(Name of Project)

by (Name of First Writer)

(Based on, If Any)

Revisions by (Names of Subsequent Writers, in Order of Work Performed)

Current Revisions by (Current Writer, date)

Name (of company, if applicable) Address Phone Number

ELTON JOHN

(from Saturday Night's alright)

Sat ur day -

WHI GFI ELD

(from Saturday Night)

Sat ur day -

ELTON JOHN

Sat ur day -

WHI GFI ELD

Sat ur day -

THE DRIFTERS

(from Saturday Night at the Movies)

Well Saturday night at 8 o'clock I know where I'm gonna go I'm gonna pick my baby up

And take her to the picture show

Everybody in the neighbourhood Is dressing up to be there too And we're gonna have a ball Just like we always do

Saturday night at the movies
Who cares what picture you see
When you're hugging with your baby in
Last row in the balcony

Well there's technicolor -

The music abruptly cuts off.

JAMES (V.O.)

(announci ng)

Saturday 3rd March 1992.

PATRI CK

New shoes.

JAMES

What?

PATRI CK

New shoes.

JAMES

Are they?

PATRI CK

Mother took me to Marks and Spencer. They're soft leather.

I didn't notice. They look nice.

PATRI CK

Thirty-four pounds, ninety-nine pence. I wanted to go cheaper, but Mbther said that I had the money for thirty-four pounds, ninety-nine pence, so I might as well spend thirty-four pounds, ninety-nine pence.

JAMES

Yes. Mum's usually right about most things...

PATRI CK

Where are we going James?

JAMES

Just walking.

PATRI CK

OK.

JAMES

Did you like the film?

PATRI CK

No.

JAMES

Ch. You seemed to be laughing...

PATRI CK

Ch. Yes. I liked the film

JAMES

OK then.

PATRI CK

Yes.

JAMES

Shall we sit on this bench?

PATRI CK

OK.

JAMES

Do you like this bench?

PATRI CK

Yes. I like this bench.

JAMES

Do you want to play a game?

PATRI CK

OK.

JAMES

I'm going to go run away and -

PATRI CK

You want me to find you James?

JAMES

No. I'll find you. You stay on this bench. And I'll find you.

PATRI CK

That's the game?

JAMES

Yes. You've got to stay here can you do that?

PATRI CK

Yes. CK.

JAMES

See you then.

PATRI CK

Bye James.

2 I NT. BEDROOM

2

James whispers.

JAMES (V.O.)

Three - days - earlier -

SFX - the sound of a door creeping open. And we're talking a Hitchcock door creek. Grrrraaah.

SFX - The sound of footsteps down a landing. Clip. Clop. Clip. Clop. Whoever's walking has a slightly arhythmic walking pattern.

SFX - The sound of footsteps returning.

SFX - The door of a door closing. Haaaaarrrrj 1 0 0 1 - 3e returni

SFX – The radio is retuned. And this is a proper anal ogue static radio. Keeeeez.

It finally settles on Deeply Dippy - Right Said Fred.

RIGHT SAID FRED

Deeply Dippy 'bout the way you walk...

SFX - The radio is retuned. Of course.

Def Leppard - Let's Get Rocked.

DEF LEPPARD

It makes me wanna scream -Bach, Tchai kovsky, vi ol i ns. Turn it off! - that ain't my scene Well, I'm sorry girl, here's my conf essi on I suppose a rock's out of the quest i on?

The radio is turned off. Of course.

There is a loud sigh.

Then a fumble.

SFX - the bed starts to creek rhythmically.

JAMES (V.O.)

There is nothing worse than listening to your uncle masturbate.

The bed creeks louder and louder.

JAMES (V.O.)

Particularly when he's not subtle about it.

The bed creaking speeds up.

my time...

INT. HOSPITAL ROOM DAY. 3

SFX - a life support machine.

Beep. Beep. Beep. Beeeeeep.

JAMES (V. O.)

My grandma's last breath. Not that I -I'm self-diagnosed autistic. I didn't really give a monkey about that. (MORE)

JAMES (V. O.) (CONT'D)

But I made the wrong face and sort of smiled and Mum caught my eye and said - to my Dad -

ANGELA

Perhaps you better take the kids outside...

TI M

What? No. I should be supporting you...

ANGELA

Take them out si de pl ease.

JAMES (V.O.)

Now, objectively, that's a bad noise to hear, right? Someone dying. Equally, I've had the misfortune to hear...

4 I NT. CLASSROOM DAY.

PETE

OK, shag James Matthews or be shagged by a dog...

LI SA

Pet e!!!

PETE

What?

LI SA

What? Are you really asking what? Cosl'll what what you, you know that?

PETE

Don't be a pussy. Answer the question.

LI SA

No.

PETE

Yeah.

LI SA

No Peter, CK?

PETE

Yes <u>Lisa</u>, OK?

LISA smiles. We can hear it.

LI SA

What kind of dog?

PETE I aughs.

PETE Will it make a difference?

LI SA

TI M

I don't - it's not love - it's just - she makes me feel -

ANGELA

You dare. You dare say she makes you feel young. You that much of a cliche? Because I'd rather you bought a fast car... I should make you feel young. I. Me.

TI M

But You're as old as I am

JAMES (V. O.)

Thirdly, my Dad telling my Mum about an affair. While me and my sister listened in the room next door and pretended to watch Eastenders...

6 I NT. EASTENDERS THEME MUSI C.

6

Dof - dof - dof - da- da- da- da. . . Ba- da- ba- da- baaaa- baa- - baaaa

JAMES (V. O.)

And the worst thing about it wasn't the way my Dad said it or the fact that he chose to do it while they were doing the washing up mid-evening on a Thursday - classy - it was the way my Mumjust rolled over. She'd hugged him by the end of that conversation.

The sound of people who are not very good at crying, but are trying anyway.

TI M

I'm sorry. I'm sorry.

ANGELA

It's OK...it's OK...

JAMES (V. O.)

Anyway, lots of bad noi ses...

7 I NT. BEDROOM NI GHT.

7

The squeaking has sped up.

JAMES (V.O.)

But none of them None of these noises, sounds, overheard conversations, can even start to compete to have upset me as much as the noise of my uncle masturbating.

The squeaking gets I ouder.

JAMES (V.O.)
It's not so much the squeaking. Or the grunting. He hasn't started grunting yet. Give him a minute or two - (James's impression) uh - uh - uh - uh - uh -

The grunting starts up. James's impression is almost accurate.

JAMES (V. O.) It's the - inevitability...because with all those

JAMES (V.O.)
And I knew would stop at the time. It was simply matter of - living through them But - the - well, I'm going to hear that every night - until either I leave home or he does or one of us dies or the house is burnt down. No.

JAMES (V.O.)
I have problems with my sinuses. I was late for flute. And I genuinely didn't think anyone would notice. Probably the beginnings of the autism thing. I was 8. It's complicated. She's really guite charming. quite charming.

He opens the doorite charming. I haveNT. LANDING DAYharming. V. O1

JAMES (V. O.)

No. I'm not going to get into that now.

The train noise cuts out.

JAMES

So how are you this morning Uncle Pat?

PATRI CK

Yes. OK.

JAMES (V. O.)

He moves closer - he never washes. Instead, he smells vaguely of mildew and women's hand cream

PATRI CK

I think - there was something on the wireless about the trains...

JAMES

Was there?

JAMES (V. O.) (CONT'D) He likes trains. We used to go watch them together.. That was the sometimes, the best times I had as a kid was walking to the trains with him and writing down the -

PATRI CK

Is your mother downstairs?

JAMES

Yeah. Probably. She usually is.

PATRI CK

Mother... MOTHER... were you list ening to wireless?

ANŒLA

Come-on Patrick. Come down. We'll get you your breakfast.

PATRI CK

They said summit about trains on wireless.

ANGELA

I wasn't listening.

PATRI CK

Do you know - anyone who could - I didn't catch beginning - I don't know what was said...

ANGELA

Come- on Pat. I'll do you eggs.

PATRI CK

OK.

ANGELA

James. Let your sister in the bathroom now and again, OK? Have you washed your hair?

JAMES (V. O.)

Anyway, it's probably not an exageration to say my life can be divided into AP and BP. After Patrick. And before Patrick. He's like Jesus. Only slightly less significant for everyone else except me.
...OK, to begin at the beginning. It's 1941. An exciting time. If you're interested in war or the birth of my Mum

17 I NT. MATERNI TY WARD. 1941. DAY.

Gen Miler's In The Mood is playing.

A baby is being born. Loudly.

PHYLLI S AH**HHHHHHHHHHHHHHHH**!!

DOCTOR

OK. Almost there. Almost there. Pant for the head.

PHYLLI S AAH##############################!

DOCTOR

Here she comes. I say here she comes...And she's....it's a little girl..

The baby begins to cry. Loudly.

DOCTOR (CONT'D)

And what a trooper she is.

JAMES (V.O.)

My Mum The second child of Marie and Albert - the first child being...

In the Mood cuts out.

18	INT. BEDROOM NIGHT.	18
	Squeak squeak	
19	INT. LANDING DAY.	19
	PATRICK MotherMOTHERwere you listening to the wireless	
20	INT. MATERNITY WARD. 1941. DAY.	20
	JAMES (V.O.) Uncle Patrick.	
	In The Mood cuts back in again.	
	PHYLLIS Is she - OK?	
	DOCTOR All fingers and toes accounted for and approved.	
	PHYLLIS No. But is she?	
	DOCTOR She's fine.	
	PHYLLIS Can Ihold her	
	JAMES (V. O.) My Grandma.	
21	INT. ST WINNIFRED'S SCHOOL CHOIR.	21
	SATAN There's no one quite like Grandma And I know you will agree That she always is a friend to you And she's a friend to me -	
	The record is pulled off. Now there is silence.	
	JAMES (V.O.) A nice but flawed lady. And a complete doormatt who expected her eldest daughter to be the same - well, I'm skipping aheadBack to me. School.	

JAMES (V. O.)

I'm a library monitor. A place that's all about solitude and quiet, and, as such, ideal for me...

LI SA

Cos I said...

LI BRARI AN

Sh!

LI SA

And she said...

LI BRARI AN

Sh! No talking.

Lisa sucks her teeth at the librarian.

JAMES (V. O.)

As I said. Ideal. Sometimes I question why I turned out like this - mostly I -

LI BRARI AN

Sh! No talking!

JAMES

Sorry.

28 I NT. MATHS LESSON. DAY.

28

MATHS TEACHER

And a plus x over 10 equals 30. So x is...anyone? Anyone?

JAMES (V. O.)

OK, so this all known how can I possibly claim that my life was made any worse by Patrick's arrival. My life was already shit...

MATHS TEACHER

And the square root of James' shitness is pi divided by x minus four hundred and fifty-three and.... Anyone? Anyone?

JAMES (V.O.)

But it was containable. I mostly didn't feel any emotion at all. Lunchtime - library - fine. The only time I had to survive with other people was 20-minute break and then I -

The bell goes people tear out of the classroom

Less of a stampede, more of a elephant march. People. People.

EXT. 20 M NUTE BREAK. DAY. 29

29

JAMES (V.O.) And then I - I mostly just - I mean, autism is a very useful thing to have when your life's shit.

PETE

Hey...

JAMES (V. O.)

I mean, it just is...

PETE

Hey...

JAMES

Sorry?

PETE

Hey.

JAMES

Sorry?

PETE

For what? What you sorry for mate?

PETE laughs. JAMES doesn't.

JAMES

Stuff. Sorry. Were you - are you talking to me?

PETE

Yeah. Hey.

PETE (CONT'D)

There was....I'd heard you got an amp. They used it in the school...

JAMES Battle of the bands. Yeah. They used my amp. Marshall. 12000 series.

PETE

We didn't do battle of the bands. They told us we couldn't swear. So we said 'fuck it'.

JAMES

I know.

PETE

So.... Could I borrowit?

JAMES

What?

PETE

Your amp. Could I borrowit? We're doing a gig in town on Saturday and my amp's all..... Could I borrow yours?

JAMES

What?

PETE

Problemo? I mean, it's a problem?

JAMES

No. No. I mean....no. That'd be great. I mean, better for you than me. But great. That'd be great.

PETE

OK then...

SFX - Pete walks off.

JAMES

Shall I just bring it into school or . . ?

PETE

Right. Give me your address. I'll come by Saturday afternoon or something....

JAMES

OK. It's....uh....I'll write it down.

SFX - He writes it down.

PETE

See you Saturday then.

	JAMES Yeah. OK. Saturday. Yeah. Saturday. I'll remember. I don't need to write that down. OK.	
	SFX - Pete walks off.	
	JAMES (V. O.) (CONT'D) OK.	
	JAMES (V. O.) (CONT'D) OK.	
	JAMES (V. O.) (CONT'D) OK.	
30	INT. HOSPITAL ROOM DAY.	30
	Gen Miler.	
	PHYLLI S A H 	
31	INT. 20 M NUTE BREAK. DAY.	31
	JAMES (V. O.)	
32	INT. HOSPITAL ROOM DAY.	32
	Gen Miler.	
	PHYLLIS AH IIIIIIIIIIIIIIIIII !	
33	INT. 20 M NUTE BREAK. DAY.	33
	JAMES (V.O.) That was Pete. As inthat was Pete.	
34	INT. HOSPITAL ROOM DAY.	34
	No Glen Miller.	
	PHYLLIS A H############### !	

JAMES (V.O.)

Pet e doesn't...I mean, he hasn't...I mean, he genui nel y thought we hadn't met. He di dn't know my name. I mean... That's Pet e. He's going out with Lisa. Pet e just - spoke to me.

36 I NT. HOSPI TAL ROOM DAY.

36

Definitely no Glen MIIer.

37 I NT. SI TTI NG ROOM 1956.

37

Eve Boswell - Pickin' A Chicken - is playing on the radio.

EVE BOSWELL

Come to the barbecue and sit by my side
We couldn't choose a better night if we tried
Can't you imagine what a thrill it will be
Pickin' a chicken with me

It's so romantic, the moon up above Pick2n' 37a chicken er

They didn't notice a problem with Patrick until my Mum was 13, my age. He was 15 and he'd always had issues - he didn't pass the 11-plus

PATRI CK

No.

JAMES

But he didn't have a problem with that.

PATRI CK

No.

JAMES

Then my Mum did pass.

ANGELA

Yes.

PATRI CK

No.

JAMES

And went to the grammar. One of three from her primary school. They lived in a shitty area. And he got angry, went to the library, found the biggest book he could and took it home to read it in the living room every night.

PATRI CK

"Both as an electrororal and legislative instrument the popular referandom has inner limits which follow from it's technical peculiarity..."

JAMES

He didn't understand these big books. But he read them Then his next sister down - my Grandma was popping them out by then -

38 INT. HOSPITAL ROOM DAY.

PHYLLI S

A popping noise.

PHYLLIS (CONT'D)

A popping noise.

38

She'd had three more daughters by the time she was done - and all of them - all of them -

39 I NT. SI TTI NG ROOM 1953.

39

JAMES (V.O.)

- got in to the grammar and - well - that got to him And he left school at 15 and he started work on the rail ways like his Dad - my Grandad - and he worked with some blokes and he started to think they were talking about him Which they were. But he thought they were talking about him all the time. He started to think they were conspiring to make his life even shitter than it...paranoia, aural delusions. And then he started using violence. Not bad... breaking windows...

A window is broken.

JAMES

a lot of windows.

A series of windows are broken.

JAMES (CONT'D)

He thought everyone hated him, and then he tried to beat up Grandma and my Mumjust sort of got in the way....

PATRI CK

YOU FUCKING . .

PHYLLI S

No. Pat. Please.

PATRI CK

FUCKING...FUCKING...

ANGELA

Patrick. You get away from her..

SFX - The noise of repeated beatings. And lots and lots of screaming. And crashing. The noise a very angry man would make in

SATAN

There's no one quite like Grandma And I know you will agree That she always is a friend to you And she's a friend to me -

Slam Slam Slam

Then silence. Pure silence. The noise of gentle crying from a gentle guy. Patrick.

JAMES

The worst blow my Mum took was when he bashed her on the head with some sort of - thing - she can't remember what, she was unconscious for three minutes. She also has a lump on her breast plate where she thinks he cracked it and the bone rejoined itself but badly. He never wanted to hit her. He always wanted to hit her Mum My Grandma. But she always got in the way and let him hit her. Her Dad didn't. Her Great Dane of a Dad didn't. She did.

40 INT. KITCHEN. DAY.

JAMES

I don't know when I become Uncle Pat's favorite...

40

ANGELA

He wants me to take you and him to the cinema. See ET again...

JAMES

But I sort of did...and it really made my Mum happy.

ANGELA

He's bought you some sweets. He wants you to listen to records with him in his room...while eating sweets.

JAMES

And I liked it. I mean, I loved it. Because fundamentally you want to be the best when you're a kid, and my parents were always pretty good at not making either me or my sister feel like a favorite. So being a favorite of your paranoid schizophrenic uncle with severe learning difficulties - well, that's points isn't it? My sister he said -

PATRI CK

well, that's poi 2es -

(si ngi ng)

And you look under the rocks and plants and take a look at the fancy ants... Come-on, join in...

PATRI CK

No.

JAMES

Join in.

PATRI CK

No.

JAMES (V.O.)

He loved me. He really loved me. But then I hit 11 and suddenly I knew he was wrong. The people who looked at us when we walked down the street. I couldn't see them before. But when I hit 11 - I could. And he - I mean, he suffers from paranoia, if anyone's gonna notice people treating him different... He rejected me before I could reject him And my aunt Carrie had young kids and he sort of - well, they sort of became his friends instead. And I just became another one he said -

PATRI CK

Hello.

JAMES (V.O.)

- to. But by then that was fine. I mean, I knew he was different then. I noticed the people watching then. So...actually, it was a relief...

42 I NT. KI TCHEN. DAY.

42

SFX - there's a radio playing The Archers in the background.

ANŒLA

Good day?

JAMES

What?

ANGELA

'What?' I do wonder what you think about - you're like a squirrel in that head of yours...

PATRICK (V.O.)

Hello.

JAMES

What?

ANŒLA

That's why I asked - whether it was OK for me and Alice to go out - she wants us to go up Reading where no-one'll notice us. You need to keep an eye on him

PATRICK (V.O.)

Hello.

JAMES

What?

ANGELA

You feeling OK love? You gone all pale...

SFX - The sound of a rewind button being pressed. The recording sprawls through quickly.

43 I NT. 20 M NUTE BREAK. DAY.

43

PETE

Ah man. Yeah. Give me your address. I'll come by Saturday afternoon or something....

JAMES

OK. It's....uh....I'll write it down.

SFX - He writes it down.

PETE

See you Saturday then.

JAMES

Yeah. CK. Saturday. Yeah. Saturday. I'll remember. I don't need to write that down.

SFX - The rewind is pressed again.

PETE

See yo Saturday then.

JAMES

Yeah. CK. Saturday. Yeah. Saturday. I'll remember. I don't need to write that down.

SFX - Rewind.

PETE

See yo Saturay then.

SFX - Rewind.

PETE (CONT'D)

Se yo Sauray then.

SFX - Rewind.

PETE (CONT'D)

Se yo Sauray en.

SFX - Rewind.

PETE (CONT'D)

Saur ay.

SFX - Rewind.

PETE (CONT'D)

Sar aaaaaaa.

SFX - The East enders drums play. Dum dum dum dum da-da-da-da-da-

44 I NT. CACOPHONY. DAY.

44

SFX - Beeps on dogs on Dad's singing Sinatra. This is an awesome noise.

45 I NT. PHONELI NE. DAY.

45

JAMES

Hello. Can I speak to Pete please?

SFX - Beep. Beep. Beep.

SPEAKING CLOCK

At the third stroke the time will be ten twenty-five and forty seconds...

JAMES

Hi Pet e. It's James. From school. We spoke the other day.

James does a fake laugh.

SFX - Beep. Beep. Beep.

SPEAKING CLOCK

At the third stroke the time will be ten twenty-five and fifty seconds.

SFX - Beep. Beep. Beep.

Yeah mate, I'm just ringing to say about Saturday really - it's not going to be a good time for me. So - it's not going to - it's not - oh - this is going wrong.

SPEAKING CLOCK

At the third stroke it will be time to stop talking to the speaking talk and ring him and not be an arsehole.

SFX - Beep. Beep. Beep.

JAMES

I've always believed in practice. And libraries. I've always believed in practice and libraries. If I had to say which were the two tenets I lived my life by it'd be practice and libraries. With autism as a sort of third tenet added extra happy meal sort of thing..

ALI CE

Are you gonna get off the phone?

JAMES

What?

ALI CE

I've got calls to make. I've actually got real friends remember. Who you even ringing? Better not be wank chat again...

JAMES

I've never rung wank chat!

ALI CE

How - long - are - you - go - na - be - mon - key - boy?

JAMES

Five minutes.

ALI CE

Is the right answer. Call me when you're done and if it isn't five minutes then tomorrow, in school -

JAMES

You'll tell everyone I shit myself. I know.

ALI CE

Well if you know, you'll obey. The proof is in the pudding. And I'm not the one with the spotty dick.

JAMES

OK.

SFX - door slam

SFX - the phone is picked up. Dialing tone.

SFX - numbers dialed. It's a number-tone phone. Bo. Bo. Bo.

JAMES (CONT'D)

Hi. Operator.

OPERATOR

Name and town you require.

JAMES

Newbury. Pete... Peter Morris please. That's his name. He's my friend. But he's a minor, so it's probably under his Dad's name..and I...

OPERATOR

We have three Morris's in Newbury. Do you know a road?

JAMES

Ch. Uh. Yeah. The Newtown Rd.

OPERATOR

Do you want to be connected directly?

JAMES

Yeah.

OPERATOR

It's ringing.

JAMES

Thankyou. Thanks.

SFX - the sound of ringing.

MR MORRIS

Hello?

He sounds angry. James says nothing. He's got the frights.

MR MORRIS (CONT'D)

Hello?

James breathes into the handset.

MR MORRIS (CONT'D)

I know who you are, you prick. I know you're calling for my wife, and I'm gonna...you come near her, you understand? You understand?

JAMES

Yeah. I under st and.

The phone is slammed down.

JAMES (CONT'D)

That could have gone worse. Alice. I'm off the phone.

46 I NT. MENTAL HOSPI TAL. 1959

46

The noise of a mental hospital. A few groans. A few shouts. Nothing too panto. But this is 1959. And the mad were less sedated then.

JAMES

They first sectioned my uncle in 1959. He broke all the display windows of an entire road of shops.

The sound of a man breaking an entire window of shops.

VOI CE

Patrick. Patrick.

JAMES

The police weren't pleased. My Grandma had been phoning them to break up fights every now and again, so they knew... But she'd never pressed changes. And, uh, anyway, the police sectioned him Or he was compulsorily taken as I think they called it then... My Mum was 17. He did six months in hospital that time. Drugs. Electric Shock Therapy.

The noise of an electric shock being administered.

Patrick yelps in pain.

DOCTOR

OK. Nice and easy. Gently does it.

The noise of another electric shock.

Patrick yelps. And then yells profoundly as the shocks continue to be administered.

EVE BOSWELL

Come to the barbecue and sit by my side
We couldn't choose a better night if we tried
Can't you imagine what a thrill it will be
Pickin' a chicken with me

The yells stop.

DOCTOR

OK now. OK now, all done...

PATRICK softly whimpers.

JAMES

My Mum says the electric shock thing works fine. In fact, Grandad is having it now for his senility and depression. It's fine. But the drugs and the shocks messed up my uncle Pat. He wasn't thick when he went into hospital. He read big books. He couldn't understand them but he read them He came out barely able to tie his shoelace. And shaking - all the time shaking. And addicted. He was in and out of hospital, on various drug regimes for the next forty years. And now he's not allowed out on his own

Yeah.

SFX - a door is opened.

ANGELA

Feel like I'm stepping on hallowed turf here. Been a while since you let me in your room

JAMES

Can I ask a favour?

ANGELA

Using your hallowed turf well are you? Get me to do want you want..

JAMES

Will you take Patrick with you on Saturday? He'll like Reading. He'll like the shops..

Pause. She considers her response.

ANŒLA

Can I sit on your bed?

JAMES

Yeah.

She does.

ANGELA

There's two reasons why I'm no4 y 1 0 08a25 n0u6ere's tw

ANGELA

Sometimes I regret... telling you all I did about Patrick. It's just you were so interested, and it was nice talking about him with someone -

JAMES

I'm pleased you told me.

ANGELA

But what you've got to remember is those times when we were afraid of him - that wasn't him - not really.

JAMES

No. He's nice. I know.

ANŒLA

Stop agreeing with me before I've made my point, OK? You know after every holiday, first day back at school - every single time by about 10.30 in the morning he'd walk out of school, just walk out of his lesson and walk home to Mum -

JAMES

Yeah?

ANGELA

Before we knew anything was really wrong with him Every time. And she'd walk him straight back and he knew she would but - he did it right up til he left - a 14-15 year old boy walking home to his Mum That's not right, is it?

JAMES

Wouldn't survive two minutes in our place. Get his boxer shorts ripped off for that...

ANGELA

You don't live in the hood pet.

She kisses his for ehead.

ANGELA (CONT'D)

He's just a man. And quite a nice man too... And he hasn't been violent for years. He's just slow now. I think you'll have fun together. You can watch your telly tapes together...

JAMES

Yeah. OK. Telly tapes will be good.

ANGELA

OK.

JAMES

OK.

ANGELA

Night.

She kisses his for ehead again.

She exits.

JAMES

Night? This is not night. It's hell.

SFX - the sound of a door creeping open. And we're talking a Hitchcock door creek. Grrrraaah.

SFX - The sound of footsteps down a landing. Clip. Clop. Clip. Clop. Whoever's walking has a slightly arhythmic walking pattern.

SFX - The sound of footsteps returning.

SFX - The door of a door closing. Haaaaarrrrg.

SFX - The sound of a radio being tuned.

WHALE

This is up all-night with....

SFX - The radio is retuned. And this is a proper analogue static radio. Keeeeez.

It finally settles on Deeply Dippy - Right Said Fred.

RIGHT SAID FRED

Deeply Dippy 'bout the way you walk...

SFX - The radio is retuned. Of course.

Def Leppard - Let's Get Rocked.

DEF LEPPARD

It makes me wanna scream Bach, Tchaikovsky, violins.
Turn it off! - that ain't my scene
Well, I'm sorry girl, here's my
confession
I suppose a rock's out of the
question?

The radio is turned off. Of course.

There is a loud sigh.

Then a fumble.

SFX - the bed starts to creek rhythmically.

48 I NT. BATHROOM MORNI NG.

48

The shower is on.

JAMES (V. O.)

Lisa was nice to me once. In woodwork. I cut my finger. Well, I say cut - I mean sliced. I sliced in my finger almost in half actually - and she -

49 I NT. CDT. DAY.

49

LI SA

SIR Sir! Come quick. James -

JAMES (V.O.)

She knew my name.

LI SA

- cut his finger. You're gonna be CK, CK? Don't boo or nothing...

JAMES

OK.

LI SA

OK?

JAMES

OK.

JAMES (V. O.) (CONT'D)

And then she took my hand, the one that wasn't cut. And so when the teacher came over and told me to go to the nurse I had to pretend I was fine because otherwise I'd have had to stand-up and risk showing everyone my erection.

50 I NT. BATHROOM MORNI NG.

50

JAMES (V. O.)

It was glorious. But the glory was short-lived for I then made the thick thick thick mistake of approaching her again. To show her the bandage. And what made it particularly thick thick thick was she was with her mates -

51	INT. SCHOOL PLAYGROUND. DAY.	51
	JAMES Lisa. Lisa. I got a bandage on my -	
	LISA What? Ch. Yeah. What ever. Congratulations.	
	The friends walk off giggling.	
52	INT. BATHROOM MORNING.	52
	JAMES (V.O.) And I thought about it afterwards - if I'd just approached her alone. Because people in a crowd are just - people in a crowd. People on their own. They can be nice to you on their own. That's why - I mean, phoning Pete was a scary call	
53	INT. PHONELINE. DAY.	53
	MR MORRIS I know who you are you prick.	
54	INT. BATHROOM MORNING.	54
	JAMES (O.S.) And I know I didn't get to talk to him, because his Dad accused me of being his Mum's lover. But if I had at least he would have been alone then because in school, believe me, Pete is rarely out of his crowd	
55	INT. SCHOOL PLAYGROUND. DAY.	55
	PETE Head's up! Lisa's getting her tits out.	
	LISA Piss off. I just got a button broke.	
	PETE I tell you, there's nothing more erotic than the underside of a girl's baby-grow bra.	
	LISA Baby-grow! Shut-the-fuck-up Pete.	

JAMES (V. O.)

- it's what makes us so entirely different.

JAMES contemplates this thought sadly for a moment.

JAMES (V. O.)

Anyway, I wait, and I waitch, and I finally catch him alone at P.E.

56 I NT. RUGBY PI TCH. DAY

56

The noise of sweat, and guile and utter nonsense. A scrum is formed aggressively.

JAMES (V.O.)

He's a wing or a thigh or a.... I'm - God, I don't know, wherever they put me, I'm autistic, I've not been passed - thrown - what ever the ball since 1983 ... Pet e.... Pet e....

PETE

What?

JAMES (V.O.)

He looks at me slightly confused and I look at him all autistically - I somehow forget to say anything and then a scrug or a line-ball is called or some fucking - he needs to do something, he disapears for a while. And then he comes back ... 'Pete....' And he looks up at me again and again he looks confused but I'm not going to be all autistic this time 'Pete, about Saturday...' and then the ball thing gets thrown over somewhere else and he runs over to -

PETE

GET YOUR GAME HEADS ON DICKHEADS.

PE TEACHER

Pet e, pl ease, mout h.

PETE

Sorry.

JAMES (V.O.)

And finally I get my chance. He's standing there. I'm standing here. We're marking. Or... 'Pete. It's about Saturday.'

ELTON JOHN

(from Saturday Night's al right)

Sat ur day -

WHI GFI ELD

(from Saturday Night)

Sat ur day -

ELTON JOHN

Sat ur day -

WHI GFI ELD

Sat ur day -

PETE

What about Sauray?

JAMES (V.O.)
And I can genuinely say I didn't notice the ball flying towards me. It was as much of a shock to the person throwing it, that I was the one he'd thrown to, as it was to me. But I caught it, you'd say, instinctively. And then Pete tackled me.

SFX - the noise of a bonecrunching tackle. Then G en Mller. Then -

SPEAKING CLOCK

At the third stroke the time will be ten twenty-five and forty seconds...

JAMES (V. O.)

And I never breathed again. And he pinched the ball from me and ran down the field and scored whatever they score in this stupid game. And my chance was lost.

SFX - the noise of a rugby team cheering.

JAMES (V. O.)

- no. No. No. My mind's so busy I even vaguely block out the noise of my uncle mast urbating.... I even go so crazy that at one point I actually consider introducing Pete and Patrick.

58 I NT. HALLWAY. DAY.

58

JAMES (V. O.)

Pet e...this is Patrick
Patrick...Pet e. Hey, you guys should be mates, your names both begin with the letter 'P'.

Everyone laughs at that. A joke so good Noel Coward actually wrote it for James.

PATRI CK

Hello.

PETE

Hi.

PATRI CK

Hello.

PETE

Hi.

PATRI CK

Hello.

PETE

Are you just gonna keep saying hello?

PATRI CK

Did you listen to the wireless this morning - there was something about -

59 I NT. THE NOI SE OF A TI CKI NG ALARM CLOCK. NI GHT.

59

JAMES (V. O.)

At 4am I come up with the idea of

SPEAKING CLOCK (CONT'D)

At the third toke -

SFX - an alarm clock going mental.

JAMES (V. O.)

But by the next morning I've come up with a proper plan.

60 I NT. KI TCHEN. DAY.

60

TI M

This is nice. Family breakfast.

ALI CE

I am so hungover.

TI M

Yes, we don't need to hear about that. You are fifteen years old if you didn't remember.

ALI CE

Yeah. And you're forty and cheat on Mum So we both fit in the cliche book don't we?

ANGELA

Alice. Please.

PATRI CK

Hello.

TI M

I'm going to make some bacon. Morning Patrick.

PATRI CK

Anyone hear the wireless this morning?... There was a thing about Cheese. Did you hear it Mother?

TI M

She's not your Mother, Patrick.

PATRI CK

It was about Cheese Cheese different Cheese

ANGELA

Shall I make the bacon? Do you want bacon Patrick?

PATRI CK

Yes. I'll have a bit of Bacon.

ANGELA

Alice?

ALI CE

I want to die. I actually think I might be brain damaged.

TI M

Three rashers. Are you going to do some eggs?

ANGELA

James? Bit of a treat? Bacon? Eggs?

JAMES

No. I'm OK.

PATRI CK

I'll have a bit of bacon. I like bacon. Did anyone hear the wireless?

ANGELA

Me and Alice are going -

TI M

Alice and I -

ANGELA

- are going shopping today Patrick. Going to Reading. You're spending the day with James -

JAMES

Hi.

PATRI CK

Hello.

ANGELA

Won't that be nice?

TI M

And I'm going to work my weekend in order so I can afford to pay for what ever my wife thinks appropriate to buy our daughter's love...

ALI CE

Oi! She doesn't have to buy me anything!

ANGELA

James. Are you sure about the bacon? Bit of a treat?

TI M

He doesn't have to have bacon.

ALI CE

Can everyone stop shouting?

ANGELA

No-ones shouting. This is a nice family breakfast...

ALI CE

God, I'm sweating beer. I'm gonna have to change my top. I'm not staying here while you fry pig. I feel like someone has put a cigar up my rectum

TI M

Rect um At breakfast.

ALI CE

I'm going...Or didn't you hear that?

ANGELA

Alice. Eat something...

But she's gone.

TI M

I'm going to eat in front of the tele. Will you bring it through love?

ANGELA

Sur e.

And he's gone.

JAMES

 N_i ce family breakfast. Just the three of us.

ANGELA I aughs.

ANŒLA

You're a funny little man.

PATRI CK

Mother...there was something on the wireless about Cheese...

61 I NT. JAMES'S BEDROOM DAY.

JAMES (V.O.)

He plugs in his amp.

The amp was a 'sorry I shagged someone else present'. My sister went on the school Ski trip - which we couldn't afford - I got an amp. I wouldn't have brought it up. What we heard.

(MORE)

61

But Alice thought it was a matter of feminine rights. I already had a guitar. It's what I want to play. But I also play flute. Because that's what they want me to play. Anyway... I'm quite good.

He plays a few notes on his guitar. He is good.

JAMES (V. O.)

And I - well, it does make me - there was part of me hoped Pete might want a demonstration - how the amp worked best and I could...

He plays a few more notes.

JAMES (V. O.)

And then I imagine Patrick answering the door and my big victory turning into.... They leave the house one after the other -

TI M

Bye.

ANGELA

Bye.

ALI CE

Bye.

JAMES (V.O.)
And then it's just me and - him and my telly videos. I tape off the television. I collect series. My Mum buys me the VHS tapes for it. She says it's a hobby. Three for five pounds. The VHS.

That's half as hot as tonight's showbecause among tonight's spicy guests, I've got the hottest, sexiest dance act in northern Europe: Hot Pants. And, for the first time ever on an English-speaking chat show, a Jacuzzi . . .

JAMES (V. O.) We had time. I didn't need to hurry him It wasn't afternoon yet. So I save my request until we've watched four episodes...

SFX - fast forward.

ALAN

Now, Nina, none of my, none of my British friends will forgive me if I didn't sau "We love the Channel

PATRI CK

New shoes.

JAMES

Are they?

PATRI CK

Mother took me to Marks and Spencer. They're soft leather.

JAMES I didn't notice. They look nice.

PATRI CK

Thirty-four pounds, ninety-nine pence.

U wanted to go cheaper, but Mother said that I had the money for thirty-four pounds, ninety-nine pence, so I might as well spend thirty-four

64

JAMES

Do you like this bench?

PATRI CK

No.

JAMES

It's quite comfortable though...

PATRI CK

Yes. I like this bench.

JAMES

Do you want to play a game?

PATRI CK

OK.

JAMES

I'm going to go run away and -

PATRI CK

You want me to find you James?

JAMES

No. I'll find you. You stay on this bench. And I'll find you.

PATRI CK

That's the game?

JAMES

Yes. You've got to stay here can you do that?

PATRI CK

Yes. OK.

JAMES

See you then.

PATRI CK

Bye.

JAMES (V. O.)

I watch him I walk away and watch him as he sits on his bench. He doesn't even more a hair on his head. Just sits. Waiting for me to come back.

64 INT. LIVING ROOM DAY.

JAMES (V. O.)

I get home at 12am exactly and check the flour on the bell. That I had left there before we came out. James Bond trick.

(MORE)

JAMES (V. O.) (CONT'D)

It proves no-one's rung the house while we've been out. So I wipe the flour off. And then I wait....With the amp by the door. And my guitar plugged into it. And I watch my second film of the day.

65 I NT. LI VI NG ROOM DAY.

65

He's watching Absolutely Fabulous - Fat.

MOTHER

You've got your grandmother's hips.

EDI NA

Thanks to you. Thanks to all the chips and latd, and potatoes, and white bread, and suet pudding with treacle you forced me to eat as a child. Endless cups of sugary tea and...

MOTHER

My Whippy.

EDI NA

And biscuits, and puddings, and meat fried in six inches of animal fat. Thanks to that.

MOTHER

Before we got the deep-freeze.

EDI NA

Even before it was the same food...just colder. But the real problem began with the fact that I wasn't even breastfed.

MOTHER

Don't be ridiculous. It wasn't done in those days. I magine me having that clamped to my breast.

JAMES (V. O.)

Two o'clock ticks past. And the hands take forever. Like the ticking clock when the baby's falling down the stairs in the Untouchables. Three o'clock.

SPEAKING CLOCK

At the third stroke the time will be three thirty-five and twenty seconds...

SPEAKING CLOCK (CONT'D)

At the third stroke -

66

SPEAKING CLOCK (CONT'D)

At the third stroke -

EDI NA

What you don't realize is that inside, inside of me there is a thin person just screaming to get out.

MOTHER

Just the one, dear?

JAMES

Four.

66 I NT. SI TTI NG ROOM 1963.

JAMES (V. O.)

When my Mum left university, she went home again...

ANGELA

Mum Don't fuss.

PHYLLI S

It's no fuss. Who's fussing? Just a tea-pot and some bags.

ANGELA

The doct or said you should rest.

PHYLLI S

The doct or's a Jew.

ANGELA

Well, have a rest, let me do it.

Beat. PHYLLIS turns to look at ANGELA.

PHYLLI S

You will look after them won't you?

ANGELA

Mum?

PHYLLI S

Patrick. You will - look after him ...

ANŒLA

When?

PHYLLI S

When I'm gone. I'm relying on you.

ANGELA

You're not going anywhere Mum

JAMES

Did you knock on the door?

PETE

What?

JAMES

Did you knock on the door instead of ring the door?

PETE

What you talking about? What do you want? James, right?

JAMES

It's - um - it's five o'clock...so...

Mr Morris calls from off.

MR MORRIS

Who is it Pete?

PETE

You came round to tell me the time? Are you actually weirder than I thought...

JAMES

No, I just - I thought - you were going to come over...

Mr Morris calls again from off.

MR MORRIS

Who is it Peter?

PETE

For a slumber party?

JAMES

No. You wanted my amp -

Suddenly Pete is pulled down from off. There's a scuffle.

MR MORRIS

When I ask you a question - you give me answer you understand?

PETE

Dad - please -

MR MORRIS

You understand? You understand you little shit?

PETE

Dad - you're drunk - you don't -

Pete is hit hard.

MR MORRIS

Don't cheek me. Do not cheek me.

Pete is clearly tearful.

PETE

Sorry, I'm - sorry....

MR MORRIS

So - who is it? Who is this kid? Take my hand I'm helping you up -

PETE

Sorry. Sorry Sir.

MR MORRIS

Who is this kid?

PETE

Just a guy from school -

MR MORRIS

What's he called? What are you called kid?

PETE

He's called James.

JAMES

I'm James.

Pause.

MR MORRIS

Fuck off James.

JAMES

I just - we'd arranged to meet - I've got an amp.

PETE

The gig's cancelled.

MR MORRIS

What gig?

PETE

You better go, James, OK?

MR MORRIS

What gig?

The door is shut.

JAMES (V. O.) (CONT'D)

I looked them up once. What if this is schizophrenia - what if I'mlike him..what if... Because he didn't have it by the time he was my age, not til he was... So... And.... And...

James yells..repeatedly.

EVE BOSWELL

Can't you imagine what a thrill it will be Pickin' a chicken with me

JAMES (V. O.)

 and I begin to run. Run along the streets. Faster and faster. I begin to

He bangs into someone.

MAN

Oi, you little prick..

JAMES

Sorry. I've - uh -

JAMES (V. O.) (CONT'D)

Five hours. Five hours on his own.
Which is ten years in cat life or
whatever - or - I can just - because
if he's not - I left him and he could
be...

ELDERLY WOMAN

Mnd me dogs. Mnd me dogs.

EVE BOSWELL

Can't you imagine what a thrill it will be Pickin' a chicken with me

PATRICK screams.

JAMES (V. O.)

And. And. These thoughts flow through me...

69 EXT. A34. DAY.

69

JAMES (V. O.)

Patrick walking into open traffic.

A car swerves to avoid Patrick. The sound of beeps.

DRI VER

What the fuck...!

JAMES (V. O.) Patrick killing himself.... 70 INT. CUBE. DAY. 70 PATRI CK And with this knife I -Patrick screams. JAMES (V. O.) Patrick killing someone else... 71 EXT. HIGH STREET. DAY. 71 Screams all around. PATRI CK You - you - I'm gonna kill you all.. 72 INT. JAMES'S BEDROOM DAY. 72 face... The look on her face - the words she'd say -**ANGELA** Oh love. Oh no. JAMES (V. O.) Disappointing my Mum Hurting my Mum Not being as good as my Mum Because she's really good and -**ANGELA** Oh love. Not my brother. Oh no. JAMES (V. O.) I up my pace. I've always liked running I - I up my pace. I'm running as fast as I can... 73 EXT. STREET. DAY. 73 The sound of running. JAMES (V.O.) l -

JAMES (V.O.)

JAMES (V. O.)

Five hours.

JAMES (V. O.)

He shouldn't be on his own and I - and when I see him he's sitting on a bench as if I never left... He hasn't done anything. He's sitting on a bench. Not very dramatic. He's sitting on a sodding bench. He's - why am I crying?

74 EXT. A34. DAY.

74

JAMES

Hello -

James is struggling to regain his breath.

PATRI CK

Hello -

James is really struggling.

JAMES (V.O.)

Why am I crying?

JAMES

Hello -

PATRI CK

Did I win the game?

James is really really struggling.

JAMES (V. O.)

Just look at him

JAMES

Um Yeah.

PATRI CK

Good.

JAMES (V. O.)

I want to vomit on him Or stab him Not to kill him Just to cause him pain.

JAMES

You did really well...

PATRI CK

Good.

JAMES (V. O.)

He smells of mildew, women's hand cream and -

JAMES

Have you - wet yourself -

PATRI CK

I think so... Sorry.

JAMES (V.O.)

I left him on a bench all day and the worst thing he did was wet himself.

PATRI CK

Borry.

Α

JAMES

Let's get you home.

PATRI CK

Yes. Sorry.

JAMES (V. O.)

Sometimes, you can look at Patrick and he reminds you of a wooden pear - or a wounded bear or a -

PATRI CK

Yes. I won. Sorry.

75 I NT. BATHROOM DAY.

75

JAMES (V. O.)

And I take him home - and I put him in the shower - and I watch him in the shower and he watches me and he gets an erection and that's CK... And then I - put him in new clothes and dry his old ones covered in piss in the tumble drier and put them in his basket, because she'd notice if I did them in the washer and she probably wouldn't PANTRA20eyelid dealing with pissstained dry 320.04 308.0'thaS9r8b7n't

PATRI CK

OK.

JAMES

No. You're not listening. Because she wouldn't understand...

PATRI CK

I - know.

JAMES

OK.

Beat.

PATRI CK

When you didn't come back. I was scared. Did you - was that how you want ed it?

JAMES

What?

PATRI CK

Did you - play the game to hurt me?

JAMES

No. Don't be (thick). Promise you won't tell Mum..

PATRI CK

You - grow up. Grow up and you look at me different. And...you all grow up.

JAMES

What?

Beat.

PATRI CK

I don't want to be this.

Beat. JAMES isn't sure how to respond.

JAMES

Well. You're in dry trousers now.

PATRI CK

Yeah. CK.

JAMES

OK?

PATRI CK

OK.

JAMES (V.O.)

The first night Mum bought him home - her and Dad had the biggest row I've ever heard -

TI M

- it's my fucking house too!

ANGELA

I know! I know it's your house. It's always your house. I feel like a -

TI M

I am not having that - man - under my roof -

ANŒLA

My Mum's just died. Do you understand that? My Mum's just died...

JAMES (V. O.)

And I was in my room And Patrick was in his room And I could hear him crying, and then I could hear him do something else, and then he started to mast urbat e.

TI M

What is this? Quilt? You feel guilty? You want to take him in out of guilt?

ANŒLA

Guilt about what?

TI M

Exactly! I don't know how your mother talked you into this -

SFX - a slow fade up on a creeky bed.

ANŒLA

Maybe it's not about my mother - maybe it's about me loving my brother. Maybe it's about that...

TI M

Well, I don't want him here, do you understand?

ANGELA

Well, I do, do you understand that?

TI M

You selfish bitch. How do you think the kids....?

ANGELA

Don't you - ever - ever - ever call me selfish. Don't you ever do that...

SFX - The squeaking bed gets louder and louder. The grunts join in. It gets louder and louder and then the dogs barking join in. And then -

TI M

She makes me feel so young -

And then silence.

78 I NT. KI TCHEN. DAY.

78

JAMES (V.O.)

That night me and Mum and Patrick watch Blind Date and Gladiators together and Saturday is almost over and I'm pretty sure that Monday will be shit because Pete - I mean, I think I'll probably get more attention than just being dog boy - I think I'll probably get bad attention - and - then Patrick got up to go to the toilet and while he's out of the room Mum turns to me and says -

The Blind date theme music. Da-da Da-da Da-da-da-da-da-DA - da DA - da...

ANGELA

Here - take this -

JAMES

What?

ANGELA

For looking after Patrick all day and not making a fuss -

JAMES

No Mum, I'm fine -

ANŒLA

It's just a fiver...

JAMES

JAMES

Mum - if I had something wrong with me

ANGELA What's wrong?

JAMES

Not hing.

ANGELA

Good. Take the fiver.

JAMES

But if I did have something wrong - you'd look after me, right?

ANŒLA

Of course. You want a cuddle?

JAMES

No.

ANGELA

Take the fiver.

JAMES

OK.

SFX