

THE TOWN THAT KIP BUILT (EPISODE 2)

Written by

Ashley Duffy

Ashduffy@gmail.com

1 INT. MARK AND ISOBEL'S BEDROOM - MORNING

Mark and Isobel are lying in bed. Mark is asleep. Isobel lies awake staring at the ceiling.

She looks over at Mark who is sleeping like a baby.

A tear rolls down her cheek.

2 INT. LEE AND DAPHNE'S KITCHEN - MORNING

Daphne is eating a bowl of cereal. Lee comes downstairs, hair wet from the shower.

There's an awkward silence between them.

DAPHNE
I made coffee.

LEE
Thanks. Can we talk about last night?

DAPHNE
Forget about it.

LEE
Don't be embarrassed.

Daphne pushes her chair back roughly.

DAPHNE
I need a bath.

LEE
Daph...

Lee watches sadly as he storms out of the room.

3 INT. MARK AND ISOBEL'S DINING ROOM - MORNING

Mark and Isobel are eating breakfast. Mark is tucking in. Isobel's sits untouched.

MARK
I think you should stay home today.
Don't speak to your sister. Leave that to me.

ISOBEL
No. I'll do it.

MARK
Isobel. Please leave this to me.
You're not in the right frame of mind. I can deal with it.

Isobel looks down at her plate.

ISOBEL

We need to make funeral arrangements. I'll speak to Sophia about how best to proceed but we need to consider the wishes of the church members. I think Dad wanted a public service followed by a private burial. I'll need to check the will.

Mark crosses his hands in front of him.

MARK

I've been thinking about this, Isobel. I think it's in the best interests of church members if we don't make any announcements just yet.

ISOBEL

Why not?

MARK

It's been a difficult few months and I think they're best served by continuing to believe that Kip is coming home. We can have a private burial and everything will carry on as normal.

ISOBEL

We can't do that. He would have wanted a memorial service. Sophia will never agree to it.

MARK

I know she won't, which is why I think Sophia should be kept in the dark for now.

ISOBEL

He's her father. She'll want to see him.

MARK

Then you'll have to stall her. I've made my decision, Isobel. News of your father's death doesn't leave this house. If it does I'll know who's responsible.

Mark stands up, squeezes Isobel on the shoulder and heads for the door.

MARK (CONT'D)
I'll make plane to bury him in the family plot. It will just be ourselves and Gary.

He walks out leaving Isobel in shock.

4 INT. LEE AND DAPHNE'S LIVING ROOM - DAY

Lee is reading his bible and making notes. Daphne comes in looking pleased with herself. There's still an air of awkwardness between them.

LEE
Are you going out?

DAPHNE
I have plans.

LEE
Anything you want to tell me about?

DAPHNE
If you must know, I'm meeting Helen to talk to her about my free school idea.

LEE
Yes, I must know. How am I supposed to write this story if you don't tell me anything? What free school idea?

DAPHNE
I suggested to Natalie that the church could set up a free school.

LEE
Why?

DAPHNE
I thought it was a good idea.

LEE
And you came up with this?

DAPHNE
Yes.

LEE
I know I told you to get involved but you're supposed to be observing not influencing.

DAPHNE
We're not making a documentary.

LEE

It's the same principal.

DAPHNE

You're just pissed off because I'm actually doing something while you spend all day skulking around trying to get an internet connection. Have you managed to find a job yet?

LEE

I'm working on it. Do you know how hard it is to get a job when you can't email your CV? I have to use post. I may as well carve it into a rock. Or send it by carrier pigeon.

DAPHNE

I'll see if the girls know of any work going.

Lee pulls a face.

LEE

(Mockingly) The *girls*...

DAPHNE

The *girls* are the only thing stopping me from going mad in this place.

LEE

There's no need to act like I dragged you here against your will. I was doing you a favour, remember? I could have got someone else.

DAPHNE

I would have found another job eventually. I'm not a charity case.

LEE

Come on, Daph, I didn't say that.

Daphne looks at her hands and nods.

DAPHNE

Helen's husband repairs roads. Do you think you can handle manual work?

Lee flexes his muscles.

LEE

Of course I can. Perhaps you and your sewing circle can sort me out some overalls.

Daphne pulls a face at him and heads into the kitchen.

Lee smiles, relieved.

LEE (CONT'D)

You gonna make me a cuppa or what?
I don't keep a wife so I have to
brew up myself.

5 INT. MARK AND ISOBEL'S LIVING ROOM - DAY

Isobel stands staring out the window when the doorbell rings.

Gary enters.

GARY

Mrs Dillon is here.

Isobel's niece runs into the room into her aunt's arms.
Sophia follows holding her son.

Gary quickly leaves.

SOPHIA

How's Daddy? Is he able to talk
yet?

ISOBEL

No. Not yet.

Mark comes in.

SOPHIA

Perhaps I'll just pop up and sit
with him for a while.

MARK

Doctor Hammond is with him. He
can't take visitors at the moment.

SOPHIA

I'll wait.

MARK

You'll be waiting a while, he's
running some tests.

SOPHIA

It can't take that long. I'll go
and ask Dr Hammond when he'll be
finished.

Sophia heads for the door as Mark appears in the doorway.

MARK

Sophia. Your father needs his rest.

SOPHIA

What do you think I'm going to do?
I just want to talk to him. I'm not
going to do anything to make him
worse.

MARK

If you were so concerned about his
well being, you should have taken
care of him yourself.

SOPHIA

How dare you...

MARK

How dare you barge in here and make
demands on me in my own house.

