

(Name of Project)

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1 BLACKNESS 1
The groan of traffic. Loud and incessant.
FADE IN:

2 EXT. M6 MOTORWAY - DAY 2
A rasping kaleidoscope of traffic. Noise and filth hurtling along the North carriageway reveals..

3 EXT. KNUTSFORD MOTORWAY SERVICES, FLYOVER - SAME 3
..a flyover framing the traffic and a pair of man's Shoes peeping over the edge, as if contemplating the jump.

4 EXT. MOTORWAY NORTH VERGE - SAME 4
A flash of Orange, then again. Two FOXES pad along through the tall grass that flanks the verge. They appear to be mates.
A howl, just evident above the din. The foxes glance across the carriageway to the opposite side where another fox stands, hopeful.
The lead fox halts, frozen. She looks between her mate and the FOX across the way. A decision. She spots a break in the traffic and launches across the carriageway to the howl of both foxes and the screams of car horns. She makes it to the central reservation unscathed but clearly shaken.
The horns subside but the howls continue as both parties vie for her attention. Torn she dithers and then launches across the carriageway to the far side again, narrowly missing her doom to the screeching of car horns and break-pads.
The new couple approach each other warily then bark in excitement.
Not far beyond straddling the carriageway is the fly-over of Knutsford motorway services.

5 INT. KNUTSFORD MOTORWAY SERVICES, FLYOVER - DAY 5
The MAN stands obscured at a partially gaffer taped broken window and hoarding. His foot taps at the plastic testing its strength. Rain and condensation smear the view.
He daubs a finger on the window. It draws condensation to a droplet that scurries down the glass.

The Man's POV: The sound of laughter draws his attention away from the widow to COUPLES sat at tables or queuing to be served. They all appear relaxed and in love. His mobile bleeps. It reads:

'Up for fun after book club? Xxx'

A sigh in response, as if tired by the prospect.

The man fixes his stare on the window then paces backwards about six strides. His breathing becomes heavy and fast.

A CACOPHONY of car HORNS from the motorway snaps the man's attention back to the moment. He moves towards the window more cautiously.

The SCREECH of tyres and the BLARING of HORNS builds and Crescendos in SHATTERING glass and GRINDING steel.

EVERYONE races to the widows on either side of the fly-over to observe the carnage beneath them.

The man in contrast stares, contemplative or dumbstruck. He is lean and wiry, Late-thirties, unconventionally handsome. He automatically pops some pills from his pocket and swallows hard. This is JOE and he is a troubled soul.

Joe stumbles and turns against the tide of people, heads away from the scene trots down the stair well as more PEOPLE rush up to the flyover for a better view.

6 INT. MOTORWAY SERVICES STAIRWELL - DAY

6

Joe takes some steadying breathes seemingly coming round, then lifts his phone to his ear as he trots down the stairs.

JOE

Sonia love, an artic's just
jackknifed under Knutsford
services and guess what...No No.
.. I'm fine.. It doesn't look too
serious, but it'll be gridlock
for sure... yeah I know... You
Okay?.. Any news?.. That's
brilliant. Well done you. We'll
have to celebrate in style...
Catch you then.

Joe hangs up.

7 INT. DEPOT RECEPTION - DAY

7

Sat behind the desk, Sonia 30's tomboyish and attractive replaces the phone. A letter lays open in her hand with a Keele University letterhead. She looks upset.

The letter reads: We are sorry to inform you that..

Someone approaches her desk and she flips her expression to cheery.

8 INT. TOILET CUBICLE - DAY 8

POV: various graffiti scrawls on the door accompanied by the heavy breath of sex. The graffiti reads:

: Go Home Mum!

: When it stops entertaining it becomes art!

: Caught with your pants down?

A couple grinding away. A clean cut YOUNG MAN is sat facing the cistern straining whilst a striking WOMAN straddles him forcing the pace, clearly in control, but clearly distracted as she cranes to read more graffiti.

9 INT. TOILETS, CONCOURSE - DAY 9

The sounds of sex echo off the tiles. Joe enters and ambles over to the urinal to relieve himself. He is distracted by the sounds and rubber-necks. An OLDER MAN stood at the next urinal shares an amused look before leaving. Joe, distracted fails to spot his Urine is tinged red. He finishes up and heads for the sinks.

He washes his hands and checks his reflection, then turns his attention to the occupied cubicle.

The GRUNTS and GROANS become bolder. Joe hesitates, a face of intrigue, before entering the adjacent cubicle and closing the door.

10 INT. ADJACