

Selfhood, Love and Responsibility:
Film Stories of the Everyday and Crisis within the Couple and Family Unit.

Volume 2 of 2

Submitted by Jane Devoy to the University of Exeter
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Signature:Jane Devoy.....

Nuclear

**a feature screenplay
by Jane Devoy**

6th Draft: June 2016

INT. REGISTRY OFFICE. DAY.

A formal office in a Victorian-Gothic style building with antique wooden and leather furniture.

VIEW FROM ABOVE:

A shaft of dull sunlight falls through an ornate window onto a large wooden desk. A Deputy Registrar, ALICE, 31, opens a large, leather-bound book: Register of Deaths. She begins to write a new entry. ED, 47, sits opposite her with a British Passport in front of him.

VIEW DOWN AT EYE-LEVEL:

Alice writes a first name, then stops and looks up at Ed.

ALICE

Could I see the passport please?

Ed hands the passport to Alice. Alice opens it and finds the photo page. She stares at the picture. Her face becomes red and tears begin to flood her eyes.

ALICE (CONTD.)

I'm sorry Mr Elder. It was such a shock.
She was so young and healthy... I'm sorry.

She takes a tissue from the box on the desk and wipes her eyes before going back to writing the entry in the book copying the full name from the passport.

Ed's eyes are beginning to brim too.

Alice turns the book around to face Ed.

ALICE (CONTD.)

Could you sign here please?

Ed signs the book. He looks around the room and sees a travel cup on a shelf decorated with a native american design. Alice sees him looking at it. She goes over to get the cup and gives it to Ed.

ALICE

I'm sorry.

INT. CORRIDOR OUTSIDE REGISTRAR'S OFFICE. DAY.

Ed comes out of the office holding some papers and the cup. He opens the cup and looks inside: the remains of old coffee with pale mould growing on top. He puts the lid back on, puts the cup in his pocket and walks off down the corridor.

INT. TOWN HALL FOYER. DAY.

A grand airy hall with stained glass windows and a mix of antique and modern, cheap utility furniture.

Sitting on a bench are: SAM, 8, tapping an empty 7-Up can back and forth between his feet; and TESS, 14, sitting stooped over with a hoody top covering as much of her tear-stained face as possible.

Ed enters from a corridor and walks over to them.

ED

Okay. Done.

Ed heads out of the town hall. Tess and Sam follow.

CIVIL SERVANTS mill about the foyer. ENGAGED COUPLES, FAMILIES, and ELDERLY PEOPLE enter, exit and wait. Business as usual.

Ed, Tess and Sam exit through an old, wooden revolving door. The TRUNDLING SOUND OF THE DOOR cross-fades into...

FADE TO BLACK

...The TRUNDLING OF CARAVAN WHEELS TOWED BEHIND A CAR

INTER-TITLE: 'MARION'

FADE UP:

EXT. LANE. DAY.

A battered car tows an old '60s 2-birth caravan along a lane flanked by hills and moorland.

It is a damp summer's day in West Yorkshire, England.

INT. CAR. DAY.

MARION, 44, with a soft but strong physique and a graceful face, drives with determination and optimism.

EXT. GARDEN. DAY.

Marion's car positions the caravan at the top of a short rough track leading to the garden of dark, stone cottage.

Marion gets out of the car and surveys the caravan from the outside.

INT. KITCHEN. DAY.

The washing machine spins its load with a persistent rhythm. Marion takes dry, clean washing from the tumble drier and folds it into four piles on the table: clothes belonging to each member of the family.

INT. SPARE ROOM. DAY.

Marion clears out the room, packing papers, pens, books and a printer into a box. She vacuums the carpet and opens the window to air the room.

She folds up a rickety melamine table which had been her desk.

She is unfolding a sofa bed when the doorbell rings.

INT. KITCHEN. DAY.

Marion opens the door to a Chinese girl SHUANG YU, 21, nervous and studious-looking.

MARION

Shuang Yu?

Shuang Yu smiles and nods.

INT. SPARE ROOM. DAY.

Marion leads Shuang Yu into the room. Shuang Yu looks around and admires the view from the window.

MARION

I haven't quite finished sorting it out.
This bed is just temporary, we'll get
a new one - a proper one.

SHUANG YU

Is very nice. I like.

Marion smiles.

MARION

Oh great. Well perhaps over the weekend you
could come and meet my husband and children?
So that you would know what you'd be
letting yourself in for!

Marion laughs and Shuang Yu smiles, a little uncertain of the joke.

EXT. GARDEN. DAY.

Marion hangs white sheets out on the line strung across the garden. The hills beyond.

She takes the empty laundry basket back into the house and a moment later re-appears with yellow washing-up gloves, a roll of bin liners and a dustpan and brush. She heads up towards the caravan, pulls open the door and climbs inside.

INT. CARAVAN. DAY.

The interior of the caravan is filthy with rubbish, cat hairs, mouldy bits of soft furnishing. Wearing her gloves, Marion begins to pile the mess into bin bags.

INT. KITCHEN. DAY.

Marion fills a bowl with hot, soapy water and gets a sponge from underneath the sink.

INT. CARAVAN. DAY.

Marion scrubs the small, stainless steel sink area and the grimy surfaces.

Her phone rings on the tiny table. Marion takes off her gloves, sits down on a dirty banquette and answers the call. On the screen of her phone: CATHY, 66, with a silvery bob and adorned with Native American jewellery, beams out of Marion's phone on FaceTime with her arm tightly around SHIKOBA, 52, an indigenous American (Sioux).

CATHY (on phone)

I just asked Shikoba to marry me and he said yes!

Cathy thrusts the phone away from her so that Marion can see the two of them embracing and Shikoba smiling. Marion looks shocked.

MARION

That's - quick.

CATHY

Oh you know me. Not one to mess about.
Follow my heart.

MARION

Congratulations.

A pick-up truck rolls up into the car park.

MARION

I'm really pleased for you both.
Mum, I'm going to have to go, sorry.

CATHY

- I've sent a dreamcatcher for Sam. It's beautiful.
Shikoba's sister made it...

MARION

Great, thanks. I'll email you later okay? Bye.

CATHY

Toksa!

Marion looks blank. Shikoba is back on the screen.

SHIKOBA

Toksa.

MARION

Toksa.

Shikoba and Cathy begin kissing. Marion ends the call and pulls open two grimy, orange curtains to see her family emerge from the truck and head up towards the house: Ed wearing a trilby hat to disguise his balding head, Sam, in full Manchester City football strip and daughter TESS, 14, plugged into her i-Phone.

Marion stands at the open door to the caravan smiling. Sam sees the caravan and runs over to it.

SAM

Awesome!

EXT. GARDEN. DAY.

Marion climbs down from the caravan.

SAM (contd.)

Can I have it mum - as a den?

Tess follows behind, pulling out her earphones.

TESS

Why should he have it? I'm older.

Ed heads over to the caravan.

ED

I think you'll find it's not for either of you.
It's a place for your mother to get away from you two.

Marion smiles.

MARION

Dad didn't want it. He was glad to get rid of it.

ED

I can't see why.

Marion smiles and gives Ed a look of mock exasperation.

Tess and Sam both elbow one another to get inside first.

Ed circles the outside checking it over, kicking the tyres, pulling at the window frames.

MARION

Careful!

TESS (O/S from inside caravan)

Eugh, it stinks!

MARION (to Ed)

It does actually.

Ed gives Marion an unexpected kiss on the forehead before heading for the house.

ED

I'll get the dinner on.

Marion heads inside the caravan.

INT. CARAVAN. DAY.

Despite Marion's efforts, the interior is still dirty. Tess and Sam look around.

MARION

It just needs a bit of a clean up.

Tess lifts one of the mattresses from the banquette - underneath it is teeming with blue-bottles. Tess screams and drops the mattress.

MARION

They'll vac up.

TESS

Yuk!

Tess exits the caravan. Sam looks at his mum doubtful. Marion sits at the table between the banquettes.

MARION

I'm going to write here.

SAM

Why? It's much nicer in the house.

MARION

We need to rent that room out again.

Sam looks disappointed.

SAM

Who to?

MARION

There's a nice girl interested - you'll meet her at the weekend. Then we'll see what everyone thinks.

Marion ruffles Sam's hair. Sam doesn't look overly keen on the idea.

INT. KITCHEN. EVE.

Marion enters the kitchen. She sees:

Ed chopping herbs on a rough wooden chopping board with vigorous energy.

Tess putting her i-phone away hastily at the table and going back to her homework.

Through the open door to the sitting room, Sam is staring at an i-Pad playing FIFA 15.

Ed is cooking an elaborate meal from a recipe book. He takes a liberal swig of red wine from a glass beside the cooker.

Marion takes her rubber gloves off and wipes perspiration from her forehead. She embraces Ed from behind and peers around him at the pan of food sizzling on the hob and breathes in the aromas.

MARION

Mmm.

Ed extricates himself from her arms but doesn't look round.

ED

Eugh - sweaty Betty. There's time for a shower.

Ed continues with his chopping and cooking. Marion watches the back of his neck and bald head, a little deflated by his rebuff.

Tess looks up at Marion, noting the missed moment of affection between her parents.

INT. BATHROOM. EVE.

The shower head springs forth a spray of water.

Marion closes her eyes and lets the water roll over her face and head.

A few moments later, she stands by the steamed-up window drying her body with a towel. The sky glows a deepening blue behind the steamed glass. She makes a small circle with her finger to create a clearing through which she can see the moon.

INT. KITCHEN. EVE.

Ed, Marion, Tess and Sam have finished their meal. Tess and Sam bring their plates up to the side and head for the living room. Ed tops up his glass with the last of the red wine and looks over at Marion who is at the sink.

ED

Enjoy that?

MARION

It was lovely.

Ed gives a satisfied smile and swigs down the last of his wine. He goes into the living room and begins playing the piano. Through the open door Marion sees him satisfied and engaged by his playing.

To the sounds of Ed's piano-playing, Marion fills the dishwasher, loads it with a tablet, closes the door and puts it on. She surveys the counter-tops which are still full of pans, spoons, jars, bottles, spillages: the chef has left his mark. Marion fills the sink with hot water and washing up liquid.

INT. MARION AND ED'S BEDROOM. NIGHT.

Ed is reading a book in bed with his glasses on. Marion gets into bed. She looks at Ed. He continues reading. She kisses his cheek. He looks away from his book at Marion and gives a perfunctory smile.

Marion goes to take off his reading glasses but he replaces them.

MARION

Headache again?

ED

Actually, yes.

MARION

Doesn't reading make it worse?

ED

No, it relaxes me.

Marion tries to close Ed's book.

MARION

There are other ways of relaxing.

Ed gives Marion a look.

Marion lies back down in bed.

MARION

If your headache goes and you change your mind...

Marion turns back and looks provocatively at Ed.

MARION (contd.)

...you can have your wicked way with me.
I don't mind if I'm asleep.

Ed keeps his eyes firmly on his book. Marion rolls back to face away from Ed.

EXT. SANDY TRACK. DAY.

Marion's face as she walks beside Ed, pushing her wind-blown hair out of her face, occasionally looking across at her son.

Marion, Ed and Sam are walking along a path through scrubland towards a deserted, white sandy beach. The sun is low in the sky. Scrubby vegetation. Ed is pushing a trolley loaded with an old washing machine. Marion walks alongside him. Sam dribbles a football along, a few metres away from them.

EXT. BEACH. DAY.

Ed and Marion struggle to lift the washing machine up onto a rocky ledge close to the sea's edge. There are already three other washing machines placed equidistantly along the rocks. In the distance, Sam plays football on a makeshift pitch he has marked up in the sand.

ED

Almost there, easy. Come on!

Marion struggles to push the heavy washing machine up onto a rocky ledge, her feet wobbly against the rock.

MARION

It's heavy!

Sam's football suddenly strikes Marion's leg. She loses her balance, lets go of the washing machine which tumbles into the sea with a splash.

Sam stands concerned on the beach looking up at his mother.

SAM

Sorry!

ED

Fuck! Fucking idiot!

Marion looks up at Ed affronted but Ed is directing the comment at Sam as he clammers down the rock towards Sam, who is at the water's edge grabbing his football.

Ed takes the ball, throws it onto the beach then grabs Sam's arm and leads him into the sea.

ED

You can help us get it out now.

Marion follows them into the sea.

MARION

Come on, it was an accident.
Leave him.

Sam falls over into the water. Marion pulls Sam up and out of the water. Sam looks upset. Marion gives Ed a disapproving look before leading Sam out of the sea.

Ed stands alone in the sea by the fallen washing machine.

ED

Great.

Sam picks up his ball. Marion leads Sam back across the beach. When she looks back at Ed, he is photographing the half-submerged washing machine in the sea.

INT. CAR. DAY.

TESS is texting on her iPhone in the back seat of the car. The door opens suddenly and a dripping wet Sam, clutching his football, is ushered in next to her by Marion. Tess pulls her jacket out of the way of Sam's wetness. Marion gets a coat out of the boot and puts it over Sam.

She goes back to the boot and rummages for a jacket for herself.

TESS

What happened to you?

SAM

I got wet.

TESS

Er - yeah?

SAM

Dad is being a stupid dick.

TESS

So - what's new.

MARION

Hey, that's enough. I'll be back in a minute.

Tess goes back to her texting. Sam sullenly picks encrusted sand out of the grooves of his football.

Marion heads back towards the beach.

EXT. COASTAL LANE. EVE.

Their car, towing a trailer loaded with washing machines, bumps along the lane away from the coast. The sun is setting.

INT. CAR. EVE.

Ed drives, annoyed. Marion, still wet looks out the passenger window. Tess is plugged in to her i-Phone. Sam, also still wet, sits sulking in the back.

ED

I'm going to have to get an assistant.
This isn't working.

MARION

Don't you need to sell some work first?