SOPHIA

This is my father's house! Not that
he'll recognise the place when he
comes around.

MARK

This is my home and your sister's
inheritance.

SOPHIA

Says who? This is a family home.
There should be a family living it.

Isobel gasps in shock.

SOPHIA (CONT'D)

Izzy, I'm sorry. I didn't mean...

MARK

Get out.

SOPHIA

Izzy, you know I don't...

Mark marches over to the door and opens it.

MARK

Out.

Sophia realises she's fighting a losing battle, grabs her
daughter by the hand and slinks out of the room.

ISOBEL

Look what you've done.

MARK

I'm not the one who said those
awful things. Your sister has
always been jealous of you.

ISOBEL

What does she have to be jealous of? She has everything I don't.

MARK

Do you think she's happy? Married to a man your father chose for her? It was nothing more than a business transaction. She hates that you got to marry me while she's stuck with dopey John.

Isobel's looks disgusted.

ISOBEL

You're twisted. I can't even look at you.

Isobel storms out.

6 EXT. STREET - DAY

Lee is walking down the street when he sees Isobel flagging down a taxi.

She gets in and Lee watches the taxi drive off.

He doesn't notice Gary watching her from a distance.

7 INT. CHURCH - DAY

1996. A teenage Isobel stands in the empty church weeping over the open coffin of her twin brother.

Kip and Elizabeth enter. Elizabeth is red-eyed, Kip is stoney-faced.

KIP

Don't waste your tears.

Isobel turns on her father, furious.

ISOBEL

This is your fault.

KIP

He committed the gravest sin. The Lord gave him life and he threw it away. As far as I'm concerned, I never had a son.

ISOBEL

He couldn't live a lie.

KIP

Don't ever mention his name again.

ISOBEL
If you find it so easy to forget
your children, maybe you should
pretend I never existed too.

Isobel runs out of the church.

Elizabeth tries to go after her. Kip grabs her arm.

 KIP
She'll come back.

8 EXT. TRAIN STATION - DAY

1996. Isobel boards a train carrying a small overnight bag.

9 INT. TRAIN - DAY

1996. Isobel sits on the train staring out of the window. A man sits down opposite her.

 MAN
A pretty girl like you shouldn't
have a frown like that.

Isobel looks at him, surprised. She blushes.

 ISOBEL
I just lost my brother.

 MAN
I'm sorry. That was very
insensitive.

 ISOBEL
It's okay. You didn't know.

 MAN
Are you going home for the funeral?

 ISOBEL
I'm not sure where I'm going to be
honest.

The man nods sympathetically.

 MAN
I know that feeling. Can I get you
a cup of tea?

 ISOBEL
That would be nice, thanks.

 MAN
I'll be back in a minute. I'm Mark
by the way.

ISOBEL

Isobel.

Isobel smiles.

10 EXT. BUS STATION - DAY

Present day. Isobel boards a bus to Manchester.

11 EXT. STREET - DAY

Frank is standing outside a branch of the Youngies church in Manchester loudly protesting. A small, antagonistic crowd has gathered around him and he can hardly be heard over the boos.

He looks out in the crowd and is shocked into silence by the sight of Isobel in the crowd.

12 INT. COFFEE SHOP - DAY

Frank and Isobel sit opposite each other.

Frank hangs his head, tears in his eyes.

FRANK

I never should have let them drive me out of there. This would never have happened if I'd stayed to keep an eye on things.

ISOBEL

Mark would have made your life hell.

FRANK

I'll come back with you.

ISOBEL

You can't.

FRANK

I'll lie low. There's somewhere I can stay while we work out what to do next.

13 INT/EXT. TAXI - EVENING

Isobel and Frank head back to Wellstone.

14 EXT. COUNTRY ROAD - EVENING

The taxi pulls over to the side of the road. Frank gets out and makes a call.

15 INT. LEE AND DAPHNE'S LIVING ROOM - EVENING

Lee is writing on his laptop. His phone buzzes on the table. He picks it up.

LEE

Hello?

16 EXT. COUNTRY ROAD - EVENING

Frank talks on his phone.

FRANK

Can you hear me? I can't get a good signal around here. Yes. I'm on my way to Wellstone. I have someone who can help you. Don't worry, I'll be okay.

17 INT. LEE AND DAPHNE'S LIVING ROOM - EVENING

Lee is on the phone.

LEE

Be careful.

He hangs up the phone, turns it off and tucks it carefully into his pocket.

He grabs his coat.

18 INT/EXT - TAXI - DAY

Frank gets back in the taxi.

ISOBEL

Keep your head down. We better not be seen together.

Isobel turns to the taxi driver.

ISOBEL (CONT'D)

Drop me off outside the village.

19 INT. PUB - EVENING

Lee walks into the pub. Frank is sitting alone.

LEE

Are you alone?

FRANK

No. I told you, I have someone who can help. She'll be here in a minute.

20 EXT. STREET - DAY

Isobel cuts down a side street and into the side entrance of the pub. She doesn't notice Gary walking across the green who spots her as she enters.

21 INT. PUB - EVENING

Isobel appears and Lee nearly leaps out of his seat.

LEE

What is she doing here?

Isobel walks over and sits next to them.

FRANK

Isobel, this is Lee Neill.

LEE

We've met.

Isobel doesn't look surprised.

ISOBEL

Tell me what you know and I'll tell you what I know.

22 INT. PUB - LATER

Lee tries to take in what he's just been told.

LEE

This is a bigger story than I thought.

He puts his head into his hands.

ISOBEL

It's almost curfew. We need to get going.

