS
OK. So a few things to clarify.
One my gown is open backed
because they've stolen my
clothes, so I'm going to twirl so
you can look at my arse once.

She twirls. We get a look at her arse.

JESS (CONT'D)
But please don't look again. It's
not my best feature. I'm not
telling you what that is until I
know you better. Two. It wasn't
an overdose. It was an accident.

MARTIN
Jess...

JESS
I just took some pills - for fun -
and then took some more... I'd
never kill myself with pills -
jumping off a tower block is way -
way - cooler.

And then she laughs, but no-one else laughs.

JJ
We were worried Jess.

Her face grows more serious. She looks at JJ.

JESS
That's four. Three. Four. I'm
losing count. Tha

MAUREEN, JESS and JJ sit beside a vast open airport-style window looking out on a London vista.

MARTIN approaches them carrying two coffees and two cokes. He stops a moment, looks at them, thinks and then carries on towards them.

He sets the drinks down. JESS grabs one of the cans and opens it.

JESS

When's the next date? After New Year's Eve? When every one kills themselves?

MARTIN

Why - ?

MAUREEN

Valentine's Day.

JESS looks at MAUREEN and smiles, that is a good answer.

JESS

That's six weeks. Here's the pact: No-one kills themselves until then.

There's a brief silence as everyone tries to digest this.

MARTIN

Why? Why would we do that? Why would we not k

MARTIN
You want to watch me - pl unge

JESS (CONT' D)
Pi zza boy si gn. . .

JJ
But. . .

JESS
Just do it. You' re dyi ng anyway.
Makes no odds to you.

JJ thinks, hesitates, looks up at them all as if about to say something, and then changes his mind and signs.

JESS signs after him.

JESS (CONT' D)
And then there' s you
Mart in. . . li fe saver. Superman.

The two hold eye contact for a moment.

JESS (CONT' D)
It' s only six weeks. We' ll all push
you off the top ourselves at the
end of it if that helps. . . Be a
li ttle Val entines' Day treat.

MARTIN
I' m pretty sure we' re going to live
to regret thi s.

JESS gr ins. MARTIN si gns.

JJ
Guys. Look.

JJ indicates - the sun is coming up. Breaking low over the London landscape. They all turn and stare at it.

MAUREEN
(soft, so soft)
So it is a new year then?

MARTIN
Yeah.

And the four stand together looking up at the dawn sky.

JESS
Hang on. Maureen. . . . Just a
fucki ng questi on here. . .

JESS has unfolded the piece of paper which they' ve written their pact upon. MAUREEN turns towards her.

JESS (CONT' D)
Have we wri tten our pact on your
sui ci de note?

Her phone rings again. This time, it has 'The Minister' on it. She looks at it, frowns, and then disconnects.

She looks up, breaks into a small run and then slows down. She IS on a mission.

JESS (V.O.)
Not that I've ever wanted to be
invisible. But sometimes - I don't
like to be seen.

We follow her POV - she's watching a man walk down the street holding a guitar case.

He turns and looks towards her. JESS dodges behind a bin.

He turns into a small pawn shop.

JESS follows him.

JESS (V.O.)
I follow them all... Not just him...

40 EXT. STREET. DAY

40

She sits on a bench, obscured by a pillar, watching JJ through the glass of a pawn shop display window.

JESS (V.O.)
It's important to me - everyone
sticks to the pact. You see the
thing about me is I'm very
contractual, by my very nature.

JJ hands over his guitar and takes money in return.

JESS (V.O.)
It's a trust thing, and, according
to my fifth therapist - who I tried
to stab with a letter opener - I
have slight trust issues.

Someone sits on the bench opposite her. They open their newspaper.

JESS (V.O.)
So I follow them all. Just to -
check.

The front cover reads 'TV'S MARTIN SHARP IN SUICIDE BID WITH MINISTER'S DAUGHTER'.

JESS looks at it. Frowns.

Then her phone starts ringing again.

She looks at it. She answers it.

JESS
OK. To clarify. Now I know why
you're ringing...

41 EXT. RIVERBANK. DAY

41

JESS approaches a middle-aged man in a suit. CHRIS who is reading a large newspaper.

She sits beside him. She puts on a Russian accent.

JESS
The Pink Flamingos fly North on
Tuesday.

CHRIS puts down his paper and looks at her.

CHRIS
Hi.

JESS
And the Bengali Tigers will eat
them at Christmas with Worcester
sauce.

CHRIS
Jess.

JESS
Top spy location Dad. Hugely -

CHRIS
Tried to... Are you going to
twist my words all day? Because
this is hard enough.

JESS' S face grows cold.

JESS
Is it? Sorry Dad.

JESS starts to walk away.

CHRIS
No. Jess. Jess.

JESS bangs hard into a man coming in the opposite direction.

JESS
Will you fucking watch where
you're... oh.

It's MARTIN.

JESS (CONT'D)
What are you doing here?

MARTIN
Uh... I was invited. A Junior
Minister's daughter - I was
surprised.

JESS turns to look at her Dad who is now standing behind her.

JESS
You were invited?

CHRIS
I called his agent. So we could all
talk -

JESS
You called his agent?

JESS turns back to MARTIN. She truly is piggy in the middle.

MARTIN
He was delighted.

JJ? MARTIN
Too shy. JESS
Maureen?

MARTIN's face answer

Christine Langan - 075

JESS raises her finger at MARTIN's irony. CHRIS smiles relieved.

CHRIS
Which is an interesting - area -
um, will you maintain a
relationship with Jess?

MARTIN smiles an incredulous smile.

JESS
Of course he will, we're in a gang.

MARTIN
We're not in a gang.

JESS
We signed a pact.

MARTIN
Ah yes, the pact, I almost forgot.

He turns to CHRIS with a weary lack of enthusiasm.

MARTIN (CONT'D)
Jess and I are friends for ever.

JESS looks at MARTIN - angry at his sarcasm. CHRIS sits on a bench. He looks at his daughter, and then back at MARTIN.

CHRIS
Martin... I'm sure I don't need to
tell a man with your media training
that this is a firestorm...

JESS looks at them both coldly. She puts on a faux posh voice.

JESS
Yeah. This is a media firestorm.
Gentlemen. I'll leave you to it.

JESS storms off.

CHRIS
Jess. Jess. Jess! Come back here!

JESS turns around violently.

JESS
Why don't you invite him to my
therapy sessions? Or - better yet
- our family therapy - maybe you
can pay him to be you?

CHRIS
Martin doesn't want my money.

He looks at MARTIN.

CHRIS (CONT'D)
Do you? I mean...

MARTIN barks a laugh.

JESS
You wouldn't even have this in our house?

CHRIS
The press will be there. I was trying to protect you!

JESS looks at her Dad - furious - and then continues away through the trees - running this time - a jogger has to dodge out of the way she's so determined - CHRIS doesn't chase.

CHRIS (CONT'D)
Jess. Walking away solves nothing.

But she's long gone.

MARTIN and CHRIS stand uncomfortably looking up at the empty space JESS has left.

CHRIS (CONT'D)
Did that go as badly as I think it did?

MARTIN
Has anyone ever told you, you're a bit of an idiot?

CHRIS smiles sadly.

CHRIS
I'm a politician. No-one ever tells me anything but.

MARTIN thinks and then thinks again. He looks at CHRIS coldly.

MARTIN
Sort your own mess out.

42 EXT. PARK. DAY

42

JESS leaves the park - her face full of fury.

43 EXT. JESS' S HOUSE. DAY 43

JESS walks up to her very plush town house but has to push her way through a gaggle of reporters to do so. Easier said than done.

As she passes and disappears into a throng of press, a reporter talks direct to camera.

REPORTER

This is the second tragedy for the Crichton family after the disappearance of older sister Jennifer two years ago.

The throng moves as a blob as Jess tries to move through it. We travel inside and see her fighting for air, both literally and metaphorically.

REPORTER (O. S.) (CONT' D)

Jennifer was never found. And you have got to wonder how shadow Education Secretary Chris Crichton will cope with this new strain upon him.

44 INT. JESS' S BEDROOM. JESS' S HOUSE. DAY 44

JESS is lying on her bed.

Her bedroom is decorated how you'd imagine Jess' s bedroom might be decorated. She begins to gently sing the words to Tragedy by the Bee Gees (but she knows the Steps version).

JESS

Tragedy. When the feelings wrong -

There is a knock at the door. JESS turns towards it.

The knock is repeated.

CHRIS (O. S.)

Can I come in?

JESS says nothing.

CHRIS (O. S.) (CONT' D)

Jess. . .

45 OMITTED 45

46 INT. JESS' S BEDROOM. SUNSET 46

CHRIS knocks again on the door.

