

SCRIPT TITLE

Written by

Name of First Writer

Based on, If Any

Address
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Upbeat music...

Joe Brierley's car parking in the large car park of Coopers Outdoors, a Sports Direct type call centre and warehouse - taking orders and distributing sports goods to the whole country.

Other workers park, tread in, we see work couple Caz and Fletch amongst others.

We go with Joe, as he lets onto people, he is popular - HEAD OF SALES, he wears suit and tie, but notably, he's unshaven - he isn't naturally a smart guy - he is older than everyone else that works here, 40s.

Music continues...

Joe heading inside, and suddenly we are in a LARGE CALL CENTRE, THE MODERN OFFICE, small booths in clusters, 'teams' sectioned together - desks, phones, computers, everyone has personalised their space. Everyone wears headsets.

46% of call centre workers are under 30. 10% are over 50. The rest are in between...

People are already here, talking into headsets, gossiping with one another, perched on desks. No one wears a uniform, but most are dressed smart - shirt and tie or nice blouse... with one or two exceptions, *the scruffs*...

As Joe heads through he passes a few people who will become our regulars - Caz Connor, CUSTOMER SERVICE SUPERVISOR (stunning looking, one half of the office couple, the Branjelina of Coopers - Caz and Fletch), TELESales ADVISORS Ray Finch (a scruff) and Karl Shelvey (ex-army, deadpan, extremely leftfield)...

JOE

(for the amusement of the staff, loudly announces)

So there's this inflatable school - it's got inflatable chairs, inflatable tables, inflatable pupils and inflatable teachers...

People turn to listen, love Joe and his morning jokes.

JOE (CONT'D)

But one day someone brings in a large knitting needle.

(MORE)

JOE (CONT'D)

The head discovers the culprit and calls him to his office, he says to the kid, 'This is totally unacceptable - you've let yourself down, you've let your friends down, you've let the whole school down...'

Laughter/groans. Joe just carries on regardless. He's their boss but he acts like their mate...

...and then, coming this way, a life force, TELESALLES ADVISOR Ally Jones (20s, Welsh, self absorbed in a strangely endearing way). She holds aloft a poster -

DECREE ABSOLUTELY FABULOUS, Ally's freedom drinks (with a photoshopped photo of her being released from chains).

ALLY

Joe, I'm putting these up, Thursday night - everyone welcome -

She motions to Karl.

ALLY (CONT'D)

Well, not everyone -

Joe just laughs and heads on...

...passing Holly Pryce, early 30s, quirky looking, PA to the General Manager -

HOLLY

The promo costumes are here - head office say everyone, no exceptions...

JOE

(grimaces)

Great - so where's yours -

She's away with a playful smile.

He heads on, to a large glass office - the only part of the whole space that isn't open plan. This is the office of the GENERAL MANAGER, Jennifer 'Jenna' Moss - early 30s, immaculate, pristine. For a long time we won't penetrate her business exterior, she is quite *unknowable*. She exudes confidence and a kind of perfection -

JOE (CONT'D)

Morning Jenna -

JENNA

Joe - you know today's -

JOE

(through gritted teeth)

I know, I'm on it -

JENNA
Sorry. *Head office...*

JOE
I assume you'll be wearing one - to support the troops.

JENNA
Of course.

She closes her door, no intention of.

Joe heads back to his desk, starts delving through TWO HUGE BROWN BOXES DUMPED by his desk... his heart sinks as he rummages...

KIM
Knock knock.

Joe looks up.

Kim Driscoll is in her 40s, CATERING WOMAN - does the sandwiches and the trolley, tea truck. She is standing with a young man, Ash Driscoll (19) - he is black despite Kim being white - and exudes an attitude that says, 'My mind is somewhere else - and all this is bullshit'.

KIM (CONT'D)
My son, Ashton -

ASH
Ash -

KIM
He's on work experience. I squared it with Jenna. He's going to start on the phones.

JOE
Oh, yes - I got an email...
(his desk is a bombsite)
- somewhere... I'm Joe - head of sales -

They shake hands.

And it has literally taken this long, seconds, for some of the girls, to clock the fresh meat.

ANGLE - ALLY collaring Caz as she passes - nodding towards the new blood...

JOE (CONT'D)
I'll show you to your work station.
Get you started on the induction -
it's all online, no human
interaction necessary -

He smiles.

JOE (CONT'D)
But... first... very important...
vital in fact...

He delves into one of the HUGE BROWN BOXES. Pulls out a large smock - shaped like a RUGBY BALL.

JOE (CONT'D)
You have to wear one of these...

Ash unimpressed. Joe pats his arms as he takes it.

JOE (CONT'D)
Welcome to Coopers.

3 **INT. COOPERS. CORRIDOR. WAREHOUSE AREA - DAY 1 09.16** 3

Joe is carrying one of the boxes out of the call centre towards the WAREHOUSE AREA, he is being pursued by Ally, wearing a smock with a huge trainer across it.

ALLY
Who is he? What's his name -

JOE
(alright then -)
Ashton -

ALLY
Ashton, what's that, where he was
conceived...

JOE
- hardly Brooklyn is it - he's Kim
Driscoll's son.

ALLY
Kim, trolley Kim? - face on her and
she's got a kid like that - his dad
must be lush...

Joe pushes through double doors into the WAREHOUSE SECTION - a huge line of 'lanes' in which the stock is boxed and sent out in vans - there are fork lift trucks present and an open 'delivery area' at the rear -

ALLY (CONT'D)
Do me a favour Joe, give him a job.
Go on, you can put him on my team.

JOE
Ally, it might come as a surprise
to you but I don't assemble teams
on the basis of who might get off
with each other -

ALLY
Please Joe -

JOE

He's about ten, I don't think a soon to be divorced older woman is exactly what he's after -

ALLY

Look, I didn't wanna have to tell you this but... I wished him here, cosmic ordering -

JOE

Yeah, well wish yourself back to your desk and wish yourself top of the sales team, because right now you need all the help you can get -

Joe, turns away, shaking his head, despite being their boss this kind of conversation is totally normal...