ED

Jesus Marion. It would be nice if you could
show some support.

Marion laughs incredulous. Sam notices that they are arguing.

ED (contd.)

Look, I know you tried to help me. But it's too heavy
the work. I'm going to have to take someone on.

MARION

And how are we going to afford that?

ED

The rent from the spare room?

Marion looks at Ed, then ahead at the road, attempting to cover up her exasperation.

INT. KITCHEN. DAY.

Marion is busy placing breakfast items on the table, doing her make-up, gathering her things into her work-bag, making a snack for Sam, putting the washing into the machine. Sam eats cereal at the table and sorts through his 'match-attack' cards.

SAM

Look mum, I've got five gold limited edition now!
Robyn Van Percy, Wayne Rooney,
Alexis Sanchez. Lionel Messi and Christian Ronaldo.

The POSTMAN pushes a package through the letterbox. Marion goes to get it. It is addressed to Sam. She hands it to him.

MARION

Here, for you.

Sam grabs the parcel and looks at the postmark.

SAM

'USA'. It's from granny!

Marion smiles. Sam rips open the package and gets out a feathery, beady dreamcatcher. He looks a little deflated.

SAM

What is it?

Ed comes into the kitchen still in his nightwear. He leisurely makes coffee.

MARION

It's a dreamcatcher.
It's supposed to catch bad dreams before they get
into your head.

SAM

Oh. Does it work?

ED

Load of superstitious twaddle.

MARION

Ed. (to Sam gently) It works if you believe in it.

Ed shakes his head dismissively. Sam presses the taught wire of the dreamcatcher against his fingertips then against his cheek.

Tess comes running downstairs in her school uniform and grabs her bag and coat heading for the door.

TESS

See you.

Marion quickly finishes buttering a piece of toast and hands it to Tess as she heads out.

MARION

Here.

TESS

Thanks mum.

Tess goes. The door slams behind her.

ED

Bye!

INT. CAR. DAY.

Football results bark out from the radio. Sam is listening intently from the passenger seat. Marion's brow is tense.

MARION

Sweetheart, do you mind if we turn this down?
Or off even?

Sam, a bit disappointed, turns it off.

MARION

Is it P.E. today?

SAM

No.

MARION

Oh.

Marion looks over at Sam but can't think what else to say to him.

They sit in silence, driving along.

Marion drops Sam outside his school gates. She leans over and kisses him on the head.

SAM

Bye.

MARION

Bye love.

Sam gets out of the car. Marion watches him go into the gates and meet up with a FRIEND as he walks into the school building.

INT. REGISTRY OFFICE. DAY.

Marion sits behind the desk in a skirt and jacket suit. At the other side of the desk sit a YOUNG COUPLE holding a BABY who is sleeping contentedly. Marion has her pen poised over a large, black book in front of her. The native american design travel cup stands on the desk to the side.

MARION
First name?

MOTHER
Matilda.

MARION
Any middle names?

MOTHER & FATHER
No.

MARION
And the family name?

FATHER
Cobley Scrimshaw

MARION
Is that with a hyphen?

MOTHER	FATHER
Yes	No

The young couple look at each other and laugh gently together.

FATHER
Yes - with a hyphen.

Marion takes in their obvious love for each other and their new baby.

MARION
C-O-B-L-E-Y?

MOTHER
Yes.

Marion writes down the name.

MARION
S-C-R-I-M-S-H-A-W?

FATHER

That's right.

Marion finishes writing and turns the book around to them, handing them a pen.

MARION

Could you sign here please?

As the father signs his name carefully in the book, the baby sicks up milky, white liquid which dribbles out of the side of her mouth and onto her pristine clothes. Marion hands the mother a tissue to wipe it off.

INT. FOYER. TOWN HALL. DAY.

Marion enters the foyer and goes behind the main desk with a pile of papers. Alice comes over to her.

ALICE

Aren't you on lunch now?

MARION

Well yes but I need to sort these first.

Alice takes the papers from Marion and smiles.

ALICE

Sorted.

Marion smiles at Alice.

ALICE

Thank you.

Marion walks across the foyer towards the exit. Suited Civil Servants and MEMBERS OF THE PUBLIC mill about.

INT. CAFE. DAY.

An organic cafe. Mismatched wooden tables and chairs. Retro lamps and bric-a-brac around the place. The cafe is full of CUSTOMERS eating lunch.

Marion sits with CHRISTINE, an elegant, artily-dressed woman in her late 40's. They are mid-lunch.

CHRISTINE

I thought I was going to have to get married in order to see you!

Marion smiles.

MARION

I'm sorry. I know it's been ages. It's just, you know - work, the kids, Ed's work.

CHRISTINE

Does he pay you to help him with his work?

MARION

No. He wants to get an assistant though.

CHRISTINE

About bloody time, then you can get on with your book.

MARION

Yes, but we've only got my wage at the moment.

CHRISTINE

You could sell your body? Or Ed could sell his?

Marion smiles.

MARION

How's Tina?

Christine laughs.

MARION (Contd.)

Sorry, I didn't mean...

CHRISTINE

Yes she's still working at that dive in Manchester.

MARION

Are you going to get married?

CHRISTINE

I'd like to. I asked her but she thinks it would be 'pandering to the patriarchal power structures of a repressive heterosexual regime'. Unlike being a stripper.

Marion laughs.

INT. TOWN HALL EVENT ROOM. DAY.

Marion watches a COUPLE kiss at the end of their marriage ceremony.

She presides over them signing the book.

INT. REGISTRY OFFICE. DAY.

A MIDDLE-AGED MAN and his MIDDLE-AGED SISTER sit side by side, looking worn out and distressed. Marion writes in a book and turns it round towards them handing over a pen. The man takes the pen but when he puts it to paper he can't write, he is shaking with silent crying. His sister gently takes the pen from him and writes in the book.

Marion watches them with compassion in her eyes.

EXT. SCHOOL. DAY.

Marion picks up Sam from an after-school football club. They walk along together.

MARION

Good game?

Sam shrugs.

SAM

We lost 4-nil.
Why didn't Dad pick me up?

MARION

He's working.

SAM

You work.

Marion puts her arm around Sam and kisses the top of his head.

MARION

I like picking you up.

INT. SUPERMARKET. DAY.

Marion and Sam wheel a trolley each round the supermarket aisles. Marion puts items into the different trolleys.

Sam stops at the cereal section and points at a sugary one with an offer on the front.

SAM

Can we have these?

MARION

No, they're full of rubbish.

SAM

Ar, why can we never have any good ones?
Charlie has Coco-pops AND Frosties.

Marion briskly puts plain rice pops and cornflakes into the trolley that Sam is pushing. Sam is not impressed. Marion takes some Shreddies and puts them into the trolley she is pushing.

SAM (contd.)

Even Grand-dad gets better stuff than we do.

Marion does her best to ignore Sam and continues putting items into each trolley. When she is not looking, Sam puts three packets of biscuits into his trolley.

INT. SUPERMARKET CHECK-OUT. DAY.

The groceries jerk along the conveyor belt. Sam is helping to load the produce into bags and back into the two different trolleys.

Marion notices the biscuits and holds them up to Sam. Sam looks covering a smirk. Marion puts the biscuits through.

EXT. JACK'S HOUSE. DAY.

Marion's car is parked on a rough track outside an untended, dark stone cottage surrounded by hills and moorland.

Sam helps Marion carry several shopping bags up towards Jack's front door. The door opens and JACK, 68, stands at the doorway.

MARION

Brought you a bit of shopping Dad!

Marion carries some bags past him at the door followed by Sam.

Jack only acknowledges Sam, with a ruffle of his hair.

SAM

We got you some Shreddies.

INT. JACK'S HOUSE. DAY.

Marion unloads the food into a dirty fridge and finds places to put it in Jack's messy cupboards and surfaces.

JACK

You didn't need to.

MARION

Well I wanted to. Looks like you needed topping up anyway.

JACK

I'm reet. I can still get to the shops - not that decrepit yet.

Sam grins. Marion rolls up the empty carrier bags into tight balls.

MARION

I didn't say you were decrepit. Do you have anywhere for these?

Jack shrugs, then gestures towards a drawer. Marion opens the drawer which is stuffed full of miscellaneous items. She opens another drawer, slightly less full and puts them in there instead.

MARION

Have you thought about my suggestion? About getting a cleaner?

JACK

Yes, I've thought about it but I still don't want one, thanks very much.

Marion, irked, wipes down the surfaces around the sink. Jack is annoyed. Sam kicks a rolled-up piece of paper around the room. Marion tries to change the tone.

MARION

The caravan is looking good - now it's cleaned up.

Jack takes this as another dig so ignores Marion, sits on the sofa and strokes his cat.

EXT. CAR PARK NEAR HOUSE. EVE.

A pleasant summer's evening.

Marion's car pulls up into the car park. The sounds of birds singing and cows snuffling.

Marion gets shopping bags out of the boot.

Sam gets his football out of the boot of the car and kicks it around the car park.

INT. HOUSE. EVE.

Marion enters the kitchen, dumps the shopping bags on the table and rushes upstairs.

The sound of a VEHICLE PULLING UP in the distance.

INT. BATHROOM. EVE.

Marion goes into the bathroom, and sits on the toilet. Suddenly the door, which she left ajar, swings open and a 29-year-old, tanned Greek man, ANGELOS, walks in. Marion gasps in surprise.

ANGELOS

Oh, sorry. Very sorry Mrs. Elder.

Angelos goes out of the room and shuts the door. Marion gets off the toilet and locks the door. She looks around, unsure what to do. She looks out of the window: Sam is still playing football alone in the car park and she sees Ed's pick-up truck now parked there. Suddenly a hard rap on the door. Marion jumps.

ED (O/S)

Marion! Sorry about that.

MARION

Ed?

INT. KITCHEN. EVE.

Marion enters. Ed comes up to her and pecks her cheek.

ED

Sorry about that little fright love. Let's try again:
This is Angelos, my new assistant. Fresh from
Athens, keen to work, good with washing machines!
Angelos, my lovely wife, Marion.

ANGELOS

Pleased to meet you. Sorry about the bathroom thing.

Marion shakes it off, still feeling a little embarrassed. Angelos shakes Marion's hand.

MARION

Hello.

ED

Thalia put us in touch. She knows his mother.
We okay for Angelos to stay for dinner?

MARION

Sure.

ED

Phone died. Sorry. I can make something.

Ed starts to unpack the groceries with Marion.

Angelos gets a bottle of wine out of his bag and gives it to Marion.

ANGELOS

It's from my region. Well I got it from Tesco (laughs)
but it is actually from my area back in Greece.

Marion looks at Angelos with full attention and notices his direct, green eyes.

MARION

Thank you.

Sam comes in with his football. Marion eyes the ball.

MARION

Outside.

Sam drops the ball in the yard outside.

Angelos puts out his hand for a high five with Sam. Ed opens the wine and pours three glasses.

ANGELOS

You must be Sam. You play in a team?

SAM

Calderdale under-nines.

ANGELOS

What position?

SAM

Midfield.

ANGELOS

Midfield is best.
You support Manchester United?

SAM

Man City.

INT. SPARE ROOM. EVE.

Ed makes up the single bed vigorously. Marion starts to put a pillow case onto a pillow.

MARION

The idea was to rent it out - not give it away.

ED

We're not giving it away. He stays here in return for...

MARION

Cheap labour?

ED

Cheaper labour. It means he can start straight away.

MARION

You could have discussed it with me first.

ED

My phone died, remember?
Look, we agreed to get a lodger.

MARION

I already found someone whose interested.
A nice Chinese girl. A student.

ED

'You could have discussed it with me first'.
Come on, this is a good plan.

MARION

But he's a stranger.

ED

And your Chinese girl isn't?
Anyway he's not a stranger - he's the son
of a friend of a friend.

Marion stops mid-way through putting on the pillow-case.

MARION

I don't think it's a good idea.

ED

Why not? What's the problem?

Marion struggles to articulate a specific problem.

MARION

He smokes.

ED

He'll smoke outside. We just tell him to stick to that.

Marion looks out of the window at Angelos playing football with Sam in the garden. She looks back at Ed.

Ed takes the pillow from Marion and finishes pulling on the pillow case. Ed throws the pillow into position on the bed.

ED

There. Done.

Ed strides out of the room. Marion watches him go.

INT. KITCHEN. EVE.

Sam, Angelos and Marion sit at the table. Ed serves out an elaborate-looking dish of food. Pans and ingredients strewn over the worktops as before. Tess enters in her school uniform and notices Angelos.

MARION

Hi love.

ED

Ah there you are. (to Angelos) You probably thought we were making up this beautiful daughter of ours.

Tess is irked and embarrassed by Ed's comment. Angelos stands up to shake Tess' hand.

ANGELOS

Angelos.

TESS

Tess.

ANGELOS

Hello Tess.

Tess darts a questioning look at Marion.

MARION

Your dad's new assistant.

Tess dumps her bag and tucks herself into the table.

TESS

Thank God - at last we don't have to go traipsing
across the country to put bloody washing machines on rocks.

Ed sits down at the table.

ED

Thank you Tess for your continued show of respect
for my latest oeuvre.

Angelos fills Marion's glass.

MARION

Thank you.

Angelos fills Ed's glass and hovers over Tess' glass. Tess smiles and looks at Marion who gives a small shake of the head. Angelos notes this and puts the bottle down, filling Tess' glass with water instead. Tess helps herself to food. Marion steals a glance at Angelos as he eats.

EXT. HOUSE. DAY.

The sun has just risen over the hills beyond the house and long shadows stretch over the rugged moorland.

Cows munch hungrily on the dewy grass.

INT. MARION & ED'S BEDROOM. DAY.

Marion looks out of the window as she fastens her bra. The door suddenly opens and she jumps a little. It is just Ed. He searches around the room, finds his phone and leaves without any acknowledgment of Marion.