CHRIS (O. S.)
 Jess. Jess? Shall I come in?
 Shall I come in?

47 OMITTED 47

48 INT. JESS' S BEDROOM. SUNSET 48

CHRIS enters JESS' s room, with hesi tancy. Hi s face si nks.
 He looks around the room. He talks almost under hi s breath.
 OPEN WINDOW.

CHRIS
 Where have you gone now? Jess. . .

49 EXT. JESS' S HOUSE. ROOF. SUNSET 49

CHRIS (O. S.)
 Jess. . .

JESS si ts on the roof. It' s the side of the house. The
 reporters are vi si ble, but only just, and they can' t see her.

JESS li stens intently as her Dad gi ves up and lea ves. She
 looks down at the drop beneath her.

She si ngs. Aga in. Under her breath.

JESS
 Tragedy. When the feeling' s wrong
 and you can' t. . . la la la.

50 EXT. JESS' S HOUSE. LATER 50

The sun has gone. Streetlights now shi ne out.

A wi deshot of the reporters below and - well , just vi si bl e. . .

JESS remains on the roof. Wai ting for - wai ting for
 somethi ng.

51 EXT. STREET. DAY 51

JESS wal ks qui ckly along a street. She checks her hand. She
 has an address smudgily wri tten on it.

52 EXT. MAUREEN' S HOUSE. DAY 52

JESS approaches a small suburban Council house. She checks
 her hand again - she ri ngs on the doorbell.

She waits. MAUREEN answers the door.

53 INT. MAUREEN'S HOUSE. LIVING ROOM. DAY

53

JESS is amazed, MARTIN and JJ slightly uncomfortable (though they've clearly been here longer and have their coats off). MAUREEN looks shyly tentative.

JESS

Wow.

MAUREEN

Yes, this is Matty... My son.

JESS

No. Really. Wow. You've wowed me.

JJ

Jess...

Cut wide and MATTY is sitting in a special chair in the centre of the room. He is 22 and has severe cerebral palsy and severe (related) learning difficulties. He is almost entirely incapable of speech or movement.

MAUREEN

He doesn't - I don't - what does that mean? Wow?

JESS

I mean - wow - this what you were hiding in here!

JJ

Jess. Enough.

JESS turns and looks at JJ. Surprised at him telling her off. Then she looks back at MAUREEN, who is visibly upset.

MAUREEN

I wasn't - leaving him - that - night - there was care -

JJ

Maureen. No-ones accusing you of-

MAUREEN

- social services would have been forced to pay for proper care for him. But as it is I'm a sole carer which is..

She looks at MATTY she doesn't like discussing this in front of him.

MAUREEN (CONT'D)
The standard of care they can provide. It's better - you can't - understand.

MARTIN
Yes. We can. And I'm sure - certain - you're a great Mum Maureen.

MAUREEN looks up at MARTIN - does no-one understand?

MARTIN (CONT'D)
Now. Shall we get back to the matter in hand?

MAUREEN turns to JESS fiercely. One thought left.

MAUREEN
And I don't hide him. I've never hidden him. Never.

JESS pulls her neck back slightly.

MARTIN touches MAUREEN on the shoulder. She flinches. And then she looks back at JESS.

MARTIN
We've convened this meeting...

JESS
We are gathered here today...

MARTIN laughs.

MARTIN
Gathered here? Are we in Church?

JESS
Maureen goes to Church, let's be inclusive.

MARTIN
I can almost smell the incense.

JJ interrupts the bickering.

JJ
We're here to figure out how to get them to leave us alone. I'd three people ring my cell today... How did they get my cell?

JESS
How did Chas even remember you more like? You're quite cute but infinitely forgettable.

JJ
Chas is behind this?

MARTIN
They won't. Leave us alone.

Everyone realises MARTIN knows what he's talking about.

MARTIN (CONT'D)
They'll find out where you live -
where Maureen lives..

MAUREEN
They'll be here?

MARTIN looks at MAUREEN, thinking hard.

MARTIN
So...I've been thinking... What
if we shift the goal posts...

JJ
Goal posts?

MARTIN is nervous about this idea.

MARTIN
Make it our story - not theirs.
There's even a possibility that we
might m55 T

JESS
We could invent something...

MARTIN focuses on MAUREEN.

MARTIN
This way maybe - we can - slightly -
control the agenda... They've sold
papers on the back of us.

JJ considers this carefully - he nods at MARTIN.

JJ
If you think it's right Martin.
Yeah. I'm in.

MARTIN turns to MAUREEN.

MAUREEN
Well...I...yes. OK.

Then as one our team turn to JESS - who looks at them.

JESS
I'm fine financially. I've got my
Dad to nick from. But I
suppose...if we made the story a
fun one...

MARTIN frowns.

JESS (CONT'D)
OK. Here's what we're going to do..

54 INT. FUNCTION ROOM. DAY 54

A bland function room. There are pretzels and nuts laid out
on the table and a jug of water.

JESS
Let me tell you a story...

55 INT. FUNCTION ROOM. DAY 55

MARTIN takes a pretzel and chews it contemplatively.

MARTIN
We were up there - we were ready to
go and - we felt a presence.

56 INT. FUNCTION ROOM. DAY 56

MAUREEN looks incredibly nervous.

MAUREEN
I would describe it as a light...

57 INT. FUNCTION ROOM. NIGHT 57

JJ smiles and sips some water.

JJ
A sort of ethereal - glowing -

58 INT. FUNCTION ROOM. DAY 58

JESS
It was an angel. We were visited by
an angel. And he looked like Matt
Damon.

59 INT. FUNCTION ROOM. DAY 59

MARTIN
Matt Damon?

MARTIN looks surprised and then panicked. He almost chokes on
his pretzel.

MARTIN (CONT'D)
No. I don't remember an actual
physical angel - it was more - did
Jess tell you this? What else has
she told you?

60 INT. FUNCTION ROOM. DAY 60

MAUREEN
What?

MAUREEN looks more than concerned.

MAUREEN (CONT'D)
I'm a - religious person. Who's
Matt Damon?

61 INT. FUNCTION ROOM. DAY 61

JJ is laughing.

JJ
Fuck it. I'm with her. He looked
like Matt Damon.

62 INT. FUNCTION ROOM. DAY

62

JESS is getting warmed up.

JESS

And he was naked. And he said -
decreed - he literally decreed -
thou shalt not die tonight. Matt
Damon the naked angel, I mean, who
are we to argue with that?

63 INT. FUNCTION ROOM. DAY

63

MARTIN

Maybe. Maybe we s

HOPE
Olive oil. I normally use butter.

CHRIS
Olive oil is b

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CHRIS (CONT'D)
 Angel? You told them you saw an
 angel?

HOPE looks at her daughter - full of anguish.

HOPE
 Chris...

CHRIS
 And did it look like Jennifer, were
 you going to say that too?

There is a silence. That bites.

JESS
 No Dad. No Daddy. I didn't say it
 looked like Jennifer.

JESS is almost in tears. But not quite. She smiles, bravely.

JESS (CONT'D)
 I said it looked like Matt Damon.

68 INT. PLUSH TELEVISION STUDIO. DAY

68

JESS is having her face dusted with powder.

PENNY comes onto the stage with her make-up napkin still
 around her chin. MAUREEN blushes when she sees her. Slightly
 overwhelmed by all of this.

PENNY
 Martin.

MARTIN
 Penny.

PENNY
 You're thinner.

MARTIN
 You're more or less the same -
 though maybe you've put on a
 little around the thighs?

PENNY laughs fakely.

PENNY
 Still the dangerous sense of
 humour I see...

MARTIN
 Still the vaguely supercilious grin
 I see...

PENNY

Oh. And you're still using words
you don't understand. How... sweet.

She turns to everyone with a practised smile.

PENNY (CONT'D)

Hi. Everyone. I'm Penny. Now just
relax and remember that our
audience just want to see the
real you. This should be... this
can be... real fun...

PENNY thinks, smiles at MARTIN again, and then exits.

The four lapse back into nervous silence.

MAUREEN

This will be OK won't it?

MARTIN looks at JESS.

MARTIN

We'll be fine. We're going to go on
and shut this story down. We just
need to - shift - the story away
from the silliness.

JESS, saying nothing, frowns at them all.

69 INT. TELEVISION TITLES. DAY 69

Rise and Shine with Penny theme music and titles.

70 INT. TELEVISION STUDIO. DAY 70

PENNY smiles down the camera lens.

PENNY

Now many of us have
D(PEdrf8al a.0019)9 Tc-.0037 eansfi xeedbym
oue Fout

MARTIN

Penny. It's an honour to be back on this old sofa again. And I want to take this opportunity to correct a few misconceptions about this so-called angel and..