FRANK

It's best if I stay here tonight. They have rooms upstairs.

LEE

Are you sure you don't want to stay with us?

FRANK

I don't want to run the risk of being seen tonight, I'm safe here. I've already sorted out with the lad over there.

Frank raises his glass to Dean behind the bar who is watching with interest.

23 EXT. STREET - EVENING

Gary hides in the shadows.

He watches Isobel leave, shortly followed by Lee.

24 INT. LEE AND DAPHNE'S LIVING ROOM - NIGHT

Lee arrives home to an angry Daphne.

DAPHNE

Where have you been. It's gone curfew.

LEE

Sorry I got caught up.

DAPHNE

The neighbours will have seen you coming home at this time. What are they going to think?

LEE

It's five minutes. Calm down.

DAPHNE

Are going to tell me where you've been?

LEE

I'm working on something. It's better you don't know too much.

DAPHNE

What do you think I'm going to do? Grass you up?

LEE

I'd prefer if you didn't have to lie.

DAPHNE

Just tell me. Is it a woman?

LEE

Seriously?

DAPHNE
You can tell me if it is.

LEE
And if it was, I would. Where has
this come from?

DAPHNE
I just wondered.

LEE
Daph, that's not what last night
was about. There isn't anyone else.

Daphne puts her head in her hands.

DAPHNE
For fucks sake.

LEE
I just don't want to make things
complicated.

DAPHNE
Neither do I. It wasn't hoping to
start things up again. I was just
bored. You're the one making a big
deal of it.

LEE
Okay. I'm sorry. I won't mention it
again.

DAPHNE
Neither will I. Trust me.

25 INT. MARK AND ISOBEL'S LIVING ROOM - NIGHT

Isobel sneaks into her house. She makes it to the living room
without being seen when Mark bursts in.

MARK
Where have you been?

ISOBEL
I went to try and settle things
with Sophia. I've been there all
day.

MARK
No you haven't. You were seen
getting into a taxi. Where did you
go?

ISOBEL
I see you've got your spies out.

MARK
You were in the middle of town, did
you think you wouldn't be seen?

ISOBEL
I went to Leeds.

MARK
What were you doing in Leeds,

ISOBEL
I went to see a specialist. A
fertility doctor.

Mark looks relieved.

MARK
You know how I feel about this.

ISOBEL
I just wanted to find out what our
options are.

MARK
I see. And what was the news?

ISOBEL
There's not a lot they can do
without running some tests that
father wouldn't approve
of...wouldn't have approved of.

MARK
Well...that's probably for the
best.

ISOBEL
It's been a tiring day. I'm going
to bed.

Isobel walks out.

26 INT. MARK AND ISOBEL'S HALLWAY - EVENING

Isobel walks out and straight into Gary who has been
eavesdropping outside the door.

He watches her suspiciously as she walks upstairs.

27 EXT. STREET - DAY

Daphne and Natalie head towards the church. Daphne holds a
pile of documents under one arm.

28 INT. CHURCH - DAY

Daphne and Natalie enter the church where Gary is waiting for them.

GARY
This way.

29 INT. OFFICE - DAY

Mark and two other members of the board are sitting at a long table like they are about to interview a candidate for a job.

MARK
Hello, Mrs Neill. It's nice to see you again.

DAPHNE
Thank you.

MARK
Go ahead.

Daphne hesitates and struggles to get her work out.

MARK (CONT'D)
Would you like a glass of water.

Daphne blushes.

DAPHNE
Yes please.

Mark pours her a glass of water from a jug on the table and hands it to her.

MARK
Don't worry, we don't bite.

30 INT. TRAIN - DAY

Lee sits on the train working on his laptop.

31 INT. OFFICE - DAY

Daphne is finishing her presentation. She's on a roll now.

DAPHNE
I have prepared a submission you may want to read that outlines our case to the local authority.

She hands out copies of the paper to the board members.

Mark scans it briefly.

MARK

This is a very good idea, Mrs Neill. I can't believe nobody thought of it before.

DAPHNE

Thank you. Natalie gave me the idea. I have a little experience of this.

MARK

Excellent. We'll look over this and see if we have any suggestions but I think I speak for all of us when I say this is something we would like to pursue.

The other members nod in agreement.

MARK (CONT'D)

I look forward to working with you.

Mark smiles at Daphne who blushes deeply.

DAPHNE

Great, I can't wait.

32

EXT. STREET - DAY

Daphne and Natalie leave the church looking delighted with themselves.

NATALIE

That went brilliantly.

DAPHNE

I think so. I'm looking forward to working on it.

NATALIE

I didn't realise Mr Arnold would want to get so closely involved. I thought he'd pass it someone else to deal with.

DAPHNE

I know. It's great isn't it.

Natalie looks doubtful.

NATALIE

I suppose so, yes. I expect he can be quite demanding.

DAPHNE

I can cope with demanding. I used to be a teacher remember.

(MORE)

DAPHNE (CONT'D)

If I can deal with a class of thirteen year olds, I can deal with him.

33 INT. RECORDS OFFICE - DAY

Lee searches through birth, Marriage and death records for the name Arnold but draws a blank.

34 INT. MARK AND ISOBEL'S LIVING ROOM - DAY

Mark and Isobel are arguing.

ISOBEL

I just don't think it's appropriate. Have you thought about how this makes me feel?

MARK

Kip's birthday celebrations are an annual event. What would people think if we cancelled them?

ISOBEL

They would think we were showing respect.

MARK

We're keeping a tradition alive. Kip's birthday celebrations will continue regardless. It's a celebration of his life.