INT. LANDING. DAY.

Marion, now dressed, exits her room as Angelos comes out of the bathroom with a towel around his waist.

MARION

Morning.

Angelos nods at her.

INT. KITCHEN. DAY.

Marion makes toast and tea. Sam and Tess are at the table eating cereal. Sam is reading the back of the cereal box. Marion looks out of the window: outside Angelos is pacing around smoking and talking Greek on his phone.

TESS

I'm going round to Samia's after school.

Marion still stares out of the window.

TESS (contd.)

Mum? Is that OK?

Marion brings her attention back to inside.

MARION

Er - yes, yes that's fine.

Ed comes down into the kitchen, fully dressed and peers at the teapot.

ED

The Greeks don't drink tea.

MARION

Well make some coffee then.

Ed spoons coffee into a caffetiere.

SAM

You can go to Legoland two for the price of one here! Can we go?

MARION

I don't know. Maybe for your birthday.

Angelos comes in.

ANGELOS

Ok if I make some coffee?

Ed pours boiling water from the kettle into the caffetiere.

ED

Sorted.

Angelos comes over to the counter top.

ANGELOS

You have any Nescafé?

Ed looks confused.

ED

You prefer that shit?

Angelos looks at the caffetiere.

ANGELOS

Ah no, that one is fine.

Angelos sits at the table and smiles at Tess and Sam. Sam grins. Tess shuffles her spoon around her bowl and glances up briefly at Angelos. Tess gets up and gathers her bag and coat.

Marion brings a big plate of toast and tea to the table and sees that Angelos is sitting in her usual place. Angelos notices and stands up.

ANGELOS (contd.)

This your place?

Marion sits in another place.

MARION

No, I'm fine here.

Angelos sits back down and takes some toast from the plate. Marion watches as he eats: his manner is not exactly rude or unpleasant but it has an animal-like enthusiasm.

EXT. CAR PARK. DAY.

Marion and Sam get into Marion's car. Angelos and Ed get into Ed's pick-up truck.

Marion drives off down the lane and Ed's truck follows.

INT. MARION'S CAR. DAY.

Marion looks into the rear-view mirror and sees Angelos and Ed laughing and talking in his pick-up truck on the lane behind.

EXT. SCHOOL. DAY.

Marion drops Sam off at school and then drives off.

EXT. TOWN HALL. DAY.

Marion parks in the car park and walks towards the town hall. The building is majestic - a throw-back to the grand old days of illustrious trading in this now-depleted post-industrial mill town.

INT. REGISTRY OFFICE. DAY.

Marion registers a death. A woman in her 60's, MRS PATTERSON, wipes tears from her face. Marion passes her a tissue.

MARION

My colleague is going to give you some information about our bereavement counselling service. I think you should consider it.

A knock at the door. Marion opens the door and Alice enters. Alice leads an unsteady Mrs Patterson out of the room. Marion holds the door open for them.

MRS PATTERSON

Thank you. Thank you.

Marion closes the door and leans against it.

She takes a breath and goes back to her desk. She lifts the phone and presses a button that buzzes. She replaces the phone and checks her computer. She moves the death registry book to one side and brings the birth registry book to the centre of the desk. She opens the book and finds the right page.

A knock at the door.

MARION

Come in!

An ASIAN family enter with THREE YOUNG CHILDREN and a BABY in a pram. Marion gets up from her desk and pulls up some chairs from the side of the room to accommodate them.

The family sit down. Marion smiles and takes up her pen.

EXT. TOWN HALL. DAY.

Marion sits down on a low wall carrying her travel cup. She takes a tupperware box out of her bag and rummages for a fork. She takes out a fork wrapped in kitchen roll. She undoes the kitchen roll to reveal the fork. She takes off the lid of the tupperware box.

Marion eats a packed lunch salad. She sips coffee from her travel cup.

She notices YOUNG MEN with dark hair amidst the pedestrians passing by.

She puts the tupperware box down beside her on the wall, wipes her mouth with the kitchen roll and gets her phone out. She makes a call but it goes to voice-mail.

MARION

Hi Mum. Just on lunch, calling for a chat.
Not sure what time it is for you? Anyway, nothing
urgent. Maybe speak later.

Marion puts her phone away.

INT. REGISTRY OFFICE. DAY.

A BABY howls as a stressed-looking TEENAGE MOTHER signs the book.

INT. TOWN HALL. DAY.

Marion presides over a foreign couple marrying.

INT. REGISTRY OFFICE. DAY.

Marion sits at her computer inputting data. She stops, puts her hand to her neck and rolls her head around before continuing.

INT. TOWN HALL. FOYER. DAY.

Marion leaves work.

EXT. FOOTBALL GROUND. DAY.

Several PARENTS stand at the edge of a football pitch watching a group of muddy 'under-9' boys play football. The parents are mostly dads and many are gesturing aggressively as they watch: voracious passion.

DAD 1

Go on Charlie! Get in there!

DAD 2

Tackle him! Steven - tackle!

DAD 3

Ooo - nice save!

Marion is watching, one of the few mothers present, she smiles encouragement at Sam when he gives her a glance. Marion notices the magnitude of the other parents' passion. She turns back to the pitch with renewed vigour.

MARION

Go on Sam! Go Sammy!

Sam looks over at Marion with some embarrassment and misses a pass as a result.

COACH

Get with it Sam - come on!

Marion watches Sam run off.

Ed's pick-up truck parks up behind Marion. Angelos gets out and comes over to stand by Marion. She is surprised to see him.

ANGELOS

So how's the score?

MARION

Oh hi. Erm, I think they're losing 4-1.
But I might have lost count.
Where's Ed?

ANGELOS

He went into Manchester for a meeting.

MARION

Oh right.

Angelos watches the match intently. Sam sets up a goal and their team score.

ANGELOS

Good pass Sam!

Sam hears Angelos and looks over, surprised, but pleasantly, to see Angelos.

Marion watches the boys play

EXT. CAR PARK. DAY.

Marion's car pulls up. Angelos, Sam and Marion get out of the car.

EXT. HOUSE. DAY.

Angelos and Sam construct a make-shift barbecue at the end of the garden with loose rocks. Marion hands them a grate.

ANGELOS

Perfect! Okay one more here.

Sam passes a heavy rock to Angelos. Marion heads down towards the house.

Marion's mobile rings: 'Mum calling'. Marion cancels the call and heads back inside the house.

INT. KITCHEN. DAY.

Tess is watching Angelos and Sam through the window.

TESS

How long is he staying?

MARION

Do you mean Angelos?

Tess does a 'Duh' face.

TESS

Yes.

MARION

I think the plan is until your dad's solo exhibition.

Marion gathers together a tray full of plates, cups and cutlery. She hands it to Tess.

MARION

Can you take this out please?

Tess sulkily takes the tray and slopes outside.

Marion looks through the window and sees Angelos enthusiastically batting a piece of cardboard at the flames of the barbecue. Sam copies with a smaller piece of board.

EXT. GARDEN. DAY.

Lamb chops spread with thyme sizzle on the large, ramshackle barbecue grate. A slug of dark olive oil splashes onto the meat.

Marion sits drinking wine and watches Angelos put the top back on a 5 litre plastic canister. Tess torments Sam in the background bouncing a basket-ball around at the other end of the garden.

MARION

So you didn't travel lightly?

ANGELOS

My granddad has a small factory for olive oil.
I never go anywhere without bringing one of these
with me.

Angelos indicates the plastic canister and smiles before going back to attend to the chops on the fire. Marion watches Angelos: his brown arms swiftly flipping the meat over. She breaks her gaze when Angelos suddenly turns to her and clinks glasses with her. Marion smiles.

MARION & ANGELOS

Cheers.

Sam suddenly boots the ball with his foot.

TESS

It's not a football idiot!

Angelos takes a swig of wine then flips the lamb chops onto a plate and puts it on the table.

MARION

It's ready - food!

EXT. GARDEN. EVE.

Marion and Angelos still sit at the table drinking and laughing. The sun is setting and sky is a beautiful, dark pinky red.

Marion looks at Angelos.

MARION

Do you miss Athens?

ANGELOS

No.

MARION

It must be difficult at the moment - for your family...

ANGELOS

Life happens. Shit happens. You just have to get on with it.
Enjoy the good stuff. Otherwise you may as well be dead.

MARION

Which is the good stuff?

Angelos looks at Marion briefly then at the setting sun.

ANGELOS

Now. This is good.

Angelos clinks glasses with Marion. Marion smiles. They regard the sunset and drink.

INT. KITCHEN. EVE.

Marion and Angelos bring the plates inside. Through the open door to the living room: Tess and Sam are watching TV.

Angelos scrapes a few food remains into the bin. Marion leans over him and opens the lid of a compost bin.

MARION

In here.

ANGELOS

You have so many bins!

Angelos laughs and scrapes the rest into the compost.

Marion puts four plates into the dishwasher and looks around at the clear table-tops.

MARION

Wow - no mess.

An untouched plate with chops, salad and potatoes lies on the table. The door opens.

Ed bustles in with a portfolio under his arm. He is unusually full of positive energy.

MARION

Hi - how did it go?

ED

Perfectly. Fabien is very happy.

Ed taps the portfolio and pats Angelos on the back.

ED (contd.)

Hiring this guy is paying off already.

Angelos smiles and begins to roll a cigarette.

Ed goes over to Marion and pecks her on the cheek.

MARION

We left you some.

ED

Excellent.

Ed sits down at the table and tucks in.

INT. SAM'S BEDROOM. NIGHT.

Marion tucks Sam into bed and kisses him on the forehead.

MARION

Night night, love.

SAM

Night mum.

Marion goes to leave.

SAM (contd.)

Mum.

MARION

Yes.

SAM

Do you think Angelos will be able to come to watch the tournament?

MARION

I don't know. It will depend if he and your dad are working that day.

SAM

Oh.

MARION

We can talk about it tomorrow, OK?

SAM

OK.

Sam snuggles down under his covers. Marion switches off the light and leaves the room.

INT. CARAVAN. NIGHT.

Marion sits at the table in her roughly kitted-out new writing studio. The page is blank. She looks out of the window and sees the light on in Angelos' room. The door suddenly opens and Ed climbs in with a cup in his hand. Marion gasps, startled.

ED

Brought you a tea.

MARION

You gave me a shock. Maybe you could knock next time?

ED

Oh, sorry. It's getting late. You coming in soon?

MARION

Yes. Soon.

Ed puts the cup down on her desk and then leaves.

EXT. CARAVAN. NIGHT.

Marion sitting at the table inside the caravan stares out of the window. The sound of the door to the house opening and closing.

An owl hoots in the distance. The sounds of a stream running nearby. Through the caravan window: the light goes off in Angelos' room.

INT. CARAVAN. NIGHT. (DREAM)

The night sounds from outside continue. The light in the caravan is suddenly warm and low.

Marion, bare-shouldered, closes the orange curtains of the window. They don't quite fit together. The night is silky black behind the window pane beyond. She turns back.

Beside a discarded notebook and pen, Marion's hands slowly move forward over the fake wood of the table. Angelos' hands move towards hers and cup them gently.

A detail of Angelos lifting her hair and kissing her neck.

Marion's hands run over Angelos' bare, brown shoulders.

The distant sound of knocking - a little like a heartbeat.

INT. BEDROOM. NIGHT.

Marion lying asleep on her back in bed. Her head gently banging against the headboard. She opens her eyes.

She sees Ed on top of her having intercourse with her.

MARION

What are you doing? Ed!

ED

I'm sorry.

Ed quickly pulls off her and away.

MARION

Why did you do that?

ED

You told me to.

MARION

What?

ED

You said, to do it 'even if you are asleep'.

MARION

That was - a week ago. That's how I felt that night.

ED

I did do it that night.

MARION

What?

Marion sits up in bed and turns on the bedside lamp.

ED

I was very gentle. You didn't wake up.

MARION

I take sleeping pills. You know that.
Why didn't you tell me?
Shit - what about getting pregnant?
It is still possible.

ED

I didn't come inside you.

MARION

How many times have you done this?

ED

Just then and now.

MARION

Jesus Christ Ed! You are fucking weird.

ED

Come on Marion, don't act all Virgin Mary.
It was your idea.

Marion angrily gets out of bed with her pillow. She grabs some sheets and blankets from a cupboard and leaves the room. Ed watches her go.

INT. LANDING/STAIRS. NIGHT.

Marion goes downstairs with her arms full of bedding.

INT. CARAVAN. NIGHT.

Marion struggles to get comfortable with a duvet and pillow on the banquette.

INT/EXT. JACK'S HOUSE. EVE.

Marion stands at the doorway as Sam brings his ball to the house. Marion untucks the hood from Sam's coat.

SAM

Why don't you come with us Mum?
Dad would like it if you did.

MARION

I don't think he would.

Marion passes him a bag.

MARION (contd.)

I'll pick you up on Sunday, OK?

Marion hugs Sam and watches him walk away.

The sound of a car door slamming shut and driving away.

INT. JACK'S KITCHEN. EVE.

Marion stands at the sink washing up. Jack enters in the background and shuffles to sit at the table with a newspaper. Marion continues to wash up.

The SOUND OF CLINKING CUPS AND PLATES becomes...

FADE TO BLACK.

...THE SOUND OF PLASTIC JARS JOSTLING AGAINST EACH OTHER...

INTER-TITLE: 'ED'

FADE UP TO:

INT. PHLEBOTOMY HOSPITAL ROOM. DAY.

A NURSE's hand rummages in a tray of empty blood sample bottles and takes three bottles out of the tray. The nurse checks Ed's blood request form.

Ed sits in a chair in an institutional room rolling up his sleeve.

NURSE

Name.

ED

Edward James Elder.

NURSE

Date of birth.

ED

Fourteen - two - sixty-seven.

The nurse nods and laughs. Ed looks at her concerned.