As he turns he comes face to face with -

TOKE

No -

- the WAREHOUSE MANAGER BILLY 'TOKE' TOKINGTON.

TOKE (CONT'D)

- just turn around and take them back where they came from -

JOE

Toke, it's head office dictat.

TOKE

Dictat - what is this - Nazi Germany...

JOE

It's for the website. It's *fun*.

'Fun'. Toke just stares at him.

TOKE

Tell Jenna, and I quote, 'you've more chance of seeing a one legged cat shit on a frozen pond'.

JOE

Okay, okay, fine.

He starts to walk away, then suddenly (playfully) dumps about ten outfits on the warehouse floor.

JOE (CONT'D)

I'll leave them there for you -

He dashes off. We see WAREHOUSE PICKER Fletch and FORKLIFT DRIVER Neil, amused. Toke fires after him, grabs them...

TOKE

Doesn't that contravene some kind
of health and safety dictat -

He starts tossing them at Joe.

JOE

No exceptions, quote unquote...

More get thrown, he dodges them...

TOKE

Take 'em with you -

Toke is chasing Joe, who is dodging left and right -

TOKE (CONT'D)

I don't want them -

Joe is laughing, but as he turns back he sees A FORKLIFT
turning this way, shit - he dodges to miss it and crashes
into one of the stock aisles, hard. Some boxes tumble down
onto him - smashing into his body...

It's serious. He's hurt.

TOKE (CONT'D)

You alright... Joe... mate...

Toke and the FORKLIFT DRIVER, Wendy Walker (tough, no
nonsense type), dash to help him, removes the boxes...

WENDY

Joe... Joe...

He sits up, dazed, one landed on his head. Neil, another
fork lift driver, and Fletch, dash over...

FLETCH

Joe...

JOE

I'm alright...

He isn't...

TOKE

Mate, I'm so sorry...

JOE

It was an accident -

TOKE

No, it was totally my -

JOE

(official line)
It was an accident.

He suddenly retches like he might throw up.

NEIL
I'll get Jenna.

4 INT. COOPERS. WAREHOUSE AREA. TOKE'S OFFICE - DAY 1 09.23 4

Joe being looked over by RUTH HAYHURST - the receptionist/
first aider. Checking in his eyes with a small light...
Jenna and Toke are here...

RUTH
Any dizziness?

JOE
No, but I can see a light in one
eye -
(she shifts the light to
the other eye)
Now, the other.

RUTH
He seems okay, but it's hard to
tell with head injuries - he should
really go to the hospital -

JOE
I'm fine...

JENNA
Joe -

JOE
I've got a bit of a headache,
there's no point spending half the
day in A&E...

TOKE
Mate, you took quite a hit.

Joe shoots Toke a look. Jenna looks to Ruth.

RUTH
I think he should rest...

JENNA
(agrees)
At home?

RUTH
(she nods)
- but if you start to feel worse or
the headache intensifies...

Joe nods... whatever...

JENNA
Shall I call your wife...

JOE
She's in work.

JENNA
Okay, I'll get Holly to drive you.

On Joe.

JOE
Least it gets me out of wearing a
stupid outfit -

5 **INT/EXT. JOE'S HOUSE. HOLLY'S CAR - DAY 1 10.05** 5

Holly's car pulls up outside Joe's house, he peels out and
nods his thanks.

JOE
This is all very well, but how am I
supposed to get in tomorrow?

Holly does a thoughtful face.

HOLLY
...taxi?

JOE
...I expect you'll want to order
that. Wouldn't want me out of
pocket...

He smiles, goes.

HOLLY
Enjoy your day off.

Holly pulls away. He gives her a look. As he heads to his
front door he notices his wife's car. Odd.

He pulls out his keys. Key in the door. It won't open.
WTF... He tries again. Nope. Rattles it. The internal
lock is on... confused, he knocks.

JOE
What the...

He peers through the window, no one there...

In disbelief, he tries the door again... but it is definitely
locked. He knocks hard.

JOE (CONT'D)
Bel. Belinda.

Knocks again. He doesn't know what to do. He gets his phone
out. Scrolls to Belinda. Calls.

Gets the answer machine.

JOE (CONT'D)

Oh, for fu...

He is literally at a loss. And then... just as he is about to head down the passage and around the back, he hears...

Click.

Lock off, door opening.

BELINDA

Hello.

He doubles back.

JOE

It's me. What the hell?

BELINDA

(seems flustered)

Joe, what are -

JOE

Had an accident, they sent me home.
What are you doing here?

BELINDA

Oh...

(mind not quick enough)

I was feeling weird...

(bad lie)

I needed a lie down...

JOE

What?

(doesn't seem likely)

So you put the lock on?

BELINDA

I dunno why I... force of habit,
you know we put it on when we go to
bed... I was having some kind of
panic attack...

There's something off about this. They go in. Joe is instinctively looking around...

JOE

Panic attack. What, did this start
at work or...

BELINDA

Yeah, I... maybe it's them pills
I've been taking... anyway, never
mind me, what happened to you -

Across the hut are two other scout helpers, Tommy and Carly, both slightly younger than Joe.

9 **INT. ROSE & CROWN - NIGHT 1 20.35** 9

Bar afterwards, Joe and Tommy.

N.B. Joe doesn't drink booze, so he has a coke.

TOMMY

...what you saying?

JOE

I'm not saying anything -

TOMMY

Then why raise it -

JOE

It's just... she's been acting a bit odd lately...

TOMMY

You think she's playing away?

JOE

No.

TOMMY

Hey, Andrea did it to me - they do. You've been married a long time.

JOE

...yeah...

He goes quiet, looks around, sees Carly.

JOE (CONT'D)

...there was this thing, year or so back... I found some texts on her phone... nothing incriminating, just flirty stuff, with a guy from work, some... doctor... some well hung friggin' medic -

TOMMY

How do you know he was well hung?

JOE

That's the type she goes for -

*

They laugh.

TOMMY

Did you confront her?