PENNY smiles as she smoothly interrupts.

PENNY

And we'll certainly get on to that but - Martin, it'd be remiss of me not to start this interview by giving the audience a bit of a backstory on what's happened to you in the last twelve months.

MARTIN nods.

MARTIN

JESS wipes some sweat from her forehead, it makes her make-up smudge.

PENNY

But many would say also deserved.
And this incident - this sex -
offence - led you to losing your
job, your family, your home, and,
finally, drove you to suicidal
feelings.

MARTIN

That's right Penny.

PENNY turns and beams at the other three.

PENNY

Which is where he met you lovely
people.

JJ joins in, desperate to help.

JJ

Yes. We all met up there.

PENNY

And where you saw your angel that
looked like "Matt Damon", do tell
me more...

MAUREEN interjects.

MAUREEN

It wasn't an angel. It was a light.
We didn't agree on an angel.

PENNY turns to JESS.

PENNY

Now Jess -

JESS smiles a panicked smile.

JESS

Me next? No. Do the others first.

PENNY smiles a kind TV smile.

PENNY

- viewers of course will know you
mostly through your father, Chris
Crichton, Shadow Education
minister...

JESS is actually genuinely very uncomfortable. She seems to be somehow holding her breath.

JESS
Talk to JJ, he's much more
interesting-

PENNY
I'm sure he is, I'm sure you're all
fascinating. But I do know your
story - and that of the devastating
disappearance of your sister
Jennifer deeply moved and
transfixed our audience

Jennifer's face appears on the screen. A picture of her and
Chris standing together - it's formal but Chris looks proud.
JESS turns to look at it and just melts. Her eyes moisten.

JESS
No... No... Maureen... Talk to
Maureen. Her son lives in a cage.

PENNY laughs a TV laugh. JESS stiffens more. She's being
backed into a corner here. A tear rolls down her face.

CUT TO

In a control booth above the set - on multiple screens are
pictures of Jess. The cameras zoom in on her.

PENNY (V.O.)
Yes, we really do have so much to
chat about this morning, but first
let's focus on you. Now, I can see
you're getting upset it must have
been a terrible time...

CUT TO

The studio as PENNY pushes a box of tissues towards JESS, who
pushes them back. MARTIN reads how upset JESS is getting.

MARTIN
Penny, maybe you should talk to
someone else -

PENNY chuckles.

PENNY
My old co-host still trying to co-
host me there. No, tell me, Jess...
Was that what led you up there?
Your struggle with your sister's
disappearance must have been so
painful, and the pain never dulls
does it?

She pushes the tissues back at JESS, who pushes them hard
back.

JESS
I said - talk to Maureen - bitch.

PENNY turns to camera. Controlling her shock.

PENNY
Viewers, many apologies, as you can see emotions are running very high in the studio this morning -

JESS is in tears.

JESS
Why didn't you listen to me you fuckin' - why didn't you listen?

She rips off her microphone. She starts to try and move away, move through the floor of cameras.

MARTIN
Jess. Jess.

JESS
How do I get out of here? This is a fuckin' - maze.

JESS charges off set - we cut between control booth and set as everyone tries to put out the fires she's started.

PENNY
And we'll be back after the break where Christie will tell us how to make the perfect meringue.

We close on MARTIN - looking utterly helpless.

71 EXT. STREET. DAY

71

JESS walks quickly down the street. She wipes away a stray tear.

She realises she's being followed. And turns down a darker street. The follower continues.

JESS
Who is that? Because - fuck off -

JJ comes into the light.

JESS (CONT'D)
Oh. It's you.

JJ
Just wanted to check you're OK.

JESS
Never better champ.

JESS turns and starts to walk again. JJ follows.

JJ
That right?

JESS laughs in derision.

JESS
You going to keep following me?

JJ
Do you know where you're going?

JESS
Yeah, I know where I'm going, I'm going where I always go.

She turns and looks at JJ.

JESS (CONT'D)
Walk beside me not behind me, OK?
My arse is not my best feature.

JJ
Yeah. You have mentioned that.

72 EXT. SNOOKER CLUB. DAY

72

JESS sits down on a wall. JJ thinks about sitting beside her, but changes his mind and leans against the wall. JESS thinks and then says something difficult.

JESS
This is where she parked it...

JJ
Parked what?

JESS
Mum's car. My car. The car that was going to be my car when Jen went to university.

JJ thinks, then pulls himself onto the wall alongside her.

JESS (CONT'D)
They found the car. Didn't find her. She'd vamoosed. Vanished. Presumed dead. Abducted. Savaged. Murdered. Hung up on a meat hook and cannibalized one internal organ at a time. Or, you know, just gone. Perhaps she just learnt how to be - invisible.

JJ
Must be - tough.

JESS (CONT' D)
 You really wanted to jump, right?
 You weren't just trying to deliver
 pizza and then got too polite to
 correct us..

JJ
 I wanted to jump.

JESS
 Why?

JJ considers this. Biting his lip. He hesitates.

JESS (CONT' D)
 It's an easy enough question JJ.

JJ turns to her - his face unsure. He says nothing.

JESS (CONT' D)
 You're an embezzler? A murderer? A
 paedophile? 000h. Like Martin. What
 are the chances of that? Four
 suicidalists. One roof. Two of them
 paedophiles. That's practically a
 convention.

JJ looks at her.

JJ
 I know I shouldn't have - lied.
 Just....cancer seemed - easier.

JESS
 (Laughs)
 Said the Leukaemia sufferer to the
 Aids victim.

JJ laughs and JESS looks at him, pleased. JJ looks back and
 their eyes meet for a second, and then he looks away. She
 stays looking at him.

JESS (CONT' D)
 You're a strange guy JJ. But, fuck
 it, I'm stranger, I like sitting
 outside the place my sister
 disappeared from.

JJ smiles, but doesn't look at her, he has a thousand
 thoughts in his head. They sit in silence for a moment - then
 he sees something.

JJ
 Look....

JESS
 What?

JJ (V.O.)
One elephant. Two elephants. Three
elephants. Four.

An alarm and some loudly monstrous music bangs in. The ear
canal contracts.

74 INT. JJ'S BEDROOM. DAY

74

JJ wakes with a start. An alarm going beside his bed.

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JJ (V.O.)

We'd been on the front pages of every major newspaper, led many people to believe again in the existence of angels. Or, at least, Jess had.

JJ climbs past an open window.

GLADYS

Suicide again is it?

JJ smiles charmingly.

JJ

Hello Gladys.

GLADYS

Those press still about? They do make it difficult to buy a pint of milk though.

She shuts the window.

He then reaches the end of the balcony and - and this bit is a bit more tricky - in fact, it's more or less impossible, the gap to the next balcony over is a bit too wide. JJ thinks and then makes the leap.

78 EXT. STREET. DAY

78

We cut to - JJ on a bike. He checks behind him, he does so obsessively.

He stops - at lights. In front of a shop with a bank of TV screens. TV screens playing selected highlights of Jess's TV exit. He looks left. He looks right. He looks behind. He sees Jess's face. He frowns. The lights change. He rides off fast.

JJ (V.O.)

We even had questions asked about us in parliament...

79 EXT. FOOT BRIDGE. DAY

79

JJ carries the bike over the footbridge. He's sort of half running.

JJ (V.O.)

... though that might have been just to embarrass Jess's Dad.

80 EXT. STREET. DAY

80

JJ is back zooming on his bike.

JJ (V.O.)
But the thing about avoiding press
intrusion...

He checks behind himself again.

JJ (V.O.)
Well.

81 EXT. AIRPORT. DAY 81

JJ pulls into an airport parking zone.

JJ (V.O.)
It's not easy.

82 INT. AIRPORT. TRAVELATOR. DAY 82

JJ stands with MAUREEN and MARTIN, all carry boarding passes as they walk down a moving travelator.

JESS is walking at double speed on the opposite travelator (which is trying to take her the other way), she is wearing sun-glasses, a large smile and causing chaos. She's not very incognito.

MAUREEN and MARTIN are having one conversation, JESS and JJ another - the two overlap.

MAUREEN
We're like Butch and Sunpat?

JJ
Think I lost them anyway.

MARTIN
Sundance. Butch Cassidy and the
Sundance Kid.

JESS
Lost who?

JJ
The press.

MAUREEN
They ran away?

JESS
JJ. You do know you're the least
interesting member of this party
don't you? They're following me,
they're following Martin -
you... unlikely.

MARTIN
They were being pursued. They
decided to make a new life in
Chile.

JJ looks at JESS.

JJ
Are you saying I'm being paranoid?

JESS grins.

MAUREEN
And did that work out well for
them? Chile?

MARTIN realises this might be a bad metaphor.

MARTIN
Well...not so much...

83 INT. AIRPORT. BOARDING GATE. DAY

83

They enter the queue for the boarding gates. JJ, MARTIN and
JESS get their passports and boarding passes out.

JESS
OK, so fiver says one of us punches
one of the others
them? i ghhol i day-6 -6TD-.0146 Tc0 Tw(JJ)Tj -6 -1 TD-.0158 Tc.0

MARTIN
I'm sure the break will be good for
both of you.

MAUREEN looks at MARTIN, unsure.

MAUREEN
Dr Stephens said the same - he's
taken Matty in for a week's
observation.

MARTIN smiles. MAUREEN walks into the boarding gate.

AIRLINE STEWARD
Your boarding pass Ma'am.

MAUREEN hesitates.

AIRLINE STEWARD (CONT'D)
Your boarding pass - with your
flight details on.

MAUREEN is still confused.

MAUREEN
Do you mean a ticket? Martin said
we didn't need tickets.

AIRLINE STEWARD
You have a boarding pass. You were
handed it at check-in.

MAUREEN fumbles a slip of paper out of her pocket.

MAUREEN
This?

He takes it from her.

AIRLINE STEWARD
And your passport?

He holds out his hand. MAUREEN looks at him, and then looks
at the others, walking on confidently through. She thinks. We
close on her face. She thinks some more. And then she bolts
backwards through the gate. Past MARTIN.

MARTIN
Maureen? Maureen!

MARTIN chases after her. JJ sees what's

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AIRLINE STEWARD (CONT' D)
This is a one-way gate.

JESS
Nice hat.

She dodges around him and out and through.

We cut to MARTIN running after MAUREEN who is walking hard away.

MARTIN
Maureen. Stop. Please. It's just a trip. Just til all this press nonsense is over. It's for the best.

MAUREEN has tears dripping down her face.

MAUREEN
Will they give me back my luggage?
I hope they give me back my luggage.

JJ and JESS catch up with MARTIN.

MARTIN
A few days. That's all. All of us together. Is this about Matty?
He'll be fine. Trust your Doctor - he'll be fine.

MAUREEN turns and looks at them all.

MAUREEN
It's just all too - much - I don't know you - and I don't travel well and - and - well - I've never been on a plane before..

JESS laughs.

JESS
You've never been on a plane before? Jesus, how old are you?

MARTIN
Shut-up Jess. Maureen, if you're afraid of flying...

MAUREEN
I'm not afraid of flying! I didn't want to be in the papers. I didn't want to be on TV and I don't want to be here. I just want to go back to my old life, OK?

JJ
But your old life wasn't very good
Maureen...

MAUREEN turns - shocked by this - she opens her mouth to say something. But has nothing to say.

JJ (CONT'D)
We made a pact.

TANNOY
The BA316 flight to Tenerife is now
closing at Gate 13. Will all
remaining passengers please now
make their way to the Gate.

They all turn back towards the gate. MAUREEN's eyes look at it carefully.

JJ
Please Maureen. This is about all
of us. Let's get on the plane.

84 OMITTED 84

85 INT. BAR HOPE. DAY 85

Four glasses clink together at once. And then JESS downs her wine. They're in a nice Spanish bar. There is a man playing guitar in the corner. They're dressed differently having just checked in. ANGELO, a dark-haired 40-something man with a twinkle in his eye, refills JESS's glass.

ANGELO
My name is Angelo. I will be your
waiter. Well, sometimes I will,
other times I will be theirs. Just
a joke. Real. But a joke.

He indicates another table.

MARTIN
Hello Angelo.

JJ notices sitting at another table - KATHY. She's pretty, she sees him look and smiles, he frowns, she looks away.

ANGELO
Ah. You are from England how nice.

MARTIN
You knew that Angelo. You talked
English to us.

ANGELO
I did. I did. He always this
clever, your husband?

JESS
Uh. He's not her husband.

MAUREEN looks at JESS wondering who she's insulting this
time. JJ looks back at KATHY - but she's gone. He frowns.

ANGELO
You English with your strange ways.
You are all lovers, no?

MAUREEN looks up, surprised.

MAUREEN
What?

JESS laughs. She likes this guy.

JESS
Yeah. That's right. I bought the
vaseline. Maureen bought the
dildos...

MAUREEN
Someone told me a joke about
Vaseline once. I've entirely
forgotten it.

JESS laughs and refills her glass.

JESS
Then you must keep drinking until
you remember.

And they raise their glasses.

86

EXT. SEA FRONT. DAY

86

They stare out at the sea. All in their own thoughts.

MAUREEN
The sun it's so... fierce.

No-one says anything.

MAUREEN (CONT'D)
And the sea so quiet and blue.

JESS
Maureen. Please tell me you've seen
the sea before.

MAUREEN turns to JESS - fighting fire with fire.

MAUREEN

Yes. I've seen the sea before.

JJ stands and takes his top off.

JJ

Are we going in?

MAUREEN

No.

MARTIN

Of course we are.

MAUREEN

But we're not in swimming costumes.

JJ takes off his trousers. JESS pulls off her top.

JESS

Underwear will be fine.

MAUREEN

You're not seeing my -

JJ

Maureen. We're going in.

MAUREEN

No.

JJ signals to MARTIN. Who grabs one side of MAUREEN while JJ grabs the other.

MAUREEN (CONT'D)

No...No...This is my best summer dress...No...

JESS

Oh, I like it. I like it.

MAUREEN

JJ. Let me down. Right down.

He opens the sliding doors at the back of the room and steps out onto the balcony.

88 EXT. HOTEL BALCONY. DAY

88

On the balcony beside his, drinking a tiny bottle of whisky from the mini bar, MARTIN is also in his robe.

MARTIN
Hi.

JJ
Hey.

MARTIN smiles at the two of them.

MARTIN
Maureen just called me on the hotel phone. Surprised to have her own bathroom. Surprised to have her own phone. She thinks this place is the height of luxury.

JJ
It is kinda cool.

MARTIN
Cheapest place I've stayed in for twenty years.

JJ
Yeah?

MARTIN looks at JJ again. He seems vulnerable.

MARTIN
Doesn't feel too strange this does it? Us? Being away together...

JJ
No. It feels good.

JJ looks at MARTIN, who's thinking, carefully.

MARTIN
I thought I knew what I was doing with the press - and then -

JJ
Then Jess got in the way.

MARTIN
No, then I realised I'd got it wrong. I thought that people would like it. That we'd make money and people would find it eccentric - and heart-warming.

JJ
Heart-warming?

MARTIN
Four people. Survive suicide. Find hope. Blah blah blah. That's the sort of good news story the press love. But I underestimated how much they hate me.

JJ frowns at MARTIN.

JJ
It wasn't just about you.

MARTIN
I fucked her. Penny. She was probably still upset about that. I fucked her, I fucked - I fucked - everything. And I can't quite work out - why?

JJ says nothing. MARTIN turns - vehement - to JJ.

MARTIN (CONT'D)
If she'd only been a hundred and five days older.

JJ
Yeah.

Then MARTIN's face sinks. He knows how stupid he sounds.

MARTIN
And if I'd only been thirty fucking years younger.

Beat. JJ looks at MARTIN.

JJ
Yeah.

MARTIN looks at JJ. Full of pain.

MARTIN
You know... I envy you your cancer. So cut and dried.

JJ looks at MARTIN - genuinely conflicted as to whether to tell the truth.

JJ
Yeah.

MARTIN
No. Really. I've been so impressed

You barely let it affect you. And
that - is something to drink to.

He takes two small whiskeys from his dressing gown pocket -
he hands JJ one. He opens his. He raises it in the air.

MARTIN (CONT'D)
Your health.

MARTIN downs his whiskey. JJ doesn't drink his.

MARTIN (CONT'D)
Wow. That's quite a - hit. Savagery
thy name is cheap hotel whiskey.

He takes a moment to recover. He looks at JJ again.

MARTIN (CONT'D)
What are we doing here again?

JJ
The press. The pact.

MARTIN raises his bottle again. He almost toasts the pact.
And then thinks better of it.

MARTIN
Do you know what I feel when I wake
up in the mornings? Humiliated. Do
you know what I feel at lunchtime?
Humiliated. My life is a constant
stream of humiliatio

MARTIN
See you on the other side.

MARTIN exits.

JJ
I just never say much.

89 INT. TOWN SQUARE BAR. NIGHT

89

A busy bar full of busy people saying busy things. The night feels exciting and our guys are alive within it. Sitting at a table.

MARTIN
OK. God gives you three wishes.

MAUREEN
God is not a tombola machine. He doesn't give wishes.

MARTIN
OK. Um. A cosmic - Martin - gives you three wishes -

JESS
"Cosmic" - oh my God, you're starting to sound like my Dad at a family wedding.

MARTIN
Three wishes. Anything159.165 -1 TD-.0164ant...

MAUREEN

And I'd wish my son all better.
Which is why I don't do wishes.

There's a pause. As everyone considers the enormity of that.

MARTIN

I'd want to be famous again. The
right kind of famous.

JJ looks at MARTIN and frowns.

MARTIN (CONT'D)

Being famous is great. Everyone
says it's difficult - but it's not.
Getting seats in restaurants,
having people smile when you sit
next to them on the tube. It's
great. And whatever you do - you
feel - vindicated - by your fame,
and you never ever - feel
humiliated. Well. It's certainly
better than real life anyway.

JESS

Wow. You're deep.

MARTIN

No. I'm honest.

JJ

Martin...

MARTIN

What? You're nothing if you're not
noticed.

JESS looks at MARTIN oddly.

JESS

Fame or your kids, which would you
choose?

MARTIN turns and looks at her as if he's considering it.

JJ

You don't mean that Martin.

MARTIN

Don't I?

JJ

This is a bad game.

JJ looks again at KATHY. JESS follows his gaze again, her
eyes' s narrow.

KATHY laughs.

KATHY
You can stay. I'll get another
chair. Don't crease my jacket
though.

And with that she walks away, JJ isn't sure what to do. She
returns with

Christine Langan - 075

JJ
I was. Now - not so much. Wow. You really remember...?

KATHY
What's your name?

JJ
JJ.

KATHY
Which stands for?

JJ
John Julius.

KATHY
Hi John. I'm Kathy.

91 INT. TOWN SQUARE. NIGHT

91

JJ is dancing with KATHY. So is MARTIN, rather more flamboyantly.

MARTIN
This is brilliant.

JJ
Yeah.

He grabs JJ and pulls him close to him.

MARTIN
She's a good looking girl...

JJ
Yeah.

MARTIN dislocates and carries on dancing. JJ turns back to KATHY

KATHY
Who's that?

JJ
My.... uncle...

KATHY
I recognise him too.

MARTIN shimmies pathetically past in the background trying a dance move half way between a rumba and the running man.

JJ
He's - vaguely famous.

KATHY bends into his ear just as JJ makes pure eye-contact with JESS sitting watching them both. JESS looks broken.

KATHY

A failed musician with a vaguely famous uncle. I am a lucky girl.

We close on MARTIN, still pulling some unnatural shapes, watching JJ and KATHY with what can only be described as - envy.

92

EXT. BEACH FRONT. NIGHT

92

There are beautiful lights hanging between the restaurant tops. As JJ walks along with KATHY.

JJ

So you're just here on your own?

KATHY

Best way to get to know a place. Other people crowd it. Make it about them. Besides, I've always liked my own company.

JJ

Never liked mine. I think too much.

KATHY smiles.

KATHY

So - you're here - with - family? Your uncle and...?

JJ

Bit of family. Friends. Sort of.

KATHY

But you don't like them too much - you ran away from them in the bar?

JJ

They can be a bit - intense - you know, people with problems, one wants to be famous again, another thinks she's inadequate compared to her sister - and for some reason coming on holiday together seems to have made everything more - intense.

KATHY stops. She looks around.

KATHY

And you don't like intense.

JJ realises the flirting's stepped a gear.

JJ
I don't - know. All I do know is, I
was part of a pact and I lied to
become a member. Which...

KATHY Looks at him.

KATHY
What pact?

JJ thinks - does he want to talk about it? No.

JJ
Just a bunch of desperate people
being desperate together as a way
of feeling less - desperate.

KATHY thinks, and then looks at him.

KATHY
OK. You win the psycho game.

JJ
Good. I always wanted to win that
game.

She smiles at him.

KATHY
Go on. I dare you -

JJ
To do what?

KATHY
Claim your prize. Kiss me.

JJ laughs, leans in and kisses her.

93 INT. JJ'S HOTEL ROOM. NIGHT

93

Tearing. Ripping. Gurning. Yearning. Thrilling. Spilling.
Telling. Smelling. Grooving. Schmoving. Yeah. They're having
sex. Two young people having sex.

JJ stops to get his breath.

JJ
I haven't done this for a while...

KATHY
You know that stuff people say
about it being like riding a
bike...

JJ
Yeah.

KATHY
It's not. It's better.

JJ laughs. She kisses him, and he kisses her back.

And boom leads to boom and la leads to la. And shield your children's eyes.

94 INT. JJ'S HOTEL ROOM. NIGHT 94

JJ looks at KATHY's hair against the pillow.

He touches it gently. He likes touching it.

He pulls on some boxers and a T-shirt and walks into the bathroom.

95 INT. JJ'S ENSUITE. NIGHT 95

JJ makes as if to piss.

JESS (O.S.)
OK. Now I'm going to say something.

OK. That was unexpected. JESS is sitting in the bath. With a slightly strange look on her face.

JESS (CONT'D)
Because the humiliation of you -
spotting me after you've done that
is worse than the - this.

JESS looks at JJ, who looks back at her stricken.

JESS (CONT'D)
Only took a credit card and a bit
of spit. Hotel security is not what
it should be.

JJ
How long have you been - ?

JESS
I - wanted to apologise - don't
know why I did that earlier - and
then - I was probably going to try
and shag you.

JJ doesn't know how to respond to this.

JESS (CONT'D)
Anyway. She's pretty. Well done.

JJ tries to work out what to say.

JESS (CONT'D)
Don't say anything. Take it as a
compliment. Is she asleep?

JJ
Yes.

JESS
Then I will leave quietly.

JESS makes to leave.

JJ
Jess.

She turns sharply.

JESS
Really. I'd prefer it if you didn't
- say anything.

She turns away again. She starts to exit again. Then she
stops. And turns back.

JESS (CONT'D)
You do know she's a journalist,
right?

JJ looks at JESS a beat.

JJ
What?

JESS
Look in her handbag, I saw her
check the recorder in the bar.

JESS isn't enjoying this. She knows she's humiliating him and
doesn't like doing so.

JESS (CONT'D)
Still, she fucked you, right? So at
least she's thorough.

JESS thinks and then walks back and leans in and kisses JJ on
the cheek and then she exits.

And JJ stands and sways.

JJ sneaks carefully back into the room and opens KATHY's bag.
He searches inside it. He pulls out a digital recording
device. And the blood drains from his face. He rewinds it. He
presses play. He

JJ (O.S.)
 - a bunch of desperate people being
 desperate together as a way of
 feeling less - desperate.

She snuffles in bed beside him. He presses stop. He looks at her carefully. And then edges up the sheet so as to look at her left inner thigh. There is nothing written on there. No scars. Just the soft skin of a woman that knows she's beautiful.

He stands. He walks. Carrying the recorder with him.

He shuts the door behind him.

97 INT. HOTEL CORRIDOR. NIGHT 97

JJ sits on the floor by his hotel room.

A night porter walks by. Singing a song. JJ tries to hear what it is, he can't make it out.

98 EXT. SEA. DAY 98

The sun is just rising as JJ stands in front of the sea. Carrying the recorder with him.

He hurls it into the water as far as he can.

Then he thinks and then follows it in. He walks into the water.

Then he swims.

He swims and he swims. The hard swim of someone looking for something.

He stops when exhausted. Unsure what to do next.

And the camera pulls back - on a confused guy in the middle of a big lot of water.

99 INT. HOTEL BREAKFAST BUFFET. DAY 99

MARTIN stands in the middle of the buffet breakfast. He's clearly very hungover. The breakfast is eat as much as you can and everyone is indulging. As such, around MARTIN is constant movement but he's entirely still. MARTIN's eyes are fixated on a kid sticking his hand into a chocolate fountain. Every so often the kid removes his hand and licks it. Chocolate is going everywhere.

MAUREEN (O.S.)
 I think it's sweet.

MARTIN doesn't turn to acknowledge MAUREEN.

MARTIN
I think it's unsanitary.

MAUREEN
No. Only part of you thinks that,
the other part thinks it's sweet.

MARTIN looks at MAUREEN - surprised at her confidence.

MAUREEN (CONT'D)
Why are you waiting here?

MARTIN
I'm waiting for them to finish that
tray of scrambled egg and bring in
a new tray. I want the fresh stuff.

MAUREEN
The scrambled egg is never fresh
Martin. I may not have been on many
holidays before but I have been in
a lot of hospitals and I

MARTIN
a lot of howai lot ff.