NURSE

So you always get lot of cards on Valentine Day!

ED

Oh yes.

EXT. TIP. DAY.

Ed and Angelos search through a selection of discarded white goods. Ed taps a washing machine.

ED

This one.

And then another.

ED

And this one.

Angelos finds an old fridge. He opens the door.

ANGELOS

This any good?

Ed looks and thinks.

EXT. TIP. DAY. LATER.

Ed and Angelos haul various fridges onto the back of Ed's pick-up truck.

ED

Watch out. Keep it steady.

They have some bad shit inside them these things.

Ed cuts his thumb slightly on a sharp edge on one of the fridges. They finish loading up the truck.

Ed licks his thumb and examines it. It is only a minor cut.

ANGELOS

I can drive if you want.

Ed throws Angelos the keys and they get in.

EXT. TIP KIOSK. DAY.

The truck exits the tip and stops at a kiosk inside which is a FEMALE ATTENDANT, 37, tartly-dressed and overly made-up. Angelos rolls down the window and smiles at the woman. Ed leans over towards the open window.

ED

How much for this heap of rubbish?

FEMALE ATTENDANT

Nowt to pay.

(She looks at Angelos flirtatiously)

Unless you want anything else?

Angelos laughs.

ANGELOS

I'm still at work. Unfortunately.

The woman grins. Angelos drives off.

INT. PICK-UP TRUCK. DAY.

Ed looks over at Angelos admiring his effusive charm.

Ed winds down his window and the wind blows onto his face. A Greek CD plays loud.

Ed sits back and enjoys the feeling of being with Angelos.

EXT. GREEK COUNTRY ROAD. DAY. (DAY DREAM)

A rough road within an arid landscape of Greek countryside. Scorching sunshine. The Greek music continues, now with the roar of two moped engines. Ed and Angelos ride mopeds side by side along the road, both in T-shirts, shorts and shades.

EXT. ED'S STUDIO BUILDING. DAY.

Ed and Angelos unload a fridge from the back of the truck and take it inside the converted mill building.

INT. GROUND FLOOR FOYER, ED'S STUDIO BUILDING. DAY.

Ed and Angelos load a fourth fridge into an industrial lift.

INT. LIFT. DAY.

Angelos shoves the fridges in a bit further and then dodges back out as the doors close.

Ed presses the third floor button. The lift makes a dull attempt-to-start sound but then goes quiet and the lift doesn't move.

ED

Shit.

INT. STAIRS/GROUND FLOOR FOYER, ED'S STUDIO BUILDING. DAY.

Ed and Angelos take two fridges out of the lift.

INT. LIFT. DAY.

Ed stands as the lift slowly and jerkily ascends. Angelos sits on top of one of the fridges rolling a cigarette.

INT. ED'S STUDIO. DAY.

Angelos cleans up the fridges. Ed gathers together a box of extension cables.

ANGELOS

You don't need help in Belgium?

ED

No. I just need to check the space. She's got a couple of guys there.

ANGELOS

Is Manchester going to be your first solo?

ED

Yep. I've always had to share a bed so far.
Finally I get to masturbate.

Angelos laughs. Ed is pleased.

EXT. FOOTBALL GROUND. DAY.

Ed stands next to other DADS watching Sam's team play football. There is a macho energy to the other dads. Ed is plugged into his i-Phone listening to PIANO MUSIC whilst he watches. A goal: the dads roar. Ed takes out his earplugs and takes in the scene.

Sam looks over at him and smiles. Ed smiles back. Ed re-installs the earplugs.

INT. COFFEE SHOP. DAY.

An elegant coffee shop in a smart part of Manchester.

Ed is having coffee with a glamorous woman in her 50's, SOPHIA.

ED

How do you mean - 'worried'?

SOPHIA

When I spoke to Fabien yesterday, he just seemed a little concerned...

ED

Has he gone cold about the show?

SOPHIA

No - it's just, well your proposal seemed a bit 'same old' to him. He was expecting something more daring. A new direction perhaps?

ED

Oh. I thought the deal was done and dusted.

SOPHIA

I think it would help if there was even just one new element.

Ed looks tense and anxious.

EXT. MANCHESTER STREETS. DAY.

Ed, plugged in to his earphones walks down a wide street. The PIANO MUSIC provides an incongruent soundtrack to SHOPPERS, A HOT-DOG SELLER, A TEEN MOTHER smoking and talking on her mobile phone.

INT. DOCTOR'S CONSULTING ROOM. DAY.

A DOCTOR flicks through Ed's blood test report on her computer screen.

DOCTOR

The blood tests were all fine. Well within the normal range.

ED

I'm still getting the headaches. And they're intense.

DOCTOR

I can arrange for you to have an MRI scan if you like?

ED

Yes please.

DOCTOR

But there will be quite a wait.

INT. PICK-UP TRUCK. EVE.

Ed drives the truck over a track running alongside a field. Angelos is in the passenger seat. Fridges are loaded up behind them.

Music plays from the radio. Ed switches it off - his brow furrowed. Angelos looks over at Ed then back ahead, understanding that Ed wants some quiet.

EXT. FIELD. EVE.

Angelos helps Ed to position the fifth in a row of fridges. The pick-up truck parked up at the edge of the field. A trolley nearby.

Ed positions each of the fridge doors at varying degrees of openness, their lights shining out in ever increasingly wide beams.

As the moon comes out and the sky dims, Ed takes pictures of the fridges with a camera on a tripod.

Angelos makes coffee with a camping stove whilst rolling a cigarette. Angelos looks over at the fridges.

ANGELOS

You should show the actual thing - not just the photographs. Looks cool. Like a moon cycle.

Ed looks over at the fridges, up at the moon and takes a swig of his coffee. He looks at Angelos who draws on his roll-up.

EXT. RAILWAY STATION. DAY.

The pick-up truck pulls up outside the station. Ed gets out with a portfolio and computer/camera bag and walks round the truck towards the station entrance. Angelos leans out of his window offering his hand for a high-five. Ed awkwardly gives him a high five.

ANGELOS

Stay cool man.

Ed is appreciative of Angelos' encouragement. He watches Angelos drive off in the truck. Angelos swerves to a stop again and leans out the window holding his phone.

ANGELOS (contd.)

Where's the school?

ED

St. Francis Road.

Angelos waves at Ed and drives off.

EXT. WHITWORTH ART GALLERY. DAY.

Ed approaches the gallery with his portfolio.

INT. CAFE. WHITWORTH ART GALLERY. DAY.

In a contemporarily-designed cafe with full glass windowed walls, Ed sits at a table with FABIEN, late 40's.

ED

...an installation - the content of the photographs alongside the photographs.

Fabien strokes his chin. Ed examines Fabien's expression looking for clues to his thoughts.

FABIEN

Excellent. A perfect new avenue for your work.

Ed smiles, and settles back in his seat relieved.

Fabien spreads out a plan of the gallery.

FABIEN (contd.)

So we just need to see how that would fit in the space...

INT. TRAIN CARRIAGE. DAY.

Ed on the train with his portfolio on the table, a smile still on his face as he looks out of the window.

The outskirts of the city gradually make way to the hills of Yorkshire.

INT. BEDROOM. NIGHT.

Marion is already in bed, eyes closed. Ed gets into bed and strokes her shoulder, kisses her neck. Marion gently pushes him off.

MARION

I'm asleep.

Ed retreats to his side of the bed, turns off the lamp and lies down on his back, eyes widely awake. Ed glances over at Marion's sleeping body.

INT. MRI SCANNER ROOM. DAY.

Ed's face is still and concentrated as a blue line of light passes gradually from the tip of his head to his neck, followed by another one. All the time the loud SH, SH, SH, SH rhythm of the MRI machine.

Ed lies on a bed, his head is positioned inside an MRI scanner. A glow of light emanating from inside it.

The sound stops.

The MRI scanner is pulled up away from Ed's body by a NURSE.

NURSE

Get up slowly please.

Ed gets up slowly.

ED

Anything obvious?

NURSE

Your doctor should receive the results by the end of the week.
You'll need to discuss them with him.

ED

OK. Thank you, thanks very much.

The Nurse rips off the blue paper covering from the bed and stuffs it into a bin.

INT. LECTURE THEATRE. COLLEGE. DAY.

Ed is giving a talk to a group of ART STUDENTS. Slides of his work flash up behind him.

ED

So the objects and equipment of the domestic
environment are displaced. Here in a wood...
(he clicks the mouse) here on a beach.
I'm looking for man-made rhythms
and putting them into relief with those of nature.
(he clicks the mouse again) Sometimes the effect
is complimentary, sometimes it is more of a violent
juxtaposition.

An attractive FEMALE ART STUDENT on the front row raises her hand. Ed smiles at her.

ED

Yes. At the front there.

FEMALE ART STUDENT

You're using objects traditionally associated with 'women's
work'. What are you saying about gender?

ED

I've taken a whole series of photographs before of power tools,
vehicle engines, medical machines. I'm always looking at the
interface between humanity and engineering. This work is simply
a continuation of that. Gender doesn't feature for me as a concern.

The student takes in his explanation, only partially convinced.

INT. BATHROOM. NIGHT.

Ed looks at his face in the mirror, examining the lines on his face. He notices hairs coming out of his nostrils. He rummages in the bathroom cabinet until he finds some tweezers.

Ed carefully plucks the hairs from his nostrils.

INT. KITCHEN. NIGHT.

Ed comes downstairs. No-one there. He looks out of the window and sees Marion's caravan light on.

Ed's attention is caught by the drum, drum, drum sound of the washing machine chugging its cycle of washing around.

He hears laughter coming from the living room.

INT. LIVING ROOM. NIGHT.

Ed enters to find Angelos, Sam and Tess sitting on the sofa watching TV. Ed switches off the TV.

TESS & SAM

Aw Dad!

ED

Sorry but it's Sam's bedtime and you (to Tess)
should be doing your revision.

Tess rolls her eyes, embarrassed and annoyed with Ed. Sam slumps in reluctance.

SAM

Can't we just watch to the end?

ED

No. Bedtime!

Sam slumps down onto the floor and sticks his legs in the air.

SAM

Aw Dad you are so mean.

Angelos grabs Sam's feet playfully.

ANGELOS

Come on Renaldo - these need rest to get strong.

Sam leaps up. Angelos holds out a palm for a high five. Sam slaps his hand against Angelos'.

ANGELOS

My man.

Sam drifts towards the door with Ed. Tess still planted on the sofa next to Angelos. Ed looks back at her.

ED

And you.

TESS

I can revise down here.

ED

Up to your room.

TESS

God Dad - I'm not a kid.

ED

You sound very much like one right now.

Tess storms out and upstairs. Ed tries to glean a shared look of exasperation with Angelos but it isn't forthcoming. Ed puts the TV remote back down on the coffee table and smiles.

ED (contd.)

You can finish watching though.

Angelos gets up and takes rolling papers and a pouch of tobacco out of his back pocket.

ANGELOS

I'm going for a smoke.

INT. SAM'S BEDROOM. NIGHT.

Ed is sitting next to Sam in bed, reading from 'Treasure Island'.

ED

"It was Silver's voice, and before I had heard a dozen words, I would not have shown myself for all the world. I lay there, trembling and listening, in the extreme of fear and curiosity, for, in those dozen words, I understood that the lives of all the honest men aboard depended on me alone."

SAM

Can you stop now Dad?

ED

Oh - you sure?

SAM

Yes. I don't really like this book.

ED

Oh. Okay.

Ed, rather put out, closes the book and puts it on the bedside table. Ed straightens the duvet.

ED (contd.)

Good night then.

SAM

Night.

Ed turns off the light and leaves the room.

INT. KITCHEN. NIGHT.

Ed comes downstairs and hears talking outside. He opens the door and sees Tess standing next to Angelos who is smoking.

EXT. HOUSE. NIGHT.

ED

Tess. What the hell are you doing?

TESS

Just breathing. Is that okay?

ED

I told you to go upstairs and revise.

Tess gives Ed a look of total disdain. She looks over at Angelos but he is busy putting out his cigarette. Tess slopes past Ed and goes inside. Ed watches her through the window as she gets a glass of water. Tess gives him another pissed off look as she passes through the kitchen and heads upstairs.

ANGELOS

If you lay off her a bit she might do what you want.
I'm not telling you how to bring up your kids...

ED

Actually you are.

ANGELOS

You're right.

Angelos and Ed laugh.

ANGELOS (CONTD.)

Sorry.
You know, it could be good if I don't stay here.

Ed looks alarmed.

ED

Why?

ANGELOS (CONTD.)

I can still work on the show but just find another place to stay.

ED

Well the arrangement suits us just fine. It's only
for a couple more weeks.
I'd prefer it if you stayed.

Angelos looks at Ed unconvinced, but finally nods and smiles.

ANGELOS

See you tomorrow.

Ed is relieved. Angelos goes inside. Ed looks up to the sky.

The sound of the caravan door slamming. Marion comes down the garden from the caravan pulling her jacket around her.

MARION

What are you doing out here?

ED

Checking the moon is still there.

Ed and Marion look up at the moon.

ED (CONTD.)

How's it going?

MARION

Oh OK. Well not great actually.

ED

Good days. Bad days. It's normal.

Marion suddenly embraces Ed very tightly. Slightly taken aback, Ed holds her.

MARION

I wish you weren't going away.

ED

It's only for one night.

Marion cries, her body judders in his arms. Ed strokes her back tenderly.

The sounds of the wind rustling in the trees.

INT. DOCTOR'S CONSULTING ROOM. DAY.

The doctor looks at the MRI print outs. Ed sits expectantly beside the doctor's desk. The doctor puts the prints down and sits back in her chair.

DOCTOR

There is no indication of any brain abnormality.
Given all the tests in total we have carried out now,
I can find no physiological cause for your headaches.

Ed looks disappointed.

ED

Oh. How reliable is this company?

DOCTOR

Although you opted for a private appointment, the NHS uses this provider as well. I see no reason why the results should be unreliable.

ED

Right.
Should we repeat the blood tests?

The doctor, with an air of impatience, fills out a prescription form.

DOCTOR

I'm giving you some more pain killers.
Use them when you feel the need.
Come back and see me in four weeks if the headaches are no better.

ED

Four weeks?

The doctor hands the prescription to Ed. The doctor busies herself with writing up Ed's notes on the computer. Ed takes the hint and gets up to leave.

ED

Thank you. Bye.

The doctor doesn't look up.

DOCTOR

Goodbye.

INT. BEDROOM. DAY.

Ed is packing a small suitcase which lays on the bed whilst Marion finishes putting make-up on holding up a hand mirror at the window. She is dressed smartly in a shirt and suit. Marion puts away her make-up and comes over to Ed.

MARION

I wish I didn't have to work on Saturdays.

ED

You marry people. People get married on Saturdays.

Marion looks down at Ed's suitcase subdued. Ed clocks her look.

ED (contd.)

I think I'll shift some work at the Manchester show and then with Belgium - things will be looking up by the end of the year.

Marion looks at Ed, not very comforted. Ed puts his hands on her arms.

ED

I appreciate what you are doing.
I know you are more than a Registration Officer.

Marion smiles. Ed is relieved that he has managed to amuse and cheer her. Marion hugs Ed.

MARION

Hope it goes well.

ED

I'll call you later.

Marion leaves. Ed goes back to his packing. The SOUND OF GUITAR MUSIC comes from across the landing. Ed looks up to listen.

INT. LANDING. DAY.

Ed follows the sound of the guitar music. A tune is clunkily being put together. Ed listens outside Tess' door.

INT. LIVING ROOM. DAY.

Ed plays the piano creating an accompaniment for the tune he has just heard. Tess appears at the door holding her guitar, surprised by hearing Ed play her tune. Ed stops and turns to her.

ED

Have you got lyrics yet?

Tess looks out of the window: Angelos and Sam are playing football at the top of the garden.

TESS

No.

ED

They'll come.
Shall we try it together?

Tess sits on a chair. Ed and Tess begin playing the tune together.

INT. TAXI. DAY.

Ed sits in the back seat of a taxi driving through a city. The blur of city lights through the windows. The radio plays a BELGIAN RADIO STATION with a French-speaking DJ.

INT. GALLERY. DAY.

In a small gallery, FRANCINE, 35, and Ed stroll around surveying the space.

Two ASSISTANTS are drilling and sawing at the other end of the gallery.

ED

What about over there?

FRANCINE

That is reserved for the other artist.

ED

I thought I'd come here to talk about the space.

Francine smiles. Ed looks questioningly at her.

FRANCINE

Yes - we are here to discuss.
But - the area over there is already being
used for a large piece by Pascal Cedric.

Irritated, Ed looks around. He moves into a hallway area which is filled with boxes.

ED

What about here? Without all this stuff.

Ed begins to push the boxes away from the walls. Francine gestures for him to stop.

FRANCINE

Please. (to the assistants) Jules! Pierre!

Jules and Pierre come over to Francine who begins instructing the assistants in French. Jules and Pierre begin moving the boxes out of the hall.

INT. GALLERY. EVE.

The assistants leave.

FRANCINE

Bon soir Jules, Pierre.

ASSISTANTS

Bon soir.

Ed packs his laptop up into his overnight bag.

FRANCINE

I'm sorry I thought you were going straight back tonight.
You are welcome to join us for dinner - I'm meeting some friends.
I'm sure it would be fine for you to come along.

She doesn't sound sure. Ed takes the hint.

ED

That's fine. I'll just take a walk.

FRANCINE

You sure?

ED

Sure.

Francine looks relieved as they exit the gallery and she locks up the door. She kisses him on both cheeks and rushes off in the opposite direction.

INT. BAR. BELGIUM. NIGHT.

Ed sits at a bar drinking on his own.

A Belgian woman in her late 50's, CECILE, sidles up towards Ed and rather unsteadily plants herself on the bar stool next to his.

CECILE
Bon soir!

ED
Bon soir.

CECILE
Ah - you are English!

ED
Is it that obvious?

CECILE
I could have tell by your clothes anyway.

ED
Oh.

Cecile holds out her hand.

CECILE
Cecile.

Ed reluctantly shakes her hand.

ED
Ed.

Cecile looks down at his hand, which is still clasped in hers and begins to stroke it.

CECILE
You have very soft skin Ed.

Ed extrapolates his hand from hers and gets down from his bar stool.

ED
If you will excuse me - I need to go to erm...

Cecile theatrically lets go of his hand.

CECILE

It's at the back on the right. Don't run away from me now!

EXT. BELGIAN BAR. NIGHT.

Ed exits the bar and walks a few paces until the euro-pop music from the bar is quieter.

Ed takes out his phone and calls Marion's phone - it goes straight to voicemail.

ED

Hi. It's me. I'll try the landline.

Ed calls the home landline number.

ED

Marion? I tried your mobile. Are you there?
I know I never say this...
But I do - care very much about you you know.
Call me when you get this.

INT. BAR. BELGIUM. NIGHT.

Ed re-enters and sits back at the bar. Cecile has gone. He looks around and sees her in an intimate conversation with a MIDDLE-AGED MAN in a booth on the other side of the bar. The BARMAN comes over to Ed.

BARMAN

Monsieur?

ED

Un precion s'il vous plait.

The BARMAN pulls a beer. The sound of BEER POURING into the glass becomes...

FADE TO BLACK.

INTER-TITLE: 'TESS'

...the sound of a STREAM OF URINE entering a toilet bowl.

INT. TOILET CUBICLE. SCHOOL. DAY.

Tess is sitting on the toilet. The urine stream stops. She pulls off some toilet roll.

A BANG on the frosted glass window above. Tess looks up and gasps.

A boy's mouth, nose and cheeks are squished up against the frosted glass forming a distorted, disturbing face.

Tess quickly gets up off the toilet, flushes and leaves the cubicle. The face drops away from the glass and the sounds of FEET LANDING WITH A THUD and BOYS LAUGHING outside.

INT. SCHOOL TOILETS. DAY.

Tess comes out and washes her hands. Her friend, SAMIA, 14, is re-applying eye-liner at the mirror.

SAMIA

Stupid dickheads. You alright?

TESS

Yeah.

Another bang and scrape at the window above the cubicle.

Samia and Tess look up towards the window where the fingers of a boy are gripping the frame where it is partially open. Samia grins at Tess.

TESS

What?

Samia grabs a handful of paper towels and folds them into a cone. She fills the cone with cold water and carries it carefully into the cubicle. Tess follows.

INT. TOILET CUBICLE. SCHOOL. DAY.

Samia climbs up onto the toilet seat and reaches up towards the opening. Tess watches. Samia quickly opens the window wider with one hand and pours the water through it with the other.

The face and fingers fall from the window.

GARY (O/S)

Fuck! Fucking bitch!

Samia climbs down. Samia and Tess laugh.

Suddenly the sound of A BANG from the entrance to the toilets.

ALFIE (O/S)

What ya' doing man?

GARY (O/S)

I need a waz.

Samia quickly locks the inside of the cubicle door. FOOTSTEPS stomp into the toilet block and stop outside their cubicle door.

GARY (O/S)

You finished in there? I need a fucking waz.

Tess and Samia look at each other. Tess goes to undo the lock. Samia tries to stop her.

SAMIA

Don't!

Tess continues to undo the lock and opens the door.

INT. TOILETS. DAY.

GARY, 15, stands there, hair and top drenched.

GARY

Oh it's the two lezzers. On school property as well. Should be ashamed of yourselves.

TESS

(to Samia)

Come on.

Tess grabs Samia's arm and leads her out.

GARY

Fucking dirty bitches!

EXT. TOILETS. DAY.

A group of BOYS linger around the entrance to the girl's toilets. Tess and Samia come out and run away from the block. Gary comes out rubbing his hair dry on a paper towel.

EXT. RIVER BANK. DAY.

Tess and Samia dart underneath the school perimeter fence and scramble down the river bank. They fall down onto the grass out of breath.

They start giggling together. Their laughter subsides. Tess watches a leaf caught between two rocks as the current surges around it.

SAMIA

Can't wait to get to the tech where the lads are fit
and aren't stupid arseholes.

TESS

At least it's Friday.

Tess smiles at Samia then looks back at the river.

The sound of a SCHOOL BELL RINGING. Tess and Samia grab their bags and run back up the bank and under the fence, disappearing off towards the school.

EXT. SCHOOL BLOCK. DAY.

A 1960's school building standing amongst hills and moorland. The muffled sound of students on the move inside. Some GROUPS OF STUDENTS approaching and leaving the building.

INT. SCHOOL STAIRS. DAY.

Pupils swarm down the stairs in lines. Tess and Samia are amidst them heading downstairs.

A BOY leans over the banister and flicks Tess' pony tail as he climbs up the stairs. Tess darts him an annoyed look. The boy laughs.

INT. ED'S PICK-UP TRUCK. DAY.

Tess is busy texting on her i-Phone in the back seat. The wind howls around the car outside.

EXT. COASTAL LANDSCAPE. DAY.

Ed's pick-up truck is parked at the end of a lane. Sandy, stubbly grass banks around.

The small figures of Marion and Sam heading towards the vehicle.

INT. ED'S PICK-UP TRUCK. DAY.

Tess is flicking through Facebook on her phone and listening to music on headphones, when the door suddenly opens and a wet Sam is ushered into the back seat by Marion. Tess looks up annoyed.

INT. TESS' BEDROOM. EVE.

Tess lies on top of her bed listening to music on headphones. Her homework, lying half-done on the desk beside her bed. She stares upwards: illumious pale green plastic stars long-stuck on the ceiling above her.

INT. SCIENCE LAB. SCHOOL. DAY.

Tess and Samia, with safety glasses and lab coats on, carefully attend a boiling jar of liquid poised over a bunson burner. The sound of BOYS LAUGHTER comes from the other side of the class.

Tess looks over. Three BOYS are holding a condom over a bunson burner until it curls and darkens in the flame. Two GIRLS near to them hold their noses.

GIRL

Miss!

A young FEMALE TEACHER looks over in concern.

GIRL (CONTD.)

Callum and Troy are melting jonnies Miss.

Tess goes back to her jar of boiling liquid and moves in close to it so that the jar of bubbles blocks the vision of anything else.

TEACHER

Troy! Callum! Put that in the bin.

EXT. SCHOOL. DAY.

It's hometime and floods of PUPILS emerge from the building and head for the gates.

Tess and Samia exit the school gates. A taxi is waiting by the entrance. The window winds down and a young asian man, AHMED, 18, looks out.

AHMED

Sam!

Samia smiles at Ahmed and turns to Tess.

SAMIA

My brother's giving us a lift home.
Want to come round?

TESS

No, I need to get back.

AHMED

We can drop you off.

INT. TAXI. DAY.

Ahmed is driving. Samia and Tess are in the back. They pull up outside Samia's house.

SAMIA

She's not coming to ours.

AHMED

You are though.

Samia shrugs and gets out of the taxi.

SAMIA

See ya!

Tess stays in the taxi.

TESS

See you tomorrow.

Samia slams the door and Ahmed drives off. Samia gives a friendly wave back to Tess as she lets herself into a terraced house.

Ahmed watches Tess in his rear view mirror. Tess pretends not to notice.

AHMED

So you chosen your GCSEs yet?

TESS

No, not yet.

Ahmed looks again at Tess in the mirror and smiles.

AHMED

It's ok. We're not all groomers you know?

Tess looks uncomfortable.

TESS

I know.

Tess looks out of the window. Ahmed concentrates on the road.

EXT. HOUSE. DAY.

Ahmed parks up. Tess gets out.

TESS
Thanks.

Ahmed fiddles with his taxi meter.

AHMED
Seven pound fifty.

Tess looks back at Ahmed.

TESS
Oh - I haven't...

AHMED
Joking! Anytime.

Tess smiles and heads for the house.

AHMED (CONTD.)
If you wanna meet for a coffee anytime, Samia's
got my number.

Tess looks back at Ahmed embarrassed. Ahmed smiles and drives off.

Tess enters the house.

INT. KITCHEN. EVE.

Post-meal. Marion and Ed are clearing up the kitchen. Sam is drawing a football player on his homework sheet. Tess is doing her homework at the kitchen table.

MARION
How long will you stay?

ED
Just one night.

Marion notices Sam's football player drawing.

MARION

Is that what you are supposed to be drawing?

SAM

YES!

Sam pulls the paper in towards him protectively. Marion leaves off and finishes cleaning the surfaces.

Tess sees Angelos through the window outside pacing around on his phone. She packs away her papers and books.

TESS

I'm going to work upstairs.

MARION

Okay love.

INT. TESS' BEDROOM. EVE.

Tess is sitting by her window which is wide open. She breathes in the air from the window through her nose and closes her eyes. The sound of Angelos speaking expressively in Greek on the phone.

Tess peeks out of the window. She can only see Angelos' elbow. Wisps of cigarette smoke waft through the window from the yard below. Tess breathes them in deeply. Then Angleos moves out of sight. She hears the kitchen door open and close.

Tess goes to her desk and takes her books out of her bag.

She can't concentrate on her revision so instead opens her desk drawer and takes out some manuscript paper onto which some chords and words are scrawled.

Tess takes her guitar and sits on her bed with the manuscript paper in front of her. She strums some chords and hums. She notes down the chords on the paper.

She hears footsteps on the landing and a door open and close. Then MUSIC plays from another room.

INT. LANDING. EVE.

Through a crack in the door can be seen: a brown arm and shoulder then it goes out of vision.

Tess, pressed up against a crack in the door to the spare room, shifts her position. Now she can see: the back of Angelos' head and naked torso, then again he moves out of vision.

Suddenly the door opens. Tess leaps back. Angelos, now wearing a top, stands in the doorway and smiles when he sees Tess. Tess blushes.

ANGELOS

Hello.

TESS

Hi.

ANGELOS

You using the bathroom?

TESS

No.

Angelos nods and goes into the bathroom.

INT. TESS'S BEDROOM. EVE.

The sound of Sam kicking his football around in the garden. The football sounds stop.

Tess is sitting at the window sill looking out as Angelos crosses the yard. He looks back towards Sam and says something inaudible to him with a smile. Tess shrinks back inside the room as Angelos heads down the lane. She leans with her back against the wall.

EXT. FIELD/PATH. EVE.

The long, wild grass blows in the wind.

Angelos' feet troop into view on the path beyond the grasses.

EXT. SCHOOL. DAY.

School has finished and pupils flood out. Tess walks along the pavement and takes out a chocolate bar to eat. She turns off down a quieter road, as she turns Gary appears from behind a building. Tess is startled. Gary stands in front of her blocking her way. He looks at the chocolate bar.

GARY

Enjoying that?

Tess tries to walk past Gary but he blocks her way and moves his face close to hers.

GARY (CONTD.)

Does it make you thirsty?

You should try sucking my dick instead.

Tess pushes past Gary and runs off down the road.

GARY (contd.)

Fucking lez!

INT. TESS'S BEDROOM. EVE. LATER.

Tess sitting on her bed against wallpaper plays her guitar.

TESS

(sings)

*When you are close
the simple things
like drinking tea
watching TV
all become
exceptional*

Tess stops and writes on the manuscript paper.

She picks up her guitar again.

TESS (contd.)

(sings)

*...all become
exceptional*

*When I see you
When I hear you
When I smell you
Then I feel you*

*The blood floods through
my arteries
the oxygen
inflates my lungs
and your voice
feeds me, fills me*

INT. ED'S STUDIO. DAY.

Tess is cleaning out one of the many fridges in Ed's studio. Angelos sits by the window fixing a fuse in a plug. Tess stops, tiring of the job. Angelos notices.

ANGELOS

Wanna swap?

Tess nods and smiles. Tess goes over to Angelos at the window - he passes the half-wired plug to Tess carefully.

ANGELOS

You know how to do these right?

TESS

Yep.

Tess settles into wiring the plug. Angelos starts scrubbing out the fridges.

ANGELOS

I'm getting paid. What's in it for you?

Tess looks over at Angelos.

TESS

Just helping my dad out. When is he back?

Ed bursts through the door carrying a box full of wires and plugs.

Tess looks disappointed.

INT. ED'S PICK-UP TRUCK. DAY.

Ed is driving. Angelos is in the front passenger seat. Tess sits behind Ed and looks at the neck and shoulders of Angelos and his hands as he gestures expressively when he talks.

ANGELOS

They gave us all these loans knowing we can't pay them back.
Brussels set us up man.

Angelos beats the dashboard with agitation. Tess takes in every detail of Angelos.

ED

Austerity is class war - according to Chomsky.

Angelos looks at Ed, gets his papers out and begins to roll a cigarette to calm himself.

EXT. HOUSE. NIGHT.

Angelos, now relaxed, is smoking outside the kitchen. Tess stands awkwardly animated beside him.

TESS

I preferred it when we lived in London but mum

made us move here when I was ten. She wanted us to have ‘fresh air’.

ANGELOS

It’s nice round here.

TESS

It’s boring as shit.

ANGELOS

City can be boring as well.

Tess looks at Angelos enjoying being able to stare at him.

ANGELOS (CONTD.)

Athens is cool but people can get on your nerves. Especially now with everyone stressed.

TESS

Is that why you came here?

Angelos shrugs.

ANGELOS

Boring is okay.

He laughs. Tess laughs.

ANGELOS (contd.)

It gives you time to think.

Ed bursts out of the house.

ED

Tess. What the hell are you doing?

Tess is deeply annoyed with Ed for spoiling the moment.

INT. RIVER BANK. DAY.

White clouds shift against a summery blue sky.

Samia and Tess are lying on the grass looking up at the sky.

SAMIA

I know you like him.

TESS

Who?

SAMIA

Come on. It's obvious. You've always got to get home, helping out at your Dad's studio - on a Saturday?! Hello? You never do that.

Tess sits up, feeling uncomfortable. Samia sits up next to her.

TESS

What should I do?

SAMIA

Tell him how you feel.

TESS

But he'll think I'm just a kid.

SAMIA

I thought you said he talks properly to you - like an adult.

TESS

He does.

SAMIA

Then tell him.

Tess looks at Samia. Samia's face is kind and sincere.

INT. LANDING. DAY.

Tess's hand knocks on the door of the spare room. No answer. Slowly she opens the door and goes in.

INT. SPARE ROOM. DAY.

Tess takes in all the signs of Angelos' absent presence: socks on the floor; cigarette papers; a pile of CD's including Greek music; a wash bag. Inside the wash bag, Tess carefully takes out a razor. She brushes the razor over her forearm and then examines the blade: on the blade are a mix of fine golden hairs from her arm and stubbly, black ones from Angelos' face. She tries to pick one of Angelos' hairs from the blade with her finger but it won't come loose. She puts the razor back in the wash bag. She looks around and sees his jeans draped over the bed, still holding the form of a leg.

Tess lies down on the single bed and lays his jeans over her legs and lower torso. She strokes the legs of the jeans and looks down as her hands reach the seat of his jeans.

She notices a small blood-spot on the jeans. There is a fine cut on her finger.

She gets up and crumples the jeans back roughly as they were ensuring that the blood-spot isn't facing upwards.

She leaves the room.

INT. KITCHEN. EVE.

Tess, Angelos, Marion and Sam are eating pasta and salad at the table. The atmosphere is light and jovial with chat and laughter. An empty place where Ed usually sits. Dialogue is indistinguishably low. Tess can only hear the non-verbal sounds that Angelos makes: his CUTLERY SCRAPING ON THE PLATE; his CHAIR SHIFTING ON THE FLOOR; his INTAKE OF BREATH before he laughs; the SOUNDS OF HIM CHEWING his food. Tess notices details of Angelos' body: his hands holding cutlery; his smile; his wavy, dark hair brushing his neck; his body as he moves over towards the cooker; his hands gripping a pan from the stove. It is only when Angelos addresses Tess directly that the sound comes back to normal.

ANGELOS

Want some more?

Tess notices that Angelos is poised with pan and fork offering her more food. She gathers her wits about her.

TESS

A bit. Thanks.

Angelos leans over her and dishes more pasta onto her plate. Tess sits, her body frozen. She darts a glance up at his face. He moves on to dish some more onto Sam's plate.

On a side counter of the kitchen, a lap-top starts ringing to alert an incoming Skype call. Marion looks over at it: 'Mum Calling'.

TESS

Aren't you going to answer it?

Tess gets up from the table and answers the call. Cathy's face flicks onto the screen smiling.

TESS

Hi gran.

Sam jumps up from the table and goes over to stand beside Tess.

SAM

Hello granny!

Cathy blows kisses.

CATHY

Hello my sweeties. Oh good, are you all there?

Tess moves back so that Cathy can see the table.

TESS

Dad isn't.

Cathy notices Angelos.

CATHY

Oh, I see that you have traded him in for a more handsome model!

Marion laughs nervously and comes over to the screen.

MARION

Ed's in Belgium. He's back tomorrow.
This is Angelos - he's working with Ed.
Well, he's staying here whilst he's helping Ed.
(looking over at Angelos) My mum, Cathy.

ANGELOS

Hello Cathy.

Cathy smiles and nods, taking in Angelos' face.

CATHY

Angelos. So you are from Greece?

Angelos smiles and nods.

MARION

Mum, we're actually in the middle of eating.
Can I call you back?

Cathy pulls Shikoba into frame with her. He smiles.

CATHY

I just wanted to let you know that we've fixed
a date now: 8th August.

Marion goes up to the screen.

MARION

That's next week!

Cathy shrugs and grins.

CATHY

It's going to be a small ceremony.
Traditional but small.

MARION

We won't be able to come then.
That's too soon for me to arrange everything.

CATHY

I thought you couldn't afford it love.
You can watch us on Skype!

Marion is put out by this.

TESS

(to Marion)

So we're not going to America now?

SAM

Aw.

CATHY

You're welcome any time my sweethearts.
And Angelos!

Angelos smiles.

ANGELOS

Thank you Cathy.

Tess and Sam slump off back to sit at the table. Sam takes three coins from a pile on the table and starts playing table football with them. Angelos quietly joins in to cheer Sam up.

MARION

Well good luck with it all.
I won't be able to send you anything in time now.

CATHY

No presents! Have a good evening my lovelies!

Cathy blows kisses to everyone including Angelos. Marion clicks the call off and starts clearing the plates.

Tess helps to take plates to the side and load the dishwasher. She notices that her mum seems flustered.

TESS

Are you OK mum?

MARION

Yes. I'm fine.

INT. TESS'S BEDROOM. NIGHT.

Silence in the house. Tess is asleep in her bed. A full-moon outside glows in through cracks in the curtains.

EXT. RIVER. DAY. (DREAM)

A pale, green leaf is wedged between two dark, mossy rocks within the fast current of a stream. The leaf gradually becomes loose and breaks past the rocks, sailing unsteadily but freely down the stream until it reaches a sudden drop over a large, glossy rock.

INT. TESS'S BEDROOM. NIGHT.

The sound of the landline phone ringing downstairs.

Tess opens her eyes.

She gets out of bed and exits her room quietly.

INT. LANDING/STAIRS/KITCHEN. NIGHT.

The phone is still ringing downstairs. Tess begins walking downstairs when the answer phone kicks in.

ANSWERPHONE VOICE

I'm sorry we can't come to the phone right now.
Please leave your message after the tone. BEEP.

ED

(on answer phone/Euro-pop music in b/g)
Marion? I tried your mobile. Are you there?

Tess walks towards the phone.

ED (CONTD.)

I know I never say this...

Tess stops and listens.

ED (CONTD.)

But I do - care very much about you you know.

Call me when you get this.

The call cuts off and a red digital figure '1' flashes on the answer phone. Tess glances through the living room door but it is dark. She pads softly back upstairs.

INT. LANDING. NIGHT.

Tess heads back towards her room stopping at the open door of her parent's room.

TESS

Mum?

She quietly goes inside.

INT. MARION & ED'S BEDROOM. NIGHT.

No one there. The bed is made and the curtains are open. Tess goes up to the window. From here she can see Marion's caravan at the distant end of the garden. A dim light glows orange through closed curtains.

EXT. GARDEN. NIGHT.

Tess walks over the grass towards the caravan. No sounds apart from an owl and the flow of the nearby stream. She pulls at the door to the caravan but it is locked. She knocks at the door.

TESS

Mum?

She walks around the caravan and climbs through the spiky bushes at far side of the caravan facing away from the house. She approaches a window whose curtains are only semi-drawn. She props one foot up on the stone wall and pushes herself up until her face is at the window.

Through the window she sees a naked Marion hurriedly pulling on underwear. Angelos is pulling on his jeans, his top bare. He sees Tess at the window. Marion sees Tess at the window.

Tess jumps down and runs off down the garden.

As she crosses the garden, the door to the caravan opens and her mother's head and shoulders appear, silhouetted against the warm, orange light coming from inside the caravan.

MARION

Tess!

Tess ignores Marion and runs on towards the house.

INT. KITCHEN. NIGHT.

Tess grabs her coat and bag and rushes out of the house.

EXT. HOUSE. NIGHT.

Tess rushes away from the house and towards the lane. Marion is crossing the garden.

MARION

Tess! Tess!

EXT. LANE. NIGHT.

Tess ignores Marion and rushes off down the lane. Her breath shallow and fast. Marion runs after her and catches her up.

MARION

Tess, stop. I need to talk to you.

Marion grabs Tess and swings her round. Tess' face is wet with tears.

TESS

I don't want to talk to you. You're disgusting!

Marion lets go of Tess. Tess carries on down the lane. Marion starts after her again.

MARION

Where are you going?

TESS

I don't know. Away from you.

MARION

Tess you can't go off on your own.
It's the middle of the night.

INT. MARION'S CAR. NIGHT.

Tess stares out of the passenger window as they pass the dark moors. Marion often looks over at Tess. It starts to rain: droplets create tiny rivulets across the windows.

MARION

Tess, love.

Tess swings round to face Marion.

TESS

You said if I came in the car you wouldn't speak.

Marion shuts up and looks back at the road. Tess looks back out of the passenger window. Marion glances back at Tess.

MARION

I know I've made a bad mistake. But things haven't been great between your father and I - in many ways...

TESS

I don't want to know.

MARION

Tess - parents are human too you know.

TESS

SHUT UP!

Marion, shaken by the ferocity of Tess' vitriol, shuts up.

EXT. JACK'S HOUSE. NIGHT.

Marion's car pulls up outside Jack's house. It's raining quite heavily now.

INT. MARION'S CAR. NIGHT.

Tess gets out of the car, slamming the door. Marion watches Tess run over to the house.

INT. JACK'S KITCHEN. NIGHT.

Tess and Jack drink tea from chipped mugs at a rough wooden table. A bare bulb hangs over the table. The place is a mess. Tess has been crying.

JACK

She's just like her mother.

Tess notices that Jack's expression and movements are tense and angry.

TESS

Did you never love anyone else after Gran?

Jack gets up and shuffles about pretending to be busy putting things away.

JACK

Nope.

A knock at the door. Jack shuffles over and opens it. Marion stands in the doorway, soaked through from the rain.

JACK

What do you want?

MARION

Can I come in Dad? I'm soaking.

Jack looks over at Tess who shakes her head. He looks back to Marion.

JACK

She doesn't want to see you.

Marion pushes past Jack and into the kitchen. She goes over to Tess and puts her hand on her shoulder. Tess flicks her hand away.

MARION

Will you come back home Tess?

TESS

No.

MARION

You can't stay here.

TESS

I can.

Marion looks over at Jack.

JACK

She can stay here.

MARION

Well, just for tonight.

TESS

Who says I'm coming back tomorrow?

MARION

Your dad's back tomorrow.

Marion and Tess' gaze meet.

TESS

And he's going to wonder why I'm here?

Marion darts a nervous glance at Jack.

JACK

I already know.

MARION

(to Tess)

Are you going to tell him?

TESS

Are you?

Marion turns and leaves. The door closes with a BUMPH which becomes....

FADE TO BLACK.

...the BUMPH, BUMPH of a foot kicking a ball.

INTER-TITLE: 'SAM'

EXT. GARDEN. EVE.

Sam kicks his ball around the garden as Angelos exits the house and crosses the yard. The ball veers off towards Angelos who kicks it back to Sam and heads off towards the lane.

SAM

Where are you going?

ANGELOS

To see Manuel Pelligrini - tell him about a new young player he should be signing, from West Yorkshire.

Sam laughs. Angelos grins and heads off down the lane.

Sam practices some of his skills with the ball. The sounds of guitar and singing come from Tess' open bedroom window. Sam looks up at her window.

TESS (O/S)
(singing)

*When you are close
the simple things
like drinking tea
watching TV
they all become
exceptional*

INT. SAM'S BEDROOM. NIGHT.

The CLIP, CLIP of shells against glass. A dream-catcher buffets against the window pane of Sam's bedroom in the summer breeze.

Sam wakes up and hears a car pull up outside, and the front door open downstairs.

INT. LANDING. NIGHT.

Sam comes out of his room in his pyjamas and begins to go down the stairs when he hears Marion and Angelos talking quietly downstairs. Sam hesitates on the top of the stairs and listens.

MARION (O/S)
She won't come back.

ANGELOS (O/S)
Is she OK?

MARION (O/S)
Well no - not really. I think she might tell Ed.

ANGELOS (O/S)
I don't want to break you up.

MARION (O/S)
You're not.

Sam retreats and knocks on Tess' door. No answer. He quietly enters the room.

INT. TESS'S BEDROOM. NIGHT.

Sam goes into Tess' room to find that she is not there.

The sound of FOOTSTEPS rushing up the stairs and his mother's bedroom door opening and closing. Sam hides behind Tess' door.

INT. LANDING. NIGHT.

Sam creeps past his mother's bedroom door and down the stairs.

INT. KITCHEN. NIGHT.

Sam crosses the moonlit kitchen. No-one downstairs. He hears the CLICK OF A LIGHTER outside and opens the front door.

EXT. HOUSE. NIGHT.

Angelos is lighting a roll-up. He sees Sam and smiles at him.

ANGELOS

What are you doing up Rio Ferdinand?

SAM

Looking for my sister. She isn't in her room.

ANGELOS

She went to stay at your grandfather's.

SAM

Why didn't I go?

ANGELOS

Maybe she wanted some time on her own.

Sam watches Angelos take a deep puff of his cigarette.

SAM

Why do you smoke? Isn't it going to kill you?

Angelos laughs.

ANGELOS

You've been brought up well.

Angelos puts his cigarette in his mouth and holds Sam by each shoulder, looking at him full in the face intently. The smoke from the cigarette drifts towards Sam's face.

SAM

Can I try it?

Angelos lets go of Sam's shoulders and ruffles his hair affectionately. Angelos takes his cigarette from his mouth.

ANGELOS

I think you should go back to bed.

Sam goes back into the house.

INT. KITCHEN. NIGHT.

Sam crosses the kitchen heading for the stairs. He looks back at Angelos through the window as Angelos takes out his phone and checks for messages. He puts it back in his pocket, a little agitated. He turns away from the house and draws deeply on his cigarette.

Sam goes upstairs.

INT. SAM'S BEDROOM. NIGHT.

Sam lies in bed unable to sleep. The sound of the dreamcatcher tap tapping against the window.

He hears a door on the landing open, footsteps, the soft tones of Marion and Angelos talking inaudibly, the sound of a door closing.

Sam quietly opens his bedroom door and goes out onto the landing.

INT. LANDING. DAY.

Sam sees that his mother's bedroom door is wide open: no-one inside. He stands outside Angelos' bedroom door which is closed and listens. He can hear soft sobbing sounds from his mother and low calming tones from Angelos.

Sam opens the door and sees Marion sitting on the side of the bed crying, Angelos has his arm around her. They both look at Sam. Sam stares.

ANGELOS

It's ok. Your mum is just a bit upset.
She'll be ok.

SAM

Is it because Tess isn't here?

Marion wipes her face and nose.

MARION

No love. Tess is fine.

SAM

Has something happened to Dad?

Marion tries to answer but her voice gives way and she buries her face in her hands.

Sam goes over to the bed and sits down beside Marion. He holds her hand. Angelos moves away towards the window to give them some room. Marion grips Sam's hand and smiles.

MARION

Your daddy's fine.

SAM

When is he coming back?

On these words, Angelos looks at Sam. Sam looks up at Angelos.

EXT. GARDEN. DAY.

Feet struggle for possession of a ball over tufty grass. Sam and Angelos play football. Sam enjoys tackling Angelos and scores in the makeshift goal at the edge of the garden.

They play a bit more but then Angelos stops, picks up the ball and sits down on the step to the caravan.

ANGELOS

Come here.

Sam goes over to stand close to Angelos.

ANGELOS (CONTD.)

I'm going to be leaving today.

SAM

Are you going to meet Dad in Belgium?

ANGELOS

No. I'm going back home - to Greece.

Sam looks crestfallen. He takes the ball in his hands and stands frozen.

SAM

I thought you were helping Dad with his show.

Sam's eyes become watery.

ANGELOS

I need to go back.

SAM

Why?

ANGELOS

You guys need some time on your own.
Without me here.

SAM

Why don't you just move house instead of
going all the way back to Greece?
You said Greece was 'fucked'.

ANGELOS

I want to see my son. He's called Markos.

SAM

How old is he?

ANGELOS

A bit younger than you.

SAM

Why did you come here without him?

ANGELOS

He lives with his mother back in Greece.

SAM

Oh.

Angelos leaps up and starts kicking the ball about and dribbling it away from Sam.

ANGELOS

Come on! Athens v Yorkshire. Semi-final.

Sam smiles and rubs his eyes with the backs of his hands as he begins to tackle Angelos.

INT. STAIRWAY. WAREHOUSE STUDIOS. DAY.

The front door opens and Angelos enters followed by Sam.

Sam follows him up the stairs.

INT. ED'S STUDIO. DAY.

Sam follows Angelos into Ed's studio (Ed is not there).

Sam helps Angelos finish off the fridge installation: wiring plugs, laying out an extension lead, plugging in plugs, adjusting the fridge doors to incrementally wider openings, pulling down the blinds at the windows.

In the dim studio, Angelos flicks Sam's shoulder.

ANGELOS

Come on Ronaldo.

Sam follows Angelos out of the studio.

INT. MARION'S CAR. DAY.

Marion is driving. Angelos is in the passenger seat. Sam is in the back. GREEK MUSIC plays in the car.

Marion pulls up to the drop-off point outside Manchester Airport. Marion takes the CD out and hands it to Angelos.

ANGELOS

You can keep it.

MARION

Thank you.

Angelos turns around to Sam in the back seat.

ANGELOS

Keep up with the training. Beat the shit out of Accrington, OK?

Sam grins.

SAM

OK.

Angelos hugs Marion then looks back at Sam.

ANGELOS

And take care of your mother.

Sam sees Angelos touch Marion's hand and tenderly squeeze it. Angelos gets out with his bag. Sam and Marion watch him disappear into the terminal building.

Sam sees his mother wipe her cheeks with her hands.

INT. MARION'S CAR. DAY.

Sam sits in the back seat looking out as they zoom along the motorway. Angelos' CD plays. Marion takes the CD out and stuffs it in her handbag.

They continue driving in silence. The motorway lamp-posts flick past Sam's window with a persistent rhythm.

EXT. MANCHESTER PICCADILLY RAILWAY STATION. DAY.

Marion's car pulls up and parks outside the station.

INT. MARION'S CAR. DAY.

They wait in silence.

Ed emerges from the exit doors and looks around.

MARION

Stay here. I won't be a minute.

Marion gets out of the car and goes over to Ed.

Sam watches as Ed hugs Marion. Marion talks to Ed and Ed's body language gradually becomes more and more separate and agitated.

The sound of CAR HORNS HONKING. Sam looks out of the side window to see an ANGRY DRIVER gesturing at their car.

Sam looks back at his parents. Ed seems angry now. More CARS HOOT their horns. Ed takes the car keys from her and walks over to the car and gets in to the driver's seat.

SAM

Hello Dad.

ED

(to a driver behind)

Fuck you!

Marion gets into the passenger seat. Ed drives off fast.

SAM

Dad - your seatbelt.

Ed, irritated, pulls the seatbelt across him and into its fastener.

They drive in silence.

ED

Why did he piss off - one week before my show?

SAM

He went back to see his son.

Marion looks back at Sam shocked.

ED

He'd have been better off earning another week's wage for them here and finishing off the job.

MARION

(to Ed)

Did you know he had a family?

ED

He said she went off with another man, took the boy.

Marion looks away from Ed. They travel in silence again.

INT. STAIRWAY. ED'S STUDIO BLOCK. DAY.

Sam helps Ed bring his portfolio and some other bags up the stairs.

INT. ED'S STUDIO. DAY.

Sam and Ed enter and put down the portfolio and bags. The studio is dim with the blinds still down.

Sam goes to the power switch and flips it on.

The bulbs inside the fridges spark and purr into life - shaped in a crescent formation, the increasing widths of light are suggestive of a moon cycle. Ed stands facing the crescent. Sam comes to stand next to him. They admire the beauty of this installation made of ordinary domestic objects.

SAM

Do you like it?

ED

The last one should be wider.

Sam goes over to the last fridge and opens the door wider. The warm light glows on his face. Sam turns back.

SAM

Like this?

Suddenly the fridges switch off and the room goes silent and dark.

Ed flips a blind up noisily. The room floods with daylight. Sam squints in the bright sunlight coming in through the large warehouse window.

Ed sees a cigarette end on a saucer on the window sill. Ed turns and leaves the room. The metal door bangs behind him.

Sam goes over to the window sill and picks up the cigarette butt lifting it to his nose. Then he puts it between his lips and pretends to draw on it. He looks out of the window feeling like Angelos.

INT. SAM'S BEDROOM. DAY.

Sam arranges his match attack cards into neat columns on the carpet. A sudden bang from downstairs and a cry from Marion. Sam goes to his door and creeps out onto the landing.

INT. LANDING/STAIRS. DAY.

Sam creeps along the landing towards the stairs. His parents are arguing downstairs in the living room. Sam creeps silently down the stairs.

MARION (O/S)

You invited him here.

ED

You opened your legs.

MARION (O/S)

I told you it wasn't a good idea but you took no notice.

ED (O/S)

So you wanted to shag him the minute you met him?

Sam gets to the foot of the stairs. He looks through the crack in the door hinge.

MARION (O/S)

No. I just...

ED (O/S)

What?

No answer from Marion. Sam can see parts of his parents: his mother's arm, his father pacing about the room.

ED (O/S) (CONTD.)

Why did you do it?

MARION (O/S)

I just wanted to feel good.

ED (O/S)

Doesn't what I give you make you feel good?
Kids, a home, love. Isn't that enough?

MARION (O/S)

Love? That's the first time you've ever used the word.

Ed kicks over a chair which makes a big bang. Marion cries out. Sam uses this noise to cover him exiting the house.

EXT. HOUSE. DAY.

Sam gets his football out of the shed.

He begins kicking the ball against the side of the house.

His parents are still arguing inside. They move from the living room, past the open door to the kitchen. He uses the football to try and drown out their words:

ED

... the story about going back to see his son was
all a load of shit?

MARION

I didn't know he had a son.

ED

So that makes fucking him okay does it?

MARION

At least I told you.

ED

Oh, I'm humbled by your consideration.

MARION

Ed, please, can we just talk about it.

ED

Sure. Where did you do it?

MARION

Ed. Please.

ED

In our bed?

MARION

No!

ED

The 'spare room'?

MARION

The caravan.

Sam kicks the ball straight into the kitchen window which smashes. He hears his mother scream.

Ed comes barging out of the house. Sam shrinks back but Ed marches past him up to the end of the garden towards the caravan.

Sam goes into the house.

INT. KITCHEN. DAY.

Marion sits at the kitchen table - her hand frozen in front of her eyes. Her hair and face are covered in tiny shards of glass. There are some small cuts on her face.

Sam goes up towards her. His feet crunching on the broken glass on the floor.

SAM

Are you okay mum?

Marion's body shakes minutely as she tries to contain tears.

SAM (CONTD.)

I'm sorry.

Sam tries to pick the pieces of glass out of Marion's hair.

MARION

Don't! You're going to cut your hands.

Sam retreats and slinks back out of the house.

EXT. GARDEN. DAY.

Sam runs up to the caravan. Ed is slinging all Marion's papers and books out of the caravan onto the grass.

SAM

Dad. Can you come and help mum?

Ed comes out of the caravan and heads down the garden. Sam rushes along behind him but when they get to the house. Ed veers off towards the car park instead, gets into his pick-up truck and drives up towards the caravan.

INT. HOUSE. DAY.

As Marion shakes her hair into the sink, Sam sweeps up the shards of glass with a dustpan and brush.

Ed appears at the doorway, sweating. He stares at Marion disdainfully.