ISOBEL

Can we at least tell people not to give gifts. The least we can do under the circumstances is not ask them to spend more money.

MARK

People will want to bring gifts. We can give them to charity.

ISOBEL

And Sophia's going to be there. I'm going to have to speak to her.

MARK

You won't speak to her. If you two make up she'll be back over here wanting to visit your father.

ISOBEL

I can't ignore my own sister.

MARK

You heard the way she spoke to you,
what she said. You don't even want
to speak to her.

Isobel finds herself unable to argue.

35 EXT. STREET - DAY

Crowds of people line the street outside the church, there's
an air of celebration.

Mark walks down the street smiling and shaking hands with
everyone. Isobel tags along behind looking uncomfortable.

36 INT. CHURCH - DAY

Mark stands on stage preaching.

MARK

When Kip came here he left his
worldly possessions. The
materialistic nature of modern
society seeks to ensnare our
children and take our minds away
from our Lord. When we live simple
lives we live better lives.

Isobel glares at Mark from the front row.

37 INT. CHURCH HALL - DAY

The followers have gathered for a celebration.

Isobel locks eyes with Lee across the room but quickly turns
away.

Suddenly there's a commotion in one corner of the room.

AARON

When else am I supposed to speak to
him? I can never get past his goons
the rest of the time.

PETER

Keep your voice down.

Everyone in the hall has stopped to listen.

MARK

Is there a problem.

AARON

Yes.

PETER
No. He's just upset.

AARON
Yes, I'm upset. My sister is dying.

MARK
I was very upset to hear the news
about your sister.

AARON
Not upset enough to do anything
about it. Not too upset to tell my
mum that Kirsty would go to hell if
she had an operation to remove the
tumor.

MARK
Kip taught us that these kind of
procedures are the Devil's way of
entering our bodies. Sickness is
the Lord's way of calling us to
heaven. There's no need to fight
it.

AARON
I don't give a shit what Kip said.
There whole room gasps in shock.
Mark is red with fury.

MARK
Peter, I think you should take your
son home.
Peter nods, shame-faced.

PETER
I'm very sorry about this.
Peter, Gary and a group of other men bundle a protesting
Aaron out of the hall.
Mark turns to the restless crowd.

MARK
It's a difficult time for the
family. Please keep them in your
prayers.

38 INT. CHURCH - DAY

1987. Kip is preaching to his small congregation.

KIP

Physical labour is the Lord's way of allowing you to atone for your sins. The new building projects will not only provide homes for you and your families but also allow you to show your love for the Lord.

39 EXT. STREET - DAY

1987. Kip and Frank are overseeing the building project on what is now Lee and Daphne's street.

It's a hot day and the men are pouring with sweat.

Kip and Frank start helping them. The men are exhausted but smiling.

40 INT. THE WALSH'S LIVING ROOM - DAY

Present day. Helen is shocked when she finds out what has happened.

HELEN

You need to go and apologise to Mr Arnold. You're going to get into a lot of trouble if you don't sort this out.

PETER

He's going to have to apologise to the whole town. He ruined the celebrations.

AARON

He should be apologising to us.

HELEN

Grow up, Aaron and start thinking about how your behaviour affects other people.

Suddenly there's a knock at the door. Helen jumps up.

HELEN (CONT'D)

I'll get it. Keep quiet.

Helen opens the door to find Gary on the other side.

GARY

Mr Arnold would like to speak to your son.

AARON

Fine, I'll speak to him.

PETER
I'll come with you.

AARON
I don't need you there.

GARY
He'd prefer to see him alone.

Aaron grabs his coat.

AARON
Let's go then.

Aaron walks out with Gary following. Helen and Peter watch on, worried.

41 INT. MARK AND ISOBEL'S DINING ROOM - DAY

Mark is waiting for Aaron. Aaron swaggers in and looks around doing his best to look unconcerned.

AARON
Nice place.

MARK
Sit down.

Aaron carries on standing.

AARON
I'm fine thanks. I'm not staying long.

Mark walks over to Aaron and leans into him. He straightens the collar of Aaron's shirt. Aaron flinches but doesn't move.

MARK
You will make a public apology to the whole town at the next service.

AARON
Why should I?

MARK
Because you caused a lot of upset. Don't worry, you don't need to think of what to say. I've already written it for you.

Mark takes a piece of paper out of his pocket and hands it to Aaron.

Aaron rips it up and throws it on the floor.

Mark pulls Aaron a little closer.

MARK (CONT'D)

I'm sending you to do labour. The people can see for themselves how sorry you are.

AARON

I won't go.

MARK

What do you think will happen if you refuse?

AARON

Nothing. You can't force me to go.

MARK

I can't but I can banish you from the church. How would your family feel about that?

Aaron is shocked.

AARON

You wouldn't.

MARK

Your family would have to cut ties with you. You'd never see that precious sister again. Isn't that what this is all about?

AARON

My parents wouldn't cut ties with me.

MARK

They wouldn't leave the church to save your skin. You know they wouldn't. Do as you're told, kid, and one day I might forget this ever happened.

Aaron knows he can't argue.

MARK (CONT'D)

Gary! Take Mr Walsh down to the station. He's going to be doing some work for us.

42 INT. MARK AND ISOBEL'S HALLWAY - CONTINUOUS

Isobel is listening outside when Gary and Aaron come out.

Gary glares at her.

ISOBEL
 Don't look at me like that. I can
 do what I want in my own house.

Gary smirks.

GARY
 Of course you can.

He walks off. Isobel exchanges a sympathetic glance with Aaron. She starts to say something to him but Gary barks an order at him and he runs off.

Isobel decides to speak to Mark.

43 INT. MARK AND ISOBEL'S DINING ROOM - CONTINUOUS

Isobel enters to a furious Mark.

ISOBEL
 Was that necessary? You know what
 that boy's going through.

MARK
 Your father left the running of the
 church in my hands, not yours.

ISOBEL
 That's not exactly what happened.

MARK
 Who do you think he would choose to
 take his place. You?

Isobel is silent.

MARK (CONT'D)
 I'll do as I see fit and you can
 stop lurking around sticking your
 nose in where it isn't wanted.

44 INT. PUB - DAY

Lee walks into the pub and sneaks up the back staircase.

He walks along the corridor and up to a doorway marked with the number '2' and knocks on the door.

There's a scuffle on the other side of the door.

LEE
 It's just me.

Frank opens the door a crack.

FRANK

Come in. Isobel's already here.

Le enters into a shabby bedroom with a sink in the corner and pair of tatty curtains shut tight.

The single lamp next to the bed shows up the dust in the air.

Isobel sits on the room's only arm chair looking uncomfortable.

Lee sits down on the bed and pulls a pile of papers out of his bag.

LEE

I've been doing some research on Mark but I'm struggling. I've looked through the records in Leeds but I can't find anything on him. Not as far as I can tell. I'm going to need some info.

ISOBEL

Like what?

LEE

Middle name? Anywhere he might have lived. Are you sure his date of birth is correct?

ISOBEL

His middle name's Geoffrey. He was living in Leeds when I met him but I know he lived in Blackburn for a while.

LEE

Geoffrey? Is that a family name?

ISOBEL

His father's.

LEE

Are his parents still alive?

ISOBEL

No. His parents died when he was young. Mark grew up in foster care.

LEE

In Leeds?

Isobel nods.

LEE (CONT'D)

That's good. I can use this.

45 EXT. STREET - EVENING

Lee and Frank go for walk. Despite the darkness, Frank is heavily disguised.

They stop by the site where Aaron is working.

LEE
That's the kid who shouted at Mark
the other day.

FRANK
Mark's doled out his punishment
then. This used to be voluntary.

LEE
Can they force him to do it?

FRANK
Not physically, but you do as your
told. Especially the wee lads,
they've known nothing else but to
obey orders.

LEE
Kip wouldn't have done this though?

FRANK
Kip used different methods. A
certain amount of charm goes a long
way. Mark just relies on threats.

46 INT. LEE AND DAPHNE'S KITCHEN - EVENING

Lee and Frank arrive back at the house.

DAPHNE
Frank! What are you doing here?

Frank gives Lee a questioning glance

FRANK
Lee didn't mention I was back?

LEE
I thought I'd surprise her.

Daphne looks perturbed.

DAPHNE
Okay. I'll get some dinner. Sorry
Frank, my cooking's not up to much.

47 INT. LEE AND DAPHNE'S KITCHEN - EVENING

Lee, Daphne and Frank are eating dinner.

DAPHNE

It can't be as bad as all that. What's wrong with kid's getting their hands dirty. He's almost an adult.

LEE

Sixteen hours a day, seven days a week is not getting your hands dirty. It's practically a chain gang.

FRANK

And sometimes it goes on for months. Sometimes Mark doesn't even give them a time limit, just keeps them there until he decides they can go.

LEE

This school of yours. Have you thought about how it will get built?

DAPHNE

He can't keep them there for months. Don't some of these men have other jobs?

FRANK

Yes and usually they lose them. Their family is forced to accept handouts from the church. That way it's not just them who are shamed but their families too.

DAPHNE

So it's like workfare? It's nothing worse than what the government does.

Frank and Lee look at each other.

LEE

She needs to see it for herself.

48 EXT. STREET - LATER

Lee and Daphne walk towards the building site.

DAPHNE

Are you sure they'll still be here? It's almost curfew.

LEE

They'll be here. They work right up to ten on the dot.

DAPHNE
How do they get home?

LEE
They don't. There are cabins on site.

DAPHNE
They stay here?

LEE
Every night.

As they approach Daphne sees a group of men, Aaron amongst them, working on site.

DAPHNE
Can't most of this stuff be done with machines?

LEE
You'd think so wouldn't you?

Daphne looks troubled.

DAPHNE
What is this place anyway?

LEE
A library. Apparently Kip always wanted a purpose built library. You're more likely to hear it referred to as the station though. That's what they call all these sites.

Suddenly there's a commotion on the site. Daphne and Lee duck behind a tree thinking they've been spotted.

One of the older men has sat down from exhaustion. He's been hauled to his feet by two supervisors.

Aaron jumps in to try to defend him but the supervisor shoves him roughly to the floor.

Aaron jumps up again but the supervisor punches him hard in the chest. Aaron falls to the ground gasping for breath.

Daphne gasps.

LEE (CONT'D)
Come on. We better get before someone sees us.

49 INT. LEE AND DAPHNE'S LIVING ROOM - DAY

Daphne sits with Frank, it's the middle of the day but the curtains at the front of the house are drawn.

DAPHNE
What did those guys do?

FRANK
Lots of things. Stealing, sex outside marriage. Not declaring all their income. That's a popular one with Arnold. He doesn't like when he can't get his money-grubbing hands on people's cash.

DAPHNE
Do you think Kip will come back?

Frank realises that Lee hasn't told her everything.

FRANK
I don't think it will make much difference if he does. The last few years, Mark has been pulling the strings. Kip wasn't the man he used to be. He was seduced by the idea of a son and heir.