14

INT. COOPERS. JENNA'S OFFICE - DAY 2 09.10

14

CCTV image playing on her computer. It's the incident from yesterday - Joe and Toke messing around and then they head off screen and we know that's when he got hurt.

Jenna and Holly are here with Toke and Joe.

JENNA
Accident?

JOE
Look, Jenna -

TOKE
It was totally my fault.

JOE
No, it was mine.

TOKE
Mine.

JOE
Mine.

TOKE
Mine.

Jenna raises a hand.

JENNA
Touching. Look, I'm not bothered whose fault it was - and no one's getting disciplined, but you're managers, you're supposed to be in charge - and you're fooling around like kids in the playground...

They are suitably reprimanded.

JOE
Sorry.

TOKE
Sorry.

JENNA
And please don't *lie* to me. I could have spent a fortune on a safety review.

JOE looks at the CCTV image still on screen.

JOE
Just as well you've got the eye in the sky then isn't it -

Said with a hint of bitterness. She looks at him -

Mister Security gives Joe the once over, can see he isn't a man that wants all the whistles and bells...

MISTER SECURITY (CONT'D)
If you go for visuals only, two or three rooms of the house, we can link it to a laptop... you're looking at - two fifty -

On Joe, not too bad.

JOE
And... what does it look like? I mean, presumably it's discreet.

Mister security points to the SMOKE ALARM on the ceiling.

MISTER SECURITY
Can you see a camera in there?

JOE
(with a smile)
No.

MISTER SECURITY
We can fit them in under an hour. At a time of your convenience.

He smiles. On Joe, sudden pang of doubt.

JOE
Tell you what, let me think about it...

18

EXT. JOE'S HOUSE - DAY 2 17.30

18

Belinda and the kids peel out. They prepare to leave...

BELINDA
Sure you don't wanna come -

JOE
Another bloody Superhero movie - it makes the gym seem appealing.

Fair enough.

JOE (CONT'D)
I'll meet you after - text me -

And he waves goodbye as his family head towards the cinema on a small family outing. He watches them go... he nods at the neighbours, mother and daughter - the daughter, Hayley, 13, has a really distinctive haircut...

JOE (CONT'D)

Who fancies Nando's? Your mum's paying -

They smile, they're happy. On Joe...

24 **OMITTED** 24

25 **OMITTED** 25

26 **INT. THE FEATHERS - NIGHT 3 20.00** 26

Thursday night, Ally's divorce drinks do, bar near work...
(see that *freedom* poster in background). Some of the gang are here. Ally centre of attention. *

New boy Ash is at the bar with Karl. They get drinks... *

KARL

Ashton isn't it?

ASH

Ash -

KARL

(offers hand)

Karl.

(and totally deadpan
launches straight into)

We used to have an ice cream man called Ash - when I was a kid - whenever he appeared it was bedlam, kids scrapping, screaming their orders, and one day he refused to serve me for pushing, so I yelled at him, 'suck me plonker'. And you know what Ash said?

Ash just shakes his head.

KARL (CONT'D)

He said, 'I will and I'll chew it off an all.' That's stayed with me that has...

Ash just stares at him - who the hell is this guy? ALLY bounds over. With a drink in her hand she is Miss Confident. *

ALLY

(to Ash, super flirty)

You came - I'm a free woman, it's official. Karl, leave him alone, sorry, I should have warned you - he's like weirdo central, and avoid Dean too, he's a close talker - *

She points to SALES REP Dean Devine, who - comically - is talking right up into someone's face/personal space.

ALLY (CONT'D)
(takes Ash's hand)
Come on, tell me all about yourself
- where were you working before...

ANGLE - JOE with some of the gang - Caz and Fletch, Ray
Finch, Holly, Neil (from the warehouse, Holly's boyfriend)... *
another SALES REP Jag Rawlinson... *

RAY
(of Ally)
Not a great advert for marriage is
she, nine months - I've been on
speed dates that have lasted longer
than that -

JOE
I know, do you think I can ask for
my present back -

CAZ
(glances around to check
Ally isn't listening)
Turns out he was into prostitutes.
Three a week sometimes -

HOLLY
Really -

NEIL
(laughing)
- that must have got costly.

Holly nudges him and we see that they are dating, less
overtly coupley than Caz and Fletch but clearly together.

CAZ
She reckons he was a sex addict.
Couldn't keep it in his pants.

HOLLY
Suppose we don't really know anyone
do we - as well as we think -

On Joe...

CAZ
Nah. You could tell he was weird,
he had a monobrow... You have to
just choose a good one -

She smiles across at Fletch. Ray pretends to puke.

FLETCH
Piss off -

On Joe.

JOE

How did she find out - Ally - about his prossie habit?

CAZ

His internet history -

RAY

School boy error -

CAZ

No - nothing incriminating, the opposite, everytime she checked, he'd cleared it - every single time. Empty -

HOLLY

Now that's weird -

KARL

(finally speaks)

You know what they say - if it looks like a duck and quacks like a duck, its probably your partner shagging someone else.

On Joe.

27

INT. COOPERS. JOE'S DESK - NIGHT 3 20.10

27

Joe back in the office, everyone else has gone now. Laptop open. He's watching his home through the CCTV live feed. Nothing. He decides to look at earlier footage and fast forwards through the day...

*
*
*

Nothing, nothing... Joe presses fast forward and we whizz through hours and hours of nothingness... until... his family getting up... the morning ritual....

He slows the speed and watches his daughter for a moment, laid on the couch, watching TV. She laughs at something and he focuses on her beautiful laughing face... he fast forwards once more and then... someone enters the house... with cleaning gear, mop, bucket etc...

We watch as the cleaner starts her work. Fast forward. And then... she disappears, reappearing with a brew, hand full of biscuits... she zaps the TV on, sits down...

On Joe.

JOE

I knew it. Lazy cow.

28

OMITTED

28

34

INT. COOPERS. TOILET CUBICLE - DAY 4 10.30

34

Joe in a toilet cubicle. Laptop on his knee. Watching the footage... fast forward... he finds himself asleep on the couch... fast forward... and then...

His son appears. He slows the action.

It's the early hours of the morning. His son sees his dad asleep on the couch and shakes his head... he does a 'wanker' sign to his sleeping dad's face and then laughs to himself...

On Joe. Little shit!

He then switches camera view to the kitchen, where his son opens the back door and produces what is clearly a SPLIFF, and starts smoking it out of the back door.

On Joe.

35

OMITTED

35 *

36

INT. COOPERS. JOE'S DESK - DAY 4 11.00

36

Joe at his desk... CCTV on fast forward and it's just hours and hours of nothing... boring, boring...

And then suddenly... middle of the day...

HIS WIFE RETURNS HOME. In her nurse uniform. And then... coming in with her is... ANOTHER WOMAN.

From Joe's face he doesn't recognise her.

They engage in some small talk, his wife offering the other woman a cup of tea or whatever, some laughter...

HOLLY

Joe.

Holly appears beside him, he instinctively SLAMS DOWN the lid of the laptop. And in doing so, makes himself look guilty.

Holly clearly thinking that is weird.

On Joe, did she see?

HOLLY (CONT'D)

...the disciplinary - Jenna and the others are already in there.

JOE

Right, on my way.

And he stands. There's an awkward moment. He can't take the laptop as that would be too weird. But she doesn't go either. So he heads away. Giving a backward glance as he leaves Holly next to his desk and his secret life... fuck, fuck...

37

INT. COOPERS. JENNA'S OFFICE. CALL CENTRE - DAY 4 11.05

37

Disciplinary. Ray sits with Karl, Jenna is here. Joe enters.

JOE
Sorry, I'm late.
(of Karl)
What's he doing here?

RAY
I'm allowed to have a
representative, I read up online -

JOE
- right.

JENNA
Look, Ray, you're a good worker,
you're a good personality in the
office, but there are two issues we
wanted to discuss with you -

RAY
How I got so awesome and how you
can emulate me?

He laughs. No one else does.

RAY (CONT'D)
Sorry, carry on...

Joe is super distracted, trying to look across the office at
where he left his laptop, but he can't quite see his desk...

JENNA
The perpetual lateness and the
clothing. Let's start with the
clothing, Joe -

He is staring out of the window, Holly appears in his
eyeline. He snaps back in -

JOE
Yeah, I mean, mate, none of us want
to dress like we work in the city,
but we ask for shirt and trousers -

KARL
He's wearing shirt and trousers. T-
shirt, army trousers.

Joe just stares at Karl.

JOE
That's a Whitesnake top.

RAY
From the 1989 Slip of the Tongue
tour - it's a classic.

KARL
We work on the phones... The public
can't see us -

Joe looks out at Holly, who seems bothered by something and disappears from his eyeline again, back towards where Joe's desk is situated... He feels anxious...

JENNA

Please wear a shirt. Now about this lateness. I've got some dates...

Joe bounces to his feet.

JOE

Excuse me a sec -

And he's out of the room. He paces through the office to intercept Holly at his desk.

JOE (CONT'D)

Can I help you?

HOLLY

No, I was just... is it over already? That was quick.

JOE

(grabs his laptop)

Forgot my laptop...

And he's away again. Then doubles back -

JOE (CONT'D)

I was playing a game, okay. Let's just keep that between ourselves.

Joe away, knowing that was weird, but rather weird than have her peep in there. He arrives back into the disciplinary.

JENNA

...1st November, day after the Halloween party...

JOE

(big fake smile)

Sorry.

Jenna assessing his weird behaviour.

JENNA

...23rd December, day after the Christmas party... 5th March, day after your birthday, am I noticing a pattern here Ray?

On Joe, sits down, all ears, mister professional. Laptop safely in front of him on the desk.

JOE

Will you get down. For once in your
life will you do as I ask -

Too big, massive reaction. They are all staring at him.
Finn just shakes his head at his pathetic father.

FINN

Fine, you do it -

He slams the new battery he was going to insert into his
father's hand. Belinda gives him a look -

JOE

Sorry. Finn, sorry. Bad day -

42

INT. JOE'S HOUSE. DINING ROOM - NIGHT 4 20.00

42

Dinner. Joe and Belinda eating together at the table. Zoe
and Finn, still sulking, eat watching TV.

JOE

(sotto)

Have you noticed his moods
lately... I think he's smoking
weed.

BELINDA

(almost laughs)

Where've got that idea -

JOE

Slept down here the other night,
woke in the morning, I could smell
it, I'm sure I could - I reckon
he's slipping outside for -
(he motions 'drag')

BELINDA

You think he's smoking weed while
we're all asleep -

JOE

I'm sure of it -

BELINDA

I think your imagination's getting
the better of you.

On Joe, nursing that. He eats a beat, then, casual as you
like, asks -

JOE

How was *your* day?

BELINDA

Busy, oh but Jess Tyrell's finally shown her face again - tonsillitis my arse -

JOE

Busy... rushed off your feet all day as usual...

She looks at him. Quizzical. He holds her look.

JOE (CONT'D)

Did you come back here today?

She looks at him... her mind whirring at 90 miles per hour, covering with a blank expression.

BELINDA

What you on about?

JOE

I... know you were here...

Odd moment, how does he?

JOE (CONT'D)

(suddenly lies to cover)
Dave next door said he heard voices, someone bumping around...

BELINDA

(makes decision - denial)
Senile old sod, he's hearing things, I can assure you it wasn't me...

She looks away, end of.

On Joe, so that's proof, she is definitely lying to him...

JOE

You know I've got that scout camp this weekend - overnighter.

BELINDA

It's on the calendar.

JOE

What you gonna do?

BELINDA

Think Finn's at Ryan's... maybe me and Zoe'll have a girly day...

On Joe, we'll see. We'll see...

He thinks a moment.

JOE (CONT'D)

I've got an addictive personality...

(more truthful)

Stuff had happened, my family had some... bad shit go down... I was *depressed*, so I'd drink, not every night but, often - and while I was drinking everything was fine, you know, good time Joe -

(he mimes Al Jolson hands)

- but then... I realised... and yes I'm so stupid it took me years to work this out... the booze was the problem... the booze made you depressed or made it worse... that darkness... that disgust... waking at three in the morning wanting to kill someone. Myself usually.

*
*

She nods, like she understands.

JOE (CONT'D)

So I quit the booze, started doing this... something with purpose... I tell these kids all the time - you can change your life any moment you want, you just have to want to.

He pulls a comedy face - 'heavy'.

JOE (CONT'D)

Right, so that's my life story... what about yours...

She smiles.

CARLY

I'm very boring.

JOE

I bet you're not.

They smile.

49 **OMITTED**

49

50 **INT. TENT - NIGHT 5 23.15**

50

Joe lying awake, thinking.

And here they are again, all eating together... and Belinda is holding court, telling a story... and they are all laughing... REALLY laughing.

Joe smiles. Feels a warmth for his family.

Whizz whizz...

Later, Finn going out for the day - bye. Whizz, whizz... Belinda and Zoe heading out for the day together...

Zoe waits for her mum... just listening to her music, mouthing the words to herself... Joe watches her beautiful young face... still the face of a young girl...

Belinda reappears. They chat, mum and daughter.

And as he watches them, there is an innocence to his family... and ordinary-ness... something beautiful when seen as a voyeur... there is LOVE here.

On Joe, heart sinks, he almost cries.

An early morning dog walker passes.

DOG WALKER

Morning -

JOE

Morning.

Dog walker clearly thinks he's insane. Laptop out, sitting outside a closed pub...

On Joe, *what am I doing?*

57

INT. JOE'S HOUSE. HALLWAY - DAY 6 16.00

57

Joe arrives home. Calls out -

JOE

Hello family -

Belinda appears.

BELINDA

Hi. Good trip?

JOE

Great. Come here you -

He motions her towards him and pulls her into a tight embrace. Kisses her - on the lips.

JOE (CONT'D)

I've missed you.

She smiles, likes this, but -

BELINDA

You go away for the night then come back all affectionate... it's lucky I'm not the suspicious sort.

She smiles.

JOE

Where are the kids?

BELINDA

Out. And before you get any ideas, back any minute...

He grabs her hand.

JOE

I'm VERY quick.

He drags her by the hand towards the stairs. She screams.

BELINDA

Hang on, I've gotta turn the gas down...

And we see that they ARE good together.

58

INT. JOE'S HOUSE. JOE'S BEDROOM - DAY 6 16.15

58

Post sex, lying together after a very hasty jump.

BELINDA

That was nice.

JOE

Nice. A cup of tea's nice, a shower's nice, that was...

BELINDA

Oh, cup of tea great, are you making -

They laugh. But...

BELINDA (CONT'D)

Listen, before he comes back. I think you were right about Finn.

JOE

Really - why?

BELINDA

You know how he was supposed to be going over to Ryan's - staying the night, when me and Zoe got back from our day out - he was here... acting all strange... all kinds of excuses why he hadn't gone...

JOE

Like what?

BELINDA

Just crap, you know... change of plans, blah. Feeble. So when he was in the bath I searched his room -

JOE

You searched -

BELINDA

And not only did I find some weed, I also found -
(can barely say it)
Johnnies.

On Joe.

JOE

Right. So he's...

BELINDA

Is he? Who with? Did you know anything about this -

JOE

No. I didn't...

On Joe. On Belinda.

JOE (CONT'D)

At least he's being careful.

59

INT/EXT. JOE'S HOUSE. SHED - DAY 6 17.55

59

Shed. Joe in his shed, Wi-Fi patchy down here. CCTV playing but keeps buffering...

JOE

Come on, come on.

Whizz, whizz... no one in the house. Nothing, nothing, nothing... it buffers again...

JOE (CONT'D)

God's sake.

He glances to the house to make sure no one is coming. And then finally... on the screen...

His son enters the house. With a girl. And at first he can't tell who she is...

And then to his horror, he realises...

It is Hayley, from next door. And she is YOUNG.

On Joe.

Whizz, whizz...

Things get playful between the young couple, he flops her onto the couch and starts kissing her hard.

On Joe, can he watch this...

And then, he peels her top off.

On Joe... fuck fuck...

It buffers. From outside he hears his name called -

BELINDA

Joe. Joe?

Shit. He whizzes slightly... and sees more clothes coming off his son and the girl...

BELINDA (CONT'D)

Joe? Dinner.

He slams the laptop lid down, hides it, and dashes out.

JOE

I'm here.

BELINDA

What you doing?

JOE

Nothing. Just... *nothing*.

But he is shaken by what he has seen.

60 **INT. JOE'S HOUSE. LIVING ROOM - NIGHT 6 20.30**

60

Night, family watching TV. Comedy show on. Laughing. Zoe loving it, really laughing. But Joe just stares at his son. Nursing the knowledge he now has and what to do about it...

61 **INT. JOE'S HOUSE. STAIRS. FINN'S BEDROOM - NIGHT 6 22.56**

61

Bedtime. Joe heads upstairs... his son's door ajar, music coming from inside. Joe lightly knocks, enters.

JOE

Finn - can I have a word -

FINN

Yeh, and your word is - privacy.

Joe shocked.

JOE

What?

FINN

You didn't even knock.

Oh. Joe's relief.

JOE

I did a half knock. God it stinks in here... open a window occasionally.

He enters, sits on the bed.

JOE (CONT'D)

Listen, me and your mum were talking and I know you're at that age where you don't want to tell us anything anymore but -

FINN

(cuts in)

Tell you anything you want. Ask. I've no secrets from you -

On Joe, oh really...

FINN (CONT'D)

Shoot.

JOE

Okay... have you got a girlfriend?

FINN

No.

JOE

Are you seeing anyone, casually?

FINN

No.

On Joe, how to play this...

JOE

Mate... I was your age... I know all the feelings - the haste to do what your mates are doing, with girls... but trust me, there's no rush - okay - there's -

FINN

(cuts in again)

Dad -

JOE

Fine, it's embarrassing. Neither of us want to discuss this. But...

(MORE)

JOE (CONT'D)

I'm just saying, as your dad...
take your time. Okay... don't...
get yourself into trouble...

Hold their look.

FINN

Bye dad.

Joe goes.

62

INT. COOPERS. CALL CENTRE - DAY 7 08.55

62

ASH heading in, Ally catches up with him.

ALLY

Hello stranger -

ASH

Hey -

ALLY

What happened to you on Friday? Too
ashamed to face me -

ASH

Nah, I was just...

He's gonna make an excuse, but instead, he stops, looks at
her with a kind face.

ASH (CONT'D)

Ally, listen, you seem like a great
girl, you're fun, you're kind of
crazy...

They laugh.

ASH (CONT'D)

But you're just out of a marriage
and I'm... where I am... you get
what I'm saying -

ALLY

Yes. You're saying you shagged me
and you don't want anything more to
do with me - I think I get it loud
and clear Ash -

He holds her look.

ASH

It's not like that.

ALLY

Okay... no problem...

She heads away, trying to keep her dignity. We see Kim watching this from a distance...

63 **OMITTED**

63

64 **EXT. COOPERS. SMOKING AREA - DAY 7 11.00**

64

Joe with Toke, sharing a fag.

JOE

Answer me a question - I'm an old fart so I'm out of touch, what age do kids start having sex these days?

TOKE

Why, you after a younger model?

Joe gives him a look.

TOKE (CONT'D)

What you asking me for? I was eighteen, and then I had to get her paralytic on Scrumpy and Black - it was high romance I can tell you -

JOE

But all these lot - in here - you think they started young - I mean, what... sixteen, fifteen...

TOKE

(nods)

At least - I blame the internet - they all watch too much porn - I was startled the first time I saw a vagina up close... genuinely... I was not expecting that many folds.

Joe laughs. Then the laugh fades.

TOKE (CONT'D)

Kid trouble?

JOE

(he nods)

Philosophical question - is it better to know something you'd rather you didn't, or is it better to have never found out -

Toke smokes and ponders that.

TOKE

Only you can answer that.

It is kind of like they are high, dancing around, can't contain themselves... hugging one another, doing a little dancing...

On Joe...

But then the elation fades slightly and they just hold one another tight. Not sexual.

On Joe. WTF...

Whizz, whizz. Then they are opening the wine. Pouring it into glasses. Toasting. Clink.

On Joe.

This makes absolutely no sense.

69

EXT. COOPERS. CAR PARK - DAY 7 14.15

69

JOE exits his car and stamps back in, mind on what he has seen, bad mood. Laptop clutched to him like a prized possession. He passes some smokers.

JOE

You lot - back in. We don't pay you
to kill yourselves -

He's away. They swap looks, who rattled his cage.

70

INT. COOPERS. CALL CENTRE - DAY 7 14.16

70

Joe surges through the call centre, emanating bad vibes. He passes Ray who theatrically taps his watch -

RAY

Time do you call this?

Joe stops, doubles back.

JOE

You what -

RAY

Bit tardy - double standards boss.

Joe loses it with him.

JOE

Who do you think you're talking to -

RAY

Joe, I was only -

JOE

Jenna's office now.

RAY
What? Are you for real?

JOE
NOW.

He is for real. Ray scoffs.

JOE (CONT'D)
Disobeying your boss - that's a
sackable offence Ray -

RAY
(nodding)
Like that is it, pulling rank. One
of them now are you -

JOE
On your feet, on your feet -

RAY
Come on mate...

JOE
Get up you fat twat -

Joe is trying to grab him out of his seat.

JOE (CONT'D)
Get up, get up, get -

RAY
(resisting)
I'm big boned.

Karl intervenes.

KARL
Joe, get off him - Joe.

Karl starts pulling Joe, who is pulling at Ray, dialogue improv as they tussle. It's an ugly scene. The call centre watch on both amused and horrified...

And as they all pull against one another, Joe's LAPTOP pings from his grasp and CRASHES to the floor. Thud.

JOE
(spins on Karl)
You prick.

Joe scuttles for his laptop. Holly clocking this - that laptop... his possessiveness of it...

Joe grabs it and dashes away to his desk.

They smile.

JENNA (CONT'D)

She thinks you aren't yourself.
Haven't been since you had that
'accident'. And she thinks you've
been spending a disproportionate
amount of time staring at something
on your laptop which, at best
guess, isn't work related... how
would you rate her assessment?

On Joe. Pretends to think.

JOE

Six out of ten...

Jenna stares at him, tough now.

JENNA

Sales are down thirteen percent on
last year. Thirteen.

JOE

Unlucky for some -

JENNA

(she smiles a fraction)
Joe... I need you focused. Doing
what you do best - so whatever's
going on in your life... and if
it's something I can help with,
tell me - *please*, sort it out.

She goes... We hold on Joe. Looking at that laptop.

73

INT. PC REVIVAL - DAY 7 17.40

73

Joe in a computer shop, Computer guy looking at his laptop.

COMPUTER GUY

It might need a start up repair or
it could be a loose connection...

JOE

How quick can you do it?

COMPUTER GUY

Pick it up tomorrow.

On Joe. Fine. Makes to leave, then doubles back...

JOE

You don't go into the programmes or
anything... it's not porn or...
it's just work stuff and...

COMPUTER GUY
I just fix the problem mate.

74 **INT. JOE'S HOUSE. DINING ROOM - NIGHT 7 20.00** 74

Joe eating, looking at his family... eyeing them as they stare at their devices...

 JOE (V.O.)
Do I know these people. I live with them, they are the closest people in my life... my most cherished people in the whole wide world... but do I know them...

75 **INT. AA MEETING - NIGHT 7 21.30** 75

Joe at the AA meeting, talking.

 JOE
...does anyone really know anyone?
Husband and wives have private thoughts, things we don't tell each other... same with our kids... have I got a right to know everything... have I? Am I God?
 (he scoffs at himself, self mocking)
Am I the all seeing eye...

*
*

*
*
*

76 **INT. JOE'S HOUSE. JOE'S BEDROOM - NIGHT 7 23.00** 76

Joe watching his wife sleep. Then looking at that smoke alarm camera...

 JOE (V.O.)
Or have I just found a new addiction - my family.

On Joe.

77 **INT. COOPERS. CALL CENTRE - DAY 8 09.10** 77

Joe walks through the call centre. Stops at Ray. Offers his hand. Ray looks at it...

 JOE
Sorry - I'm a prick.

 RAY
You said it.

They shake.

Joe watches as Belinda approaches GREY HAIR MAN. Man One immediately starts to film the encounter...

BELINDA

Can I speak to you for a minute sir
- don't worry, you're not under
arrest - can I speak to you about
the reasons you are here -

Grey Hair Man looks *startled by what's unfolding*.

GREY HAIR MAN

I'm just out shopping -

BELINDA

You're not here to meet a fourteen-
year-old girl - if I call your
mobile right now it won't ring -

GREY HAIR MAN

(eyes darting, rising
panic)
It might do...

BELINDA

So you're here to have sex with a
fourteen-year-old girl -

GREY HAIR MAN

(outraged)
What? NO.

On Joe, watching...

BELINDA

(shows him a photo on her
phone)
Can you confirm that is your
profile picture...

GREY HAIR MAN

(looks)
Yes...

The guy wants to bolt, but can't, eyes the video camera, knows his bolting would signify guilt.

BELINDA

So you haven't been texting and
messaging someone you believe to be
called Gaby to arrange to meet in
this exact spot to then go inside
The Brookfield Hotel for sex.

GREY HAIR MAN

No - I'm here to meet a friend.

This is excruciating. This man's life is falling apart before our very eyes. Joe watching.

BELINDA

I've got messages here in front of me, would you like me to read them -

GREY HAIR MAN

No, no... I'm not here for sex.

BELINDA

(she reads)

'You're 14, you're a virgin, you're a very sexy girl... and we're not gonna just hold hands and kiss... when I get you in that hotel room I'm gonna take off your bra, take off your knickers...'

GREY HAIR MAN

(scared, trying to make light)

It's just chat -

BELINDA

(appalled, angry)

You're a teacher - a teacher. What the hell were you/ thinking?

GREY HAIR MAN

(at / he starts babbling over her)

No, no, come on, it's just - this is the first time I've ever... I would never have actually -

BELINDA

(cuts in)

Your school will be told about this, you'll lose your job, you'll never stand in a classroom ever again -

The man's world has just fallen apart. On Joe, watching.

BELINDA (CONT'D)

- you can look upset, but why on earth are you trying to lure fourteen-year-old girls to a hotel for sex?

GREY HAIR MAN

I was... look, it's... you're online, it's excitement... I wouldn't have gone through with it... if she'd turned up, I wouldn't...

BELINDA

You're talking utter filth to what you think is a fourteen-year-old girl, sending naked photos of yourself, you're the worst, the very worst - I'm glad you turned up, I'm really glad you turned up...

Her emotion makes the guy realise something -

GREY HAIR MAN

Can I see your warrant card please -

BELINDA

I didn't say I was police.

GREY HAIR MAN

Then what are you?

Man One takes over...

MAN ONE

Paedophile Hunters, we report our findings to the police... this video goes online... everyone you know will see this...

GREY HAIR MAN

So... you can't arrest me?

MAN ONE

No, but - we'll be taking all this to / the police -

At / the man turns and immediately walks away. But they have caught it all on camera.

(N.B. THE REAL VIDEOS OF THIS ARE STAGGERING TO WATCH, groups like Letz Go Hunting...available on YouTube).

Belinda is shaking. As the man departs she looks at Man One and they embrace. Another scalp. A victory in their fight. But as she parts from him she glances around and sees... Joe, standing there, amazed. Furious, bewildered. The pieces now fallen into place.

BELINDA

Joe...

JOE

So this is your revenge is it? This is your revenge.

He walks away, angry.

88

INT. JOE'S CAR - DAY 8 15.15

88

Joe punching the steering wheel. Belinda in the passenger seat. He burns off his anger. Long pause. And then...

BELINDA

I couldn't tell you -

JOE

Why not -

BELINDA

Because I knew you'd disapprove -

JOE

Because you blame me -

BELINDA

I don't blame you -

JOE

- you BLAME me for not doing more -
not smashing his face in - not...
doing whatever you think I should
have done -

BELINDA

I don't blame you.

JOE

We reported him. We went through
the proper channels. But he got
away with it. *What more could we
have done...* Those men aren't him,
Bel. No matter how many of those
you get, they won't ever be him.

BELINDA

No, but I'm stopping them doing
what he did to my daughter. Those
bastards, those filthy, disgusting
bastards...

(tears arrive)

She's my little girl.

*

On Joe, the pain of it all rising to the surface.

JOE

And she's mine too. How do you
think that feels, I'm her father,
her protector...

He looks away, fighting big emotions.

JOE (CONT'D)

Yeah, okay, I could have beat him
senseless, got myself sent down -
would that have helped... what good
would that have done...

(MORE)

JOE (CONT'D)

what kind of father would that have made me...

BELINDA

So you just drank it all away - what good did *that* do - what kind of father did THAT make you - at least I'm doing something -

JOE

I'm doing something - working with kids - making sure they get someone genuine - someone who wants to help them - *that's* doing something - but this - entrapment, what if that guy goes home and tops himself - is that what you want... blood on your hands...

BELINDA

(tough now)

If they can't live with themselves...

Joe despairs.

BELINDA (CONT'D)

- they need locking up - out of harms way, they need their balls cutting off, they're lower than murderers - in prison, lower than rapists - why, because ten minutes of their life, ten minutes of their miserable life and it stays with those kids forever. Stays with our daughter forever. And we did *nothing*... we couldn't even get the bastard sent to prison...

Joe just stares at her.

JOE

How would you feel if it was Finn?

BELINDA

(staggered, appalled)

What?

JOE

How would you feel if someone did what you've done to Finn?

She doesn't understand his questioning.

BELINDA

Well, if Finn was trying to shag a thirteen-year-old girl...

*

JOE

He has been. He has been... I've seen him. But he's only sixteen so that's alright.

BELINDA

What are you... Joe... what do you... WHO?

JOE

Hayley. From next door. Him and her. I've seen them.

BELINDA

- what do you mean you've seen him? What's going on? How have you seen them?

On Joe. The time for lies is over.

89

INT. JOE'S HOUSE. KITCHEN - DAY 8 15.45

89

Smoke alarm removed, camera inside. It sits on the table.

Joe's LAPTOP shows the image of Finn and Hayley.

Joe and Belinda stare at it. Belinda horrified.

Silence.

She literally doesn't know which betrayal to be most appalled by, her world has shifted on its axis.

JOE

I wasn't meaning to spy on the kids, I was just -

BELINDA

Spying on me.

He accepts that, but offers.

JOE

Trying to find reassurance.

BELINDA

(sickened)
What kind of man does this...

JOE

(hits back -)
One that's hurt. One whose wife betrayed him.

She knows what he means.

BELINDA

Oh, so it's MY fault.

JOE

Yes.

BELINDA

I told you time and time again...
Nothing. Happened.

JOE

Nothing meaning what.. *sex*. Don't
insult my intelligence... people
don't send each other messages like
that without...

He tails off... anger consumes him.

Belinda is suddenly overwhelmed by the revelation.

BELINDA

Okay, okay fine... hate me. You
were a mess. You were a bloody mess
Joe - and I wanted the old you...
the *fun* you - before all this SHIT
landed in our lives. And he
offered a bit of that...

JOE

Did he?

BELINDA

Yes.

JOE

So did you screw him - truth now
Belinda... no more lies... did you
screw him?

On Belinda. On Joe. On Belinda.

BELINDA

No. But I wanted to -

Hold the look between them.

JOE

And I wanted to kill Marlon
Fielding, for what he did to my
daughter. But I didn't... I
didn't...

Joe is gonna cry, he can't stand it. Turns to leave the room
but as he does so, they hear a noise - the front door.

It's Finn, coming home from college.

JOE (CONT'D)

...Finn.

(sudden panic)
(MORE)

JOE (CONT'D)

- don't show, please, you can't
show him - they can't know I've
done this -

Belinda slams the laptop closed. Relief from Joe. She
removes the small camera, pockets it. As we hear -

FINN

Hey - who's home?

Hold on Belinda's face.

JOE

Both.

FINN

Slackers. Make us a brew.

He heads for the stairs but suddenly Belinda pings from her
seat and marches past Joe...

JOE

Belinda, Bell -

She marches straight to the stairs and grabs Finn as he
starts his ascent...

BELINDA

You stupid boy -

She slams him against the wall.

FINN

Mum -

BELINDA

(slamming hard)

You stupid, stupid boy -

But the slamming turns into hugging, she holds him tight,
embracing him as you would a small child.

FINN

What is it?

He looks to Joe.

JOE

We know about Hayley -

Finn's confused...

BELINDA

Tell me you haven't had sex. TELL
ME. Tell me Finn -

FINN

We haven't, I promise.

BELINDA

She's thirteen years old - do you know what that means - you could go to jail...

FINN

Jail -

BELINDA

It's statutory rape -

On Finn.

BELINDA (CONT'D)

(in tears now)

Finn, Finn look at me - You know what happened to Zoe... you're old enough - you know what she went through with -

Can't say it.

FINN

I'm not like that -

Horrified...

FINN (CONT'D)

Mum, that's totally - I just like her... I'm not like that...

BELINDA

(holding his face in her hands)

I know you're not, I know that angel, but if it went to court, if the police got involved... it's illegal... they could charge you - put you on the register...

Finn truly scared now...

FINN

I'm sorry - I'm sorry...

BELINDA

You don't see her anymore... okay, you can't see her Finn...

Finn nodding, truly scared...

FINN

I'm sorry...

We hold on Joe, what a mess their lives have become... he watches his wife and son sobbing and holding each other.

He walks out.

ASH
(gets up)
Follow me.

He goes. She follows.

94

EXT. COOPERS. FIRE EXIT - DAY 8 16.52

94

Fire exit. Ash heads out onto the fire exit. He takes Ally's hand and leads her to the edge where there's a kind of fence/barrier...

Ash climbs up, dangerously so.

ALLY
Ash -

ASH
Climb up -

ALLY
No chance -

ASH
Climb up.

She does. It's scary. He takes her hand and makes her step even higher. This is actually really dangerous.

ASH (CONT'D)
Look down.

She does, she's shitting herself.

ALLY
Ash, *Jesus*.

ASH
Look down -
(she does)
Now imagine an internal voice shouting 'jump, jump, JUMP'.

Terrified, she lets go of his hand and grabs for safety. Climbs down. Ash looks at her.

ASH (CONT'D)
That's how it feels to be me -

He jumps down, goes. We stay on Ally...

95

INT. COOPERS. CALL CENTRE - DAY 8 17.05

95

Ash walks back through... as Joe heads in... big genuine smile for his team - perhaps reached catharsis...

JOE

Shakespeare walks into a pub in Ye Olde England, the barman looks and shouts - 'get out Shakespeare - your Bard'.

...as he tells the joke and heads to his desk, we sweep across to..

95A

INT. COOPERS. JENNA'S OFFICE - DAY 8 17.06

95A

And find JENNA, going through her mail...

...and she's surprised to find A LETTER with a HM PRISON SERVICE stamp in the top left hand corner...

On Jenna. Her heart stops. For the first time this episode her cool business-like exterior is ruffled...

Eyes dart across the office.

She cautiously opens it.

Produces a letter from inside. Reads the contents.

And whatever it says and whoever it is from shakes her world... we hold on her face, ashen, shocked.

Hard cut to black.

END OF EPISODE