ED

I was away for one night. One fucking night!

Marion stares wildly at Ed. Sam stops sweeping.

MARION

You've been 'away' for years. From all of us.

ED

Jesus Christ Marion. I've stayed here with you, even when I didn't want to, I did.

MARION

You've lived in the same house. You haven't touched me for months. Not when I was awake anyway. And you've left me to be the responsible one whilst you go off and 'do your art'.

ED

Oh so you were being responsible last night were you?

Marion glares at Ed.

MARION

Fuck you!

INT. SAM'S BEDROOM. DAY.

Sam slowly puts some of his things in a bag on the bed. Marion appears at the doorway. She has wiped her cuts clean and has a big holdall over her shoulder.

MARION

Ready?

Marion sees that Sam's bag is still half-empty. She drops her holdall at the door and begins frantically grabbing handfuls of clothes from Sam's drawers and stuffing them into the bag on the bed.

EXT. HOUSE. DAY.

Marion rushes out of the house with two big bags and heads for the car. Sam follows her holding his football.

Ed comes out of the house and catches up with Sam, spinning him round and holding his shoulders.

SAM

You want to go with her?
Or stay here with me?

Ed's face is red, sweaty and aggressive-looking. Sam swallows. Marion dumps the bags by the car and sees Ed with Sam.

MARION

Leave him.
Sam!

Sam looks at Ed and then turns and runs to the car, jumping into the back seat. Marion looks back at Ed, then gets into the car and drives off.

INT. MARION'S CAR. DAY.

Sam in the back seat watches his father through the back window.

ED

You're flushing a good life down the drain Marion!

Ed's figure gets smaller as the car drives away. Sam sees his father slump down against a wall with his head in his hands.

INT. KITCHEN. CHRISTINE'S. HOUSE. DAY.

A gerbil runs round and round in a cage. Sam puts his finger up to the bars of the cage. The gerbil comes up to his finger and bites it. Sam pulls his finger away and looks at it. A drop of fresh bright blood clusters on his finger tip. He wipes it on his jeans and looks through the corridor towards the living room where Christine grips Marion's hand as Marion cries. Two tea mugs on the coffee table.

Sam tears a piece of kitchen roll off and holds it to his finger.

He sits down on the floor with his back leaning against the warmth of a tumble dryer. The clothes tumble and rumble round and round framing his head as he examines the cut on his finger.

EXT. ROAD. DAY.

Marion's car snakes along a road flanked by moorland.

EXT. JACK'S HOUSE. DAY.

Marion hands bags from the boot to Sam to carry inside. Jack takes a bag from Marion. Tess stands at the door watching.

INT./EXT. CHICKEN PEN. DAY.

Sam's hands carefully take two eggs from the straw.
Jack checks there are no more.

JACK

Tek em into the 'ouse.

Sam exits the pen as Jack fills containers with chicken food.

INT. JACK'S KITCHEN. DAY.

Marion, Tess and Sam sit around the rough wooden table. The bare bulb hanging above them. Jack shuffles over from the cooker with a pan of omelette. He dishes it out onto four chipped plates.

MARION

Thanks Dad.

They all begin to eat.

EXT. GARDEN. DAY.

Sam holds a piece of scrap wood in place as Jack hammers another piece to it. They are assembling a makeshift goal. They raise the goal into place. It's rough but it will do.

Jack shuffles back into the house with his tool kit. Sam kicks his ball into the empty goal. He trudges over to get the ball. With the ball under his arm, he looks back at the house. The small figure of his sister at the kitchen window.

INT. JACK'S KITCHEN. DAY.

Tess is washing up at the sink. Sam is drying up with a dirty tea towel. Sam looks up at his sister.

SAM

I heard your song.

TESS

What?

SAM

The one you wrote. I heard you singing it.
You liked him didn't you?

Tess doesn't answer but goes back to the washing up. Sam continues drying a plate.

SAM

I liked him.

INT. BEDROOM. JACK'S HOUSE. NIGHT.

In a dirty, half-furnished room of this very old stone cottage, Sam lies on a mattress on the floor asleep. Marion sleeps next to him. Tess is asleep in a single bed.

Woodlice crawl around at the hem of a dark, orange bit of fabric hung up as a makeshift curtain at the window.

EXT. BEACH. DAY. (DREAM)

Sam kicks his football through the shallow breaking waves of a beach, playing with a team of many Angeloses wearing matching football strips. Ed stands in 'goal' at the mouth to a cave.

INT. BEDROOM. JACK'S HOUSE. MORNING.

Sam wakes up from his mattress on the floor.

Marion and Tess are sitting against the wall on Tess' single bed looking at Marion's phone. The scratchy sounds of voices coming from the tiny speaker: Native American singing.

Sam joins Marion and Tess on the bed.

On the phone screen: Cathy and Shikoba are getting married in a traditional Sioux wedding ceremony.

A knock on the door. Marion looks up worried. The door opens and Jack is holding a tray with two cups of tea and a glass of orange juice on it. He briefly acknowledges the phone which Marion slips into her lap.

JACK

Brought you a drink.

Jack lays the tray on top of an old chest of drawers and goes to leave.

JACK (Contd.)

Tell her all the best from me.

Marion hides her surprise.

MARION

I will.

Jack leaves and closes the door. Sam looks at Marion who smiles anxiously back at him. They look back at the screen. The tiny sound of drumming comes from the phone.

EXT. NATIVE AMERICAN RESERVATION. DAY. (ON PHONE SCREEN)

Cathy and Shikoba dance together within a circle of SIOUX AMERICANS who drum and sing.

EXT. JACK'S HOUSE. EVE.

The late afternoon sun accentuates the crests and falls of the heathery hills surrounding Jack's house. Jack is up a ladder fixing the guttering. Sam is kicking his ball around but wearing smart clothes.

Ahmed's taxi rolls up outside Jack's house. Ahmed gets out. Tess comes out of the house with a small case. Tess is also dressed up. Tess gets into the back seat with Samia.

Sam takes his bag to the house where Marion is standing at the open door. Marion untucks the hood from Sam's coat.

SAM

Why don't you come with us Mum?
Dad would like it if you did.

MARION

I don't think he would.

Marion passes him a bag.

MARION (Contd.)

I'll pick you up on Sunday, okay?

Marion hugs Sam.

Sam walks over to the taxi with his bag.

Ahmed opens the passenger seat door for Sam jokily acting like a chauffeur. Ahmed closes the door and walks round to the driver's seat.

Through the window, Sam sees Marion standing at the doorway watching the car drive off.

EXT. WHITWORTH GALLERY. MANCHESTER. EVE.

Ahmed stops the taxi. Tess and Sam get out. Samia waves from the back seat.

Tess and Sam head towards the gallery.

INT. GALLERY. EVE.

Ed's exhibition opening: vast photographs of domestic appliances in rural environments occupy the walls, including one of a washing machine half-submerged in the sea. Sam and Tess enter. They see a fashionable ART CROWD milling about. They can't see Ed.

They wander through the gallery. Tess takes a drink from a passing tray. Sam takes mouthfuls of canapés as they make their way through the crowd.

INT. DARK GALLERY SPACE. EVE.

Sam and Tess enter a dark room where the fridge moon cycle installation glows mysteriously. There is just one figure seated facing the installation. It is Ed.

Sam and Tess walk over and sit beside him.

TESS

Aren't you supposed to be networking?

SAM

Hiya dad.

ED

Is your mother here?

Sam shakes his head.

ED (Contd.)

I didn't know she was that unhappy.
She never told me.

INT. PICK-UP TRUCK. NIGHT.

Ed drives. Sam is in the front passenger seat. Tess is in the back seat. The night lights of Manchester flash across Sam's face.

TESS

The show looked great.
Did you sell anything?

ED

There was a buyer from L.A. interested in 'The
Fridge Cycle' - until I told him it wasn't my idea.

TESS

Why did you do that?

ED

Because it's the truth.

Quiet now in the truck as Ed drives out of the city.

EXT. CAR PARK NEAR HOUSE. NIGHT.

Ed parks his pick up truck. He gets the children's bags out of the boot and heads for the house. Sam and Tess follow him.

INT. KITCHEN. NIGHT.

Ed enters, switches on the light, puts down the bags. It feels very empty. Sam follows him in, then Tess. Ed slumps down into a chair and begins to cry.

Tess goes over to him and strokes his back. Sam watches them.

SAM

Why don't you bring her back?

TESS

Sam.

Ed looks up at Sam.

ED

Does she want to come back?

SAM

She might. If you asked her.

Ed springs up from his chair and exits the house. Sam and Tess follow.

EXT. JACK'S HOUSE. NIGHT.

Ed's pick-up truck parks up outside Jack's house. Sam gets out with Ed but Tess stays inside the truck.

Sam follows Ed to the door. Ed knocks but there is no answer. Ed opens the door.

Jack is sitting at the kitchen table in dim light, by an open newspaper. Ed enters.

ED

Marion?

Ed looks towards the sink. He pushes Sam back towards the door.

ED

Wait outside.

Sam heads back to the door.

EXT. JACK'S HOUSE. NIGHT.

Sam lingers at the half-open door. He can see Jack at the table looking stunned.

ED (O/S)

What happened?

JACK

She was just washing up. She said she had heartburn.

ED (O/S)

How long has she been like this?

JACK

I tried to help her. I kept trying.

The sounds of a chair scraping on the floor. Ed's phone swings across the floor towards Jack.

ED (O/S)

Phone an ambulance.

Jack slowly picks up the phone and stares at it not knowing what to do.

ED (O/S)

Sam!

INT. JACK'S HOUSE. NIGHT.

Sam enters the house and takes the phone from Jack's hands. He can see his mother's legs on the floor by the sink and his father crouched over her performing CPR.

Sam dials 999.

SAM

Ambulance. It's my mum - she's on the floor.

No. I don't know. Hilltops.

Sam picks up some unopened post from the floor. He moves towards the doorway under the beam of the security light and reads.

SAM

4 Hilltops. Cragg Vale. OL14 8GD.

EXT. JACK'S HOUSE. NIGHT.

Sam comes out of the house still holding the phone and the envelope. He looks at Tess in the truck. Tess takes out her earphones and stares at him.

FADE TO BLACK:

SILENCE

FADE UP:

THE SOUND OF A MOPED ENGINE.

INTER-TITLE: 'ANGELOS'

EXT. STREETS. ATHENS. DAY.

ANGELOS, in T-shirt, shorts and shades, moped through the streets of Athens. Sunshine burns over the city's streets. Traffic whizzes past, horns beep. LOCALS sit outside cafés and bars.

Angelos stops briefly to high-five a GUY he knows sitting outside a cafe, music emanates from inside, then he continues on.

EXT. BLOCK OF FLATS. ATHENS. DAY.

Angelos reaches a run-down apartment block. He rings on a bell then steps back into the road and whistles up towards the top of the building.

INT. CORRIDOR OUTSIDE LEDA'S FLAT. DAY.

Angelos approaches a door. The door opens. A small Greek boy, MARKOS, 6, flings open the door and grabs Angelos' legs in an embrace. (All dialogue is spoken in Greek with English subtitles)

MARKOS

Daddy! Mum, it's daddy!

Angelos bends down to be at Markos' level and puts his hands on Markos' shoulders to survey his face fully.

ANGELOS

My little man.

Angelos scruffs Markos' hair affectionately. LEDA appears at the door and hugs Angelos.

Markos grabs Angelos' hand and pulls him inside.

INT. LIVING ROOM. LEDA'S FLAT. DAY.

A small, poor flat, spartan furniture, scruffy with papers and remains of food and drink around the place. LEDA clears pots away and tries to tidy up. Markos drags Angelos through the flat towards his room.

INT. MARKOS' ROOM. DAY.

Markos' room has no windows and his mattress on the floor curls up at one end because there isn't room for it to lie flat. But Markos just wants to show Angelos his new football cards and starts flicking through a pack held together with an elastic band.

ANGELOS

Is this where you sleep?

Markos picks a card from his pack and thrusts it out towards Angelos.

MARKOS

Yeah. Look, I've got Stelios Manolas!

Angelos lies on the bed with his knees bent up.

ANGELOS

Do you fit?

Markos likes the game and lies down next to Angelos on the narrow mattress. His head touching the wall and his feet just fitting in.

MARKOS

Yes, look.

INT. LIVING ROOM. LEDA'S FLAT. DAY.

Angelos rolls a cigarette sitting on the sofa. LEDA mixes cold Nescafe in the kitchen area. LEDA brings the coffees over and sits down opposite Angelos.

ANGELOS

It's a cupboard.

LEDA

He's fine. We're fine.

An older, heavier man enters in boxer shorts from the bedroom, KIMON, 36. He darts a brief glance at Angelos and gives a minimal nod to acknowledge his presence. Angelos' eyes are fixed on Kimon as he goes into the bathroom. The sound of the shower starting up.

Angelos looks back at Leda troubled.

ANGELOS

You still sure about all this?

Leda looks back at him defiantly.

LEDA

Yes.

Angelos takes a puff on his cigarette to calm himself then takes a small wad of notes out of his back jeans pocket and gives them to LEDA. She has a moment's hesitation and then takes them and puts them in her purse.

EXT. BLOCK OF FLATS. ATHENS. DAY.

Leda stands holding the door to the block open as she kisses Markos.

LEDA

(to Angelos)

Bring him back by 8 - 9 at the latest.

He's got school tomorrow.

Angelos smiles and nods and leads Markos over to his moped.

LEDA

Helmet!

Angelos fixes a small helmet onto Markos' head.

EXT. GREEK COUNTRY ROAD. DAY.

Angelos in T-shirt, shorts and shades on his moped with Markos on the back. Markos holds around his father's waist beaming with pleasure.

View from high above: the tiny figures of Angelos and Markos on the moped snake their way along the country lane. The land around is scorched. The sun glares in the sky.

THE END.