DAPHNE
I find it hard to believe that Kip was the good man you say he was when I hear how he treated his real son.

FRANK
He had his reasons.

50 INT. RECORDS OFFICE - DAY

Lee is back looking through records. He find a certificate for a Geoffrey Michael Arnold, son of Geoffrey and Marie Arnold.

He compares the dates of birth which match.

Lee prints off a copy.

51 INT. LEE AND DAPHNE'S LIVING ROOM - DAY

Daphne and Frank are sitting in the living room when there's a knock on the door.

They look at each other in alarm.

DAPHNE

Kitchen

Frank makes a dash upstairs while Daphne throws her dressing gown on over her clothes and goes to answer the door.

She looks in the mirror in the hallway and quickly messes up her hair. She opens the door to Natalie.

NATALIE

Are you okay? I knew you had to be ill when I saw the curtains still closed.

DAPHNE

Just a bug. I'd invite you in but I don't want you to get it.

NATALIE

Have you eaten? Do you want me to bring something over?

DAPHNE

I'm fine. I have soup.

NATALIE

I don't mind. Why don't I make you a casserole.

DAPHNE

I really couldn't eat it. Sore throat.

NATALIE

What about Lee? He needs to keep his energy up. I'll pop something over later. Keep yourself warm.

Natalie skips off before Daphne can argue.

52 INT. RECORDS OFFICE - DAY

Lee does another search for the name Geoffrey Michael Arnold in Blackburn.

He finds a 1992 marriage certificate to a woman named Catherine Wagstaff.

He makes a note and presses print.

53 INT. MARK AND ISOBEL'S DINING ROOM - DAY

Relations between Mark and Isobel have deteriorated. They eat lunch in silence. Isobel can barely swallow her food.

54 INT. TRAIN - DAY

Lee sits looking at a photograph taken from a newspaper. A group of teenage boys in football kit. Front and centre is Mark, holding one handle of a small trophy.

Lee highlights the name Geoffrey Arnold in the caption underneath.

55 INT. LEE AND DAPHNE'S KITCHEN - DAY

Lee arrives home to find Daphne and Frank laughing and joking in the kitchen while he helps her make dinner.

LEE

Good day?

DAPHNE

Great. Frank's been teaching me how to make drop scones.

LEE

Might as well start small. You've cheered up.

DAPHNE

Yeah. Sorry about the last few days. I've been a right cow.

Lee doesn't disagree.

56 EXT. LEE AND DAPHNE'S LIVING ROOM - LATER

Frank and Lee are making up Kip's bed on the couch.

FRANK

I didn't realise you were keeping Daphne in the dark about Kip.

LEE

Sorry. I should have warned you. I want to keep everything on a need to know basis.

FRANK

She seems like a nice girl.

LEE

She is. It's just...complicated. Did anyone say that before Facebook?

FRANK

You're asking the wrong man.

Lee laughs.

LEE

Maybe I'll give you a lesson one day. You could save yourself all that time shouting in the street.

FRANK

So what did you find today?

LEE

We're meeting Isobel tomorrow. I'd rather you didn't know before she did.

57 INT. FRANKS ROOM - DAY

Lee and Frank are in the Frank's room.

Isobel bolts in holding a large umbrella.

ISOBEL

Sorry. I seem to have a shadow. You wouldn't believe the stunts I had to pull to get out of the house. I'm going to have to be more careful from now on.

LEE

Does Mark know something?

ISOBEL

I think I've managed to fool him so far. He doesn't credit me with enough nous to put one past him. Unfortunately his creepy sidekick has more faith in me.

LEE

We could do without that. Especially at this stage. I've got a lot of new information.

ISOBEL

Good. Tell me.

LEE

Are you sure? You might not like it.

ISOBEL

Trust me. There's not much left that could shock me.

Lee glances at Frank.

LEE

Did Lee ever tell you he was married before?

ISOBEL
I'm fine. I'll be fine. That's
answered a lot of questions. Or one
question at least.

Frank gives a sideways glance at Lee.

 LEE
I'm going to see what else I can
find.

 ISOBEL
I'm not sure what I can deal with
any more at the moment.

 LEE
Sorry. I don't need to tell you
everything if you don't want me to.

Isobel gathers herself.

 ISOBEL
I've spent my whole life having
people keep secrets from me.

Lee nods.

 LEE
I'll let you know what I find.

58 EXT. STREET - DAY

Lee stands outside a row of dilapidated terraced houses. He
checks the address he has written on a piece of paper and
knocks on the door.

It's opened by a weary looking woman in her mid-forties
wearing a tea-stained shirt.

 LEE
Sorry to disturb you. Are you
Catherine Arnold?

The woman laughs bitterly.

 CATHERINE
I used to be.

59 INT. TERRACE HOUSE - CONTINUOUS

Catherine shows Lee in to her small, crowded living room.

Lee takes a seat on the lumpy sofa.

 CATHERINE
Tea?

LEE

Just a glass of water will be fine,
thanks.

Catherine shuffles off towards the kitchen.

Lee stands up and starts browsing the room. He picks up a framed photograph from the mantelpiece. Two boys, about 5 and 6, squinting in the sunshine.

CATHERINE

That's Charlie and Shane.

LEE

They're lovely kids.

CATHERINE

They're not kids anymore. Charlie turned 21 last month. He's off in Majorca, working in a bar. Partying all night, sleeping all day. You know what it's like at that age.

Lee nods and smiles.

LEE

What about Shane?

CATHERINE

Shane's a dad himself now. His girlfriend just had a little girl.

LEE

You're a grandma? Congratulations.

CATHERINE

I prefer nana. Bit young for grandma.

Lee smiles. Catherine hands him his water and sits down.

CATHERINE (CONT'D)

I haven't had anyone asking me about Geoff in a while. Even the lads stopped talking about him a few years ago.

LEE

Mrs Arnold.

CATHERINE

Bellis. Call me Cath...

LEE

Cath. Bellis? You remarried?

CATHERINE
For a little while. My husband died
last year. Prostate cancer.

LEE
I'm sorry.

CATHERINE
Don't be. I knew how to pick 'em.

LEE
Sorry if I've brought back some bad
memories.

Cath shrugs.

CATHERINE
Not really.

LEE
When did you and Ma...Geoff split
up.

CATHERINE
I wouldn't call it split up. He
just did one. One day he was there,
the next I never saw him again.

LEE
When was the last time you saw him?

CATHERINE
1996. The day before Shane's
birthday. It was no great loss. He
were never here anyway. I've been a
single mum as long as I can
remember. It were the money I
missed. He was doing quite well for
himself before he left. Don't know
what he did with it. I got a lot of
people chasing him up for debts
after he left.

LEE
What did he do?

CATHERINE
Sales. Travelling around selling
mobile phones. There was a lot of
money to be made back then.

LEE
Did you ever try to track him down?

CATHERINE

Not really. I didn't know how. You can find anyone these days, can't you.

LEE

What did you do about the divorce?

CATHERINE

I didn't bother for a long time. Too expensive. Eventually you can claim, what's it called, you've been abandoned. It's easier then.

LEE

When was this?

Catherine sucks air through her teeth.

CATHERINE

Let me see. Ten years ago now.

LEE

You only got divorced ten years ago?

Cath nods.

Lee writes in his notebook.

LEE (CONT'D)

Why do you think he left?

CATHERINE

He was never happy. We only got married because I was pregnant. My dad saw to that. You didn't mess with my old dad.

LEE

What about the kids though. You would have thought he might have wanted to see them.

Catherine shakes her head as she lights a cigarette.

CATHERINE

Nah. I don't think he ever really wanted kids. When I found out I was pregnant with Shane I didn't even tell him for two months.

LEE

Were you afraid how he'd react.

CATHERINE

I knew how he'd react. He hit the roof. Said I'd done it on purpose.

LEE

Do you think that's why he left? He was afraid you might get pregnant again.

CATHERINE

No chance of that. He got the snip before Shane was even born. Never even told me till it was all over. I would have loved a little girl.

Lee takes this in.

LEE

He had a vasectomy?

Cath picks up a picture of the side table and hands it to Lee.

CATHERINE

This is Ruby. My grand-daughter. Isn't she gorgeous.

LEE

She's beautiful.

CATHERINE

I got my little girl in the end.

60 INT. MARK AND ISOBEL'S BEDROOM - EVENING

Isobel takes a small mobile phone out of her underwear drawer and sees a message from Lee.

Tomorrow. 2pm. Usual

She replies

yes

61 INT. MARK AND ISOBEL'S DINING ROOM - DAY

Isobel clears up the dishes as Mark reads the paper.

ISOBEL

I'm going to the graveyard to lay some flowers for Mummy.

Mark doesn't respond.

62 EXT. GRAVEYARD - DAY

Isobel stands by her mother's grave her hands clasped in prayer.

She glances surreptitiously to where she knows Gary is standing on the other side of the fence.

She looks at her watch and sighs.

63 INT. PUB - DAY

Lee and Frank are waiting in the pub for Isobel.

FRANK

I know she said tell her everything but this might be too much. She's been wanting to get pregnant for years. Kip used to ask me to pray for her. He always wanted grand kids. Especially a boy. The son he never had.

Lee gives Frank a sideways glance.

LEE

He had a son.

FRANK

You know what I mean. A proper one.

Lee looks shocked. He goes to say something but thinks better of it.

LEE

I said I'd be honest with her.

FRANK

That might be too honest. She's been through enough.

LEE

I promise I'll break it to her gently.

64 EXT. GRAVEYARD - DAY

Isobel pulls the mobile phone from the sleeve off her coat and bows her head so her long hair falls over it.

65 INT. PUB - DAY

Lee's phone vibrates on the table. A message from Isobel:

Need a change of plan. Meet at your house?

Dean replies:

I think Daphne there

A response:

Good. I need a cover

Lee thinks about it for a moment then types a reply.

LEE
I need to get home. You stay here.
I'll explain later.

66 INT. LEE AND DAPHNE'S LIVING ROOM - DAY

Daphne is at home alone when there's a knock at the door.
She's surprised to find Isobel on the doorstep.

ISOBEL
I hope you don't mind me popping
by. I was passing and I realised I
hadn't properly welcomed you.

Daphne hesitates then steps back.

DAPHNE
Come in. I'm sorry, the place is a
mess, I've been a bit under the
weather.

ISOBEL
Sorry, I hope I'm not disturbing
you.

DAPHNE
No. No. Sit down. I've been in bed
all day but I'm feeling much better
now.

Isobel nods reassuringly.

ISOBEL
Best place for you if you're ill.

DAPHNE
Tea?

ISOBEL
That would be lovely.

At that moment Lee arrives home.

He's surprised to see Isobel already there.

ISOBEL (CONT'D)
Mr Neill. Nice to see you again.

DAPHNE
Mrs Arnold has just popped in to
say hello.

Daphne gives Lee a sideways glance.

ISOBEL
I've been a bit snowed under or I
would have been by sooner.