MAURE5

100

INT. HOTEL CORRIDOR. DAY

100

JJ stands in the corridor of the hotel.

He looks throu

JJ (CONT' D)

There's not even any such thing as CCR. Just - Creedence Clearwater Revival are one of my favourite bands.

MAUREEN

Oh.

They're beyond shocked. JJ looks at JESS.

JESS

I wasn't going to tell them.

MARTIN

You knew about this?

MAUREEN

I thought there was - something strange about -

MARTIN

So why were you - up there - JJ?

JJ hesitates.

JESS

He can't answer that. It's personal.

MAUREEN

I'm sure he had good reasons.

MARTIN

Did he? JJ - did you?

JJ notices KATHY approach across the restaurant. This is the wrong timing. MARTIN stands and approaches JJ.

JJ

Guys. We're going to need to postpone this conversation for another time.

MARTIN

We made a pact - I - trusted you - I liked you.

JJ looks at KATHY, almost at the table.

JJ

Please. Martin. Sit down. We'll do this another time.

MARTIN

Another time? What time?

KATHY thinks whether to kiss JJ, but decides better not.

KATHY
Where were you? I woke up, you'd gone.

MARTIN
Oh right, so we all stop for your girlfriend do we?

JJ looks at MARTIN. He doesn't want to say this.

JJ
Martin. She's not my girlfriend, she's a journalist.

There is an anguished pause. KATHY realises she's rumpled.

MARTIN
She's - what?

JJ
I didn't know.

KATHY
Shit. This is..

MARTIN
You don't seem to know much do you?

JJ
Martin. Please. This is all wrong.

MARTIN's face grows horribly cold.

MARTIN
It is - all - wrong isn't it?

MAUREEN
If he didn't know, he didn't know. We've had bad things written about us before - we'll have -

JJ
I understand you being angry, but please Martin... I'm feeling pretty humiliated here...

MARTIN
You don't understand anything. You certainly don't understand humiliation.

MAUREEN
Martin. You're being dramatic.

MARTIN pushes JJ against a table. Full up with anger.

MARTIN
You're a fraud JJ. A leech.

JJ pushes MARTIN back.

JJ
I'm not a fraud.

KATHY
John. This is not what...

JESS
Who the fuck is John?

JJ looks at JESS.

JJ

- 103 C/U. FEET. DAY 103
Two feet dangle, and then have tights pulled over them, and then they're placed in shoes.
- 104 C/U. SHOES. DAY 104
The feet - now in their sensible shoe sheaf - shift from one side to the other.
- 105 INT. MAUREEN'S HOUSE. MATTY'S BEDROOM. DAY 105
MAUREEN carefully puts MATTY into a hoist. She hoists him out of bed, he dangles in the air and she carefully guides him down into his chair. Around him are silver mobiles and glimmers of light.
- MAUREEN (V.O.)
Not having Matty with me on the holiday - it felt like I was missing a leg. Strange. Light.
- 106 INT. MAUREEN'S HOUSE. KITCHEN. DAY 106
MAUREEN carefully attaches a nozzle onto a feeding tube in MATTY's lower stomach. Then she turns on a machine which begins to pump food through the tube.
- MAUREEN (V.O.)
That's probably not like missing a leg at all. I don't imagine most people's first impressions of leg loss is weightlessness.
- 107 INT. MAUREEN'S HOUSE. LIVING ROOM. DAY 107
MAUREEN and MATTY are watching TV. It's full of colour and quite frenetic. Neither of them are.
- MAUREEN (V.O.)
I missed him most when the plane was landing. We shook a little on descent. I thought I was going to die..
- 108 INT. MAUREEN'S HOUSE. MATTY'S BEDROOM. NIGHT 108
MAUREEN tucks MATTY in.
- MAUREEN (V.O.)
And I hadn't said goodbye.

- 109 INT. MAUREEN'S HOUSE. BEDROOM. DAY 109
- MAUREEN stands in front of the mirror. She tucks in her tummy. Looks worried at the reflection. Checks her hair. Despairs of her hair.
- MAUREEN (V.O.)
JJ's girlfriends' piece meant the story - our story - didn't die - and so the press still followed me - but I concentrated on being boring, like Martin said. Not difficult.
- 110 EXT. MAUREEN'S HOUSE. DAY 110
- MAUREEN leaves the house carefully pushing MATTY.
- MAUREEN (V.O.)
And as for the others... As soon as we landed - we scattered in different directions like we were - allergic - to each other. The pact was broken beyond repair and without the pact - our friendship was broken too.
- 111 INT. CHURCH. DAY 111
- MAUREEN pushing MATTY's chair into the Church. She carefully lights a candle. She notices JESS dodging behind a pillar.
- MAUREEN (V.O.)
I still saw them - patchily - every now and again. I saw Jess in places she shouldn't be.
- 112 EXT. STREET. DAY 112
- MAUREEN looks into 'Paulo's Pizzas' where JJ pulls pizzas out of a hot oven and loads them into boxes.
- MAUREEN (V.O.)
And I did make a little effort to find JJ - just to check he was OK.
- 113 EXT. STREET. DAY 113
- MARTIN drives past MAUREEN pushing MATTY on the street. She has a new haircut. It suits her better. He notices her, she doesn't notice him.
- MAUREEN (V.O.)
I never saw Martin.

MAUREEN pushes MATTY down a corridor. There is patient art on the walls.

MAUREEN (V.O.)

No. Mostly I got on with my life,
and hoped they got on with theirs.

She stops by a notice board. On the board is

Christine Langan - 075

MAUREEN

I think the pleasure was all his.

DR STEPHENS

There might be a slot for him to come to my weekly sessions if you'd like it.

MAUREEN

I'm sure he'd love it.

DR STEPHENS

I'll add him to the list.

DR STEPHENS has exhausted all he has to say. They sit in silence for a beat too long.

DR STEPHENS (CONT'D)

You look like you caught a bit of colour...

MAUREEN blushes.

MAUREEN

Did I? Oh.

DR STEPHENS

You enjoyed yourself?

MAUREEN considers this and looks up with a smile.

MAUREEN

Yes. I did.

DR STEPHENS

From the pictures in the papers it seemed you picked a very nice location...

MAUREEN blushes and smiles at DR STEPHENS.

MAUREEN

Yes... Well, I won't keep you...

She stands and bustles and begins to sort MATTY out. Then turns, worried she's been rude.

MAUREEN (CONT'D)

Thank you for your help Dr Stephens. We're very grateful.

116 EXT. STREET. DAY

116

MAUREEN pushes MATTY along the street.

A kid stops and stares at MATTY. The kid's mother pulls him away.

MOTHER

Sorry.

MAUREEN

Oh. No. No.

MAUREEN walks on. She stops at traffic lights and presses the 'wait' button.

The green man starts flashing. She just stands there. We watch the green man slowly flick off.

117 INT. MATTY'S BEDROOM. NIGHT

117

MAUREEN is giving MATTY a gentle bed bath, carefully dealing with the difficulties of his limbs.

MATTY keeps knocking the water. Splashing her.

MAUREEN

What is it?

MATTY splashes again.

MAUREEN (CONT'D)

Matty...

MATTY knocks the water again. She's splashed again.

Then the doorbell rings again. And MATTY gives up, exhausted.

MAUREEN (CONT'D)

Matty...

Then the doorbell rings again, and MAUREEN puts down the water. And beginning to rub MATTY quickly dry.

118 INT. HALLWAY. NIGHT

118

MAUREEN answers the door. She doesn't know the person on the other side.

CINDY

Hi.

MAUREEN

Hi.

CINDY

You're wet.

MAUREEN looks down at herself and realises she is.

CINDY (CONT'D)

Sorry to have called so late - it was an impulsive decision to visit.

MAUREEN
Right. Who - are you?

CINDY barks a nervous laugh.

CINDY
I'm Cindy. Martin's wife... Ex-wife.

MAUREEN looks at her a moment, digesting.

MAUREEN
You better come in.

119 INT. MAUREEN'S LIVING ROOM. NIGHT

119

CINDY tries to think where to sit, she can't decide, she waits for MAUREEN to sit first. MAUREEN doesn't sit.

MAUREEN
Do you want a cup of tea?

CINDY
No. No. I'm fine.

MAUREEN sits uncomfortably. CINDY picks up a photo from beside her chair.

CINDY (CONT'D)
This your son I've read about?

MAUREEN
Yes. Matty.

CINDY
Looks like a nice boy.

MAUREEN nods. CINDY looks at MAUREEN carefully.

CINDY (CONT'D)
I haven't heard from him in weeks.
Every time I ring he puts the phone
down. And I need to know he's OK.
When Martin falls off a cliff he
really - falls off a cliff.