DAPHNE
I'll get that tea.

She makes a drinking motion to Lee who gives her a thumbs up
as she leaves.

LEE (S.V)
We can't talk here.

ISOBEL
Give me your notes.

LEE
What?

ISOBEL
Your notes. I'll read them later.

Lee hesitates.

LEE
It's best if we talk about it.

Daphne walks in. Lee quickly changes the subject.

LEE (CONT'D)
It was a lovely sermon. Just
perfect for the occasion.

DAPHNE
Isobel, how do you take your tea?

ISOBEL
Just milk please.

DAPHNE
Okay.

She gives Lee a questioning look as she leaves the room.

ISOBEL
There's no time. Gary is tailing
me. Give me the notes.

Lee reluctantly reaches into his bag and pulls out his
notebook.

LEE
I really think...

Isobel grabs the notebook out of his hand and stuffs it into her handbag just as Daphne enters the room.

Daphne stops dead.

DAPHNE
Is everything okay?

There's a moment's silence. Isobel reaches into her handbag and pulls out her purse.

ISOBEL
I was just showing Lee pictures of my niece and nephew. Have you met my sister Sophia?

Isobel opens her purse and shows Daphne a photograph of the children.

DAPHNE
Yes. They're beautiful. Do you have children?

Lee looks mortified.

Isobel picks up her tea.

ISOBEL
No. Not yet.

DAPHNE
Well maybe one day.

Daphne looks over at Lee.

DAPHNE (CONT'D)
We're still working up to it ourselves aren't we.

Lee isn't sure how to respond.

ISOBEL
So, Daphne, my husband has been telling me about your school idea.

Lee breathes a sigh of relief.

67 INT. MARK AND ISOBEL'S BEDROOM - DAY

Isobel rushes into the room. She closes the door and sits down on the bed. She takes Lee's notebook out of her bag and takes a deep breath before she opens it.

68 INT. FRANK'S ROOM - EVENING

Lee is pacing the room. Frank sits on the bed looking worried.

LEE
She's probably read it by now.

FRANK
She's stronger than you think.
She's been through a lot. Losing
her mum. And Thomas.

Lee sits on the bed next to Frank.

LEE
Can I ask you a question?

FRANK
Ay, I'll answer all your questions.

LEE
What do you believe?

FRANK
You know what we believe. You've
probably read more of Kip's
teachings than I have.

LEE
No. What do you believe? Do you
really think Kip is the son of God?
Do you really think the world is as
bad as Kip says? Now that you've
seen more of it.

FRANK
I think it's worse. If I'd had kids
I'd have wanted them to grow up
here. The stories you read about.
Chills me to the bone.

LEE
What about my first question?

Frank thinks for a moment.

FRANK
I believe he talked to God.

LEE
A lot of people claim to talk to
God.

FRANK
A lot of people do. I don't think
Kip's the only one.

LEE

So you don't believe he's the Son of God?

FRANK

I believe he was a messenger. Same as Jesus. We're all God's children, just some people are closer to him than others. Kip was one of those people.

Lee takes this in.

LEE

That's one way of looking at it I suppose.

Lee hesitates.

LEE (CONT'D)

Why do you think Thomas killed himself?

Frank looks uncomfortable.

FRANK

Everyone knows that but we don't talk about it.

LEE

You said you'd answer all my questions and that's the one question I can never get you to give me a straight answer to.

Frank sighs.

FRANK

He was a fairy, wasn't he.

LEE

You mean he was homosexual.

FRANK

Yes

LEE

Do you think Kip was right to treat him the way he did?

FRANK

I know you think that makes Kip a bad person but the bible is very clear on this.

LEE

He was his son.

FRANK

Kip tried his best. The sin isn't having those thoughts, it's acting on them. They say he did. With a local boy. Kip couldn't forgive him for that.

Lee stands up in frustration. He takes a deep breath to calm himself.

LEE

This is something we're not going to agree on.

Frank wrings his hands.

FRANK

Probably not. This is why I didn't want to talk about it. One thing leaving this town taught me is that times have changed in that respect. Even more than I thought.

Lee sits back down on the bed.

LEE

You remind me of my Dad in a way.

FRANK

When you get to my age you'll look around at the world and wonder what happened.

LEE

Maybe. I'd like to think I'll always believe that people should live and let live.

FRANK

Kip always taught us that you love the sinner and hate the sin. All he wanted was to save Tom's soul. He didn't hate him for what he was, nobody did. He was a nice lad. Quiet, you know.

LEE

Why couldn't he let him live his life the way that made him happy?

FRANK

Because we're judged for how we behave in this life. If people always just made themselves happy, they'd burn in hell for all eternity.

LEE

I don't think that's true. People are moral beings, they don't need religion to not behave entirely selfishly.

Frank thinks for a moment.

FRANK

I used to think that too. The world we left behind was selfish and Godless. I think those two things go hand in hand.

LEE

I think we've come a long way since then.

FRANK

I'm not sure that's true. I've seen the world how it is now. Full of temptations.

69

INT. MARK AND ISOBEL'S BEDROOM - DAY

Isobel sits on the bed staring at the tear stained notes in her hand.

She carefully folds them up.

There are footsteps outside the room. Isobel quickly stuffs the notes in her underwear drawer and dries the tears from her face.

As Mark enters she has her back to him, pretending to be studying herself in the mirror, hiding her red eyes.

MARK

I'm going out to pick up some fish and chips. I thought I'd save you a job.

ISOBEL

That's great, thanks.

Isobel looks at herself in the mirror.

She has a look of grim determination as she watches Mark leave the room.