MAUREEN is hugely uncomfortable.

MAUREEN
Oh. That's why yo

MAUREEN

Not much. He's a very private man.

CINDY

He's not private. He's secretive.
There's a difference.

This comes out more aggressively than CINDY intends. MAUREEN retracts her neck slightly.

CINDY (CONT'D)

Has he told you I won't let him see his kids?

MAUREEN

He did say that.

CINDY is pulled tighter than a guitar string.

CINDY

Of course he can see his kids... He just doesn't want to.

MAUREEN turns and looks at her - shocked.

MAUREEN

What?

CINDY

You know, I've very good reasons to be angry with him so... I don't know why I always have to be the one trying to mend... Sorry. Sorry. I promised myself I wouldn't do this.

MAUREEN looks at her. CINDY is crying slightly.

CINDY (CONT'D)

My kids need their Dad. And I need to know he's OK.

MAUREEN offers CINDY a tissue. CINDY takes one.

MAUREEN

Better take two - they're the supermarket value kind. They mush when exposed to water.

CINDY laughs, despite herself, and then takes two. Then turns and looks at MAUREEN cautiously.

CINDY

Why were you up there? On the - roof.

It's a stark question. MAUREEN thinks about asking for clarification. But she doesn't.

MAUREEN

Without me, social services would pay for Matty's care. The standards they... He wouldn't have to have me getting everything - (wrong)

CINDY

You think he'd be better off without his mother?

MAUREEN

Not his mother. This mother.

CINDY tries to think how to rationalize this, she can't. She stands up.

CINDY

This was a bad idea. Wasn't it? Me. Coming here.

MAUREEN

Was it?

CINDY

I wanted you to tell me someone was looking after him. I hoped you were. But why would I expect you to help? You were up there too.

CINDY begins to exit then stops. She turns - she looks at MAUREEN a moment.

CINDY (CONT'D)

Thanks for the tea.

She exits. MAUREEN is left alone.

MAUREEN

I didn't make you tea.

120 INT. MATTY'S BEDROOM. NIGHT

120

MAUREEN is dressing MATTY in his pyjamas.

She unknots his arm to get a pyjama top on to him.

He doesn't resist. He doesn't make a noise.

She forces the top on to him. It's not an easy business.

MAUREEN

Sometimes I think you're saying something to me. Then I realize you can't.

She sits back.

MAUREEN (CONT' D)
 Maybe I'll just sit here a bit.

121 INT. MATTY'S BEDROOM. NIGHT 121

MAUREEN wakes sitting in exactly the same seat. She clearly fell asleep there.

MATTY is asleep on the bed. She reaches out as if to touch him, but changes her mind.

She stands. She is slightly unsteady on her feet.

She walks to the door.

She exits.

And then she re-enters at speed.

She checks MATTY's breathing. Then she checks it again.

MAUREEN
 No... No....

She puts an oxygen mask on him, she begins to administer CPR. A lady who we haven't seen much action from at all is suddenly all action. She opens a phone with her mouth. She dials 999.

122 INT. HOSPITAL CORRIDOR. NIGHT 122

MATTY is pushed along a corridor. NURSES and DOCTORS administer what they can as he moves. MAUREEN runs beside them, totally at a loss.

123 INT. SURGERY. NIGHT 123

MAUREEN stands lost, desperate and limp as surgeons administer on her son. Outside the window, snow begins to fall.

A NURSE guides her out.

124 INT. WAITING ROOM. DAY 124

MAUREEN sits on the chairs. It's early morning. Around her life lives.

Maybe it speeds by. Maybe we watch people being wheeled in on gurneys and people shouting at vending machines. And drunks coming in and out. It's clearly snowing outside, many look snowed on, and a familiar sludge forms in the entrance way.

MAUREEN stands and walks slowly through them to the phones. She begins to dial.

And priests sit beside her, and breast-feeding Mums and kids with angry faces...

And then MARTIN enters, looking flustered. He has fresh snow on him.

MARTIN

I came as quickly as I could.

MAUREEN looks at him - glassy eyed. Emotionless. He hugs her. And it feels odd because these two lonely people are not used to hugging - the hugging is pain and emotion all at once - they both sort of sink into it.

And then JESS and CHRIS enter and just - watch the hug, slightly uncomfortably. They too have snow on them.

MAUREEN looks at JESS - and breaks from MARTIN - slightly astonished.

MAUREEN

You came too?

JESS

Nothing on the TV. This is my Dad. He drove me. He'll probably say something moving about loss now.

Everyone looks at CHRIS expectantly.

CHRIS

I'm sorry to hear about your son Maureen.

JESS

Not one of his better attempts.

MAUREEN

I'm really pleased - I'm really - grateful - you're all - here.

JESS looks at MAUREEN - steadily.

JESS

Fuck off. Of course we're here.

125

INT. WAITING ROOM. DAY

125

Time has passed. MARTIN and CHRIS sit together. MAUREEN slightly apart. JESS enters with a tray of hot chocolates which she distributes.

MARTIN

This isn't tea.

JESS
I know. It's hot chocolate.

MARTIN
I asked for tea.

JESS
Yes. But I was buying. And I don't like the smell of tea.

MARTIN
So when you buy rounds in pubs..?

JESS
Ya-huh. Everyone gets pink gins. And then I never have to buy a round ever again. Clever right?

MARTIN smiles. She looks around the room.

JESS (CONT'D)
Is Double J still not here?

MAUREEN
I didn't get through to him. He's probably not picked up his messages.

JESS
Either that or he doesn't care. One or the other.

MARTIN looks at CHRIS.

MARTIN
I genuinely don't know how you've survived her...

CHRIS
Ear plugs.

JESS
I'm going to make you go and sit in the car in a minute.

CHRIS
Ear plugs and Pink Gin.

MARTIN looks at CHRIS and softly smiles.

MAUREEN
He wasn't the reason I was up there. Matty. He wasn't.

The tone suddenly shifts.

MARTIN
No.

MAUREEN looks at them all wildly.

MAUREEN

There were lots of reasons why I was up on that roof. You once asked me why Jess and I said I felt helpless. But the truth is, I hadn't done a list for living and a list for.... It was a feeling not a... thought. But not one of those reasons - was that I didn't love my son. Not one of them. Not one.

JESS

Maureen. We know that.

For once in her life JESS has been sincere. And it's nice.

And then DR STEPHENS appears at the end of the waiting room and walks slowly towards them.

But only MAUREEN notices. And then everyone notices.

DR STEPHENS makes eye contact with MAUREEN - she assumes the worst.

MAUREEN

Oh no. Oh no. No. Don't tell me.

DR STEPHENS

No. No. He's fine. Maureen. Maureen. He's fine.

MAUREEN looks up at DR STEPHENS.

MAUREEN

What?

DR STEPHENS

We're going to keep monitoring him but he's no longer critical. He'll be fine.

MARTIN

He'll be fine?

DR STEPHENS

He'll be fine.

MAUREEN looks at him, and her face feels upside down, she's not sure how to look.

DR STEPHENS (CONT'D)

Would you like to come see him?

MATTY is lying with lots of tubes sticking out of him.
MAUREEN and DR

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MAUREEN
I only had one thought - when he -
if he dies, I die.

DR STEPHENS looks her straight.

DR STEPHENS
Well. He lived.

DR STEPHENS makes to exit, and then stops.

DR STEPHENS (CONT'D)
And maybe he feels the same way
about you as you do about him, have
you ever considered that?

MAUREEN doesn't move. DR STEPHENS exits. He nods at MARTIN as he does.

DR STEPHENS (CONT'D)
Make sure you don't crowd him.
He'll need lots of rest.

MARTIN nods. DR STEPHENS exits.

MAUREEN stares intently at her son.

MAUREEN
Are you calmer when I'm here - are
you calmer...?

JESS looks at MARTIN, a tear rolls down her cheek.

127 INT. HOSPITAL CORRIDOR. DAY

127

MARTIN, CHRIS, and JESS stand in the corridor, gathering themselves.

MARTIN
Well, that was...

JESS
Yeah.

Then a porter comes past pushing a 'Happy Valentine's Day' decorated trolley.

JESS (CONT'D)
It's Valentine's Day?

JESS
It's Valentines Day. Martin. It's
Valentines Day.

MARTIN turns and looks at her. It's not registering.

JESS (CONT'D)
God, breakfast TV really mused
your brain didn't it...

MARTIN's face drops.

MARTIN
The pact.

JESS
Get Maureen. We need to find JJ.
Now.

128 INT. CHRIS'S CAR. DAY

128

JESS sits intently staring through the screen. They're driving fast through the sludge and the snow of a cold winter day. CHRIS looks at her.

CHRIS
The things Maureen said about her
son.....

JESS
No time for an emotional now Dad.
Things to do. People to save.

But CHRIS is emotional.

CHRIS
I'm going to try harder Jess. I'm
going to try harder, OK?

JESS says nothing. CHRIS looks at her again.

CHRIS (CONT'D)
There was something in an article I
read recently - about a man who
survived jumping off the Golden
Gate Bridge. He said that two
seconds after jumping he realized
there was nothing in life he
couldn't solve - apart from the
problem he'd just given himself by
jumping off the bridge.

He looks at JESS.

CHRIS (CONT'D)
Do you think - do you understand
that - does that make sense to you?

JESS says nothing. And then turns to her Dad.

JESS
Yeah. It could make sense.

A tear leaks down JESS's face.

JESS (CONT'D)
Didn't you think - ? With my face
in the front of the paper ... That
she'd see it and come home...

CHRIS's face suddenly is filled with pain. He battles hard to keep this emotion from his youngest daughter.

CHRIS
Maybe she's dead. Maybe she just
had enough of us. Maybe she - I
don't know - maybe we need to
concentrate on ourselves for a bit.

He parks up outside Paulo's Pizzas.

CHRIS (CONT'D)
Well. We're here.

JESS looks at the door and then back at her Dad. She kisses him on the side of the cheek and then exits at speed.

129

INT. PAULO'S PIZZAS. DAY

129

JESS races in ahead of CHRIS. She looks at the faces. PAULO, big and hairy is preparing an order - shoveling tomato onto pizza bases.

JESS
JJ? We're here for JJ.

PAULO
JJ? He's gone.

JESS
Gone? Shi t.

PAULO
Prick left a week ago. Didn't even
serve notice.

CHRIS looks at PAULO. He puffs up.

CHRIS
The "prick" is my daughter's friend
Paulo. And you'll do well to
recognise that fact.

JESS grins despite her worry. Then CHRIS loses his nerve.

CHRIS (CONT'D)
You are called Paulo, right?

PAULO approaches them both and CHRIS really loses his nerve.

CHRIS (CONT'D)
It's just the place is called
Paulo's Pizzas and... you certainly
sound Italian and look
Italian... not that there's an
Italian 'look'... You're quite
scary close up.

JESS
Come on Dad....

They race out together.

130 INT. OUTSIDE JJ'S FLAT. DAY 130

GLADYS walks puffily up the stairs. MAUREEN follows her.

GLADYS
I'm not supposed to...

MAUREEN
I've been in the paper with him.

GLADYS
I know you have love.

MAUREEN
Then you know we know each other.
Trust me.

GLADYS
Such a nice boy.

GLADYS thinks and then opens the door.

131 INT. JJ'S FLAT. DAY 131

The place is in a total mess. MAUREEN looks at it. Aghast.

GLADYS
Oh my.

Along one wall is a series of newspaper cuttings. They have headlines like 'No Angels here'. They are of other suicides from Toppers. They present a very bleak picture. We close on MAUREEN's eyes as she takes it all in.

132 INT. TOPPERS TOWER. STAIRCASE. DAY 132

MARTIN walks up the stairs. He quickly gets out of breath. But he forces himself on.

133 INT. TOPPERS TOWER. TOP OF STAIRCASE. DAY 133

The door is bolted. This time with heavier locks. And a sign saying 'Access Prohibited'. And this time MARTIN doesn't have a bolt cutter.

MARTIN

Fuck.

He kicks at the door. The door swings open. The bolt has already been got at. Again.

MARTIN looks through the door. And only then does he realise walking back out on that roof is one of the hardest things he'll ever do.

134 EXT. ROOFTOP. DAY 134

MARTIN walks onto the roof. With bravery we haven't seen in him before. He looks around the snow filled rooftop. Flakes still joining it from all sides. In fact, up here, it's a bit of a blizzard.

Through the white, MARTIN sees someone standing on the edge of the roof. He's heart broken.

MARTIN

I hoped you wouldn't be up here.

JJ doesn't turn around.

JJ

You know, three people have killed themselves off this building between New Year and today? Sue Chalmott, housewife and manic depressive, David Frommet a banker who'd lost everything, and Ben Peterson, he was only 15. I cut out bits on them in the local paper.

MARTIN

So you're going to - join them?

JJ

0158 Tcwo3 TD-.WhuJ D1 Ben

MARTIN thinks.

MARTIN (CONT'D)
One question though - why?

JJ thinks - and then thinks again - and then turns and looks at MARTIN, still on the edge of the building.

JJ
That's the thing, I didn't lie to you - I don't know.

MARTIN
You - don't know?

JJ
Yeah. I don't - know. And that's why my reason is better than any of yours.

MARTIN
Better? I wasn't aware it was a competition..

MARTIN starts to walk towards JJ.

JJ
Jess - she just needs to feel important. Maureen - she needs to feel loved. You need to grow a brain.

MARTIN
That's not - fair...

JJ
But me... I'm Dorothy... so how do I get better? What cures me? You can solve your problems. Me? I can't.

MARTIN keeps walking.

JJ (CONT'D)
Martin - stop walking. You stop walking right now. Otherwise I'll start walking, OK? Three steps backwards. And I'm - gone.

MARTIN stops walking.

MAUREEN comes through the rooftop door and makes to speak. She sees the scene and doesn't. JJ doesn't see her.

JJ (CONT'D)
I'm bored of being scared all the time and not knowing why. Bored of trying to change - and not knowing how.

(MORE)

Leaving my latest shit band, moving
countries - because however much I

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MARTIN

But I am here - we are here. Now.
For you. And I'm pretty sure - if
you thought about it - you'd do the
same for me...for any of us..

MARTIN digests his own words. JJ says nothing.

MARTIN (CONT'D)

The Topper House Four. We belong
together. We're a team. We're the
worst team the world has ever known
and, if I'd have been picking, none
of you would have even made the
subs bench but still, we're a team.

JJ looks back at the edge of the towsg22

We look at the edge of the towsg22

It's a long way down. And it's very very white22

He turns - he looks back at MARTIN, JESS and MAUREEN. MARTIN
speaks softly to him.

MARTIN (CONT'D)

Not much I know son. But - maybe
we're a start22

JJ opens his mouth, considering carefully what to say. He
clears his throat22

JJ

You can't even see to the bottom22

We look down again into the white22

135

EXT. CAR PARK. DAY

135

MARTIN parks up his car. And lets his kids - MAISIE and POLLY
out of the back. POLLY is carrying a doll. They run excitedly
towards the park. MARTIN follows. There is evidence of spring
on the trees.

MARTIN

Maisie, don't run. Maisie.

MAISIE does run. She falls - she scrapes her knee.

MARTIN (CONT'D)

Don't cry. Don't cry. You've just
learnt a valuable lesson..

MAISIE does cry. MARTIN helps her clean up her knee.

MARTIN (V. O.)

JESS
 Consider this... Sitting around here. Are other people who've - without doubt - contemplated suicide.

MARTIN turns to his daughters.

MARTIN
 Run off and play.

POLLY
 But Dad -

MARTIN
 Now.

They do.

MARTIN (CONT'D)
 Thanks Jess.

JJ
 (to MARTIN)
 Don't engage. Never engage.

JJ grins and takes some pills out of his pocket.

JESS
 Oh, JJ's getting upset. He's taking his mad pills.

JJ
 Anti-depressants.

MAUREEN
 I've bought a thermos Martin. Would you like some coffee?

JESS
 It's true. Statistically, at least one person on this hill will at some point in his or her life kill themselves...Maureen told us, it was in her quiz book.

MAUREEN blushes.

MAUREEN
 I've joined a team. Just a - small thing.

This matters to MAUREEN but no-one else really registers this fact.

MARTIN
 So?

JESS
So - who would you pick?

JJ laughs.

JJ
Oh, that's where you were going
with it!

MARTIN
Who would I pick?

JESS
To die.

MARTIN
Who would I pick to die?

MAUREEN
Yes. It's not a hard question. I
think that lady.

MAUREEN points out someone walking her dog. The lady notices and frowns. Everyone looks at her - shocked. A drop of rain falls from the sky.

MARTIN
Maureen!

JESS
Maureen. I love you.

JJ
She's looking. Put your hand down.

MAUREEN
What? She doesn't know what I'm
saying. I could be saying who's got
the nicest bottom. It could be a
compliment.

JESS is delighted. She indicates. More rain falls.

JESS
And I say that man - that man in
the khaki shorts. Martin. Your
turn.

The man turns and looks at them.

JJ
OK. Now everyone's looking.

MARTIN
I'm not picking.

MAUREEN
Martin, it's just a game.

CREDITS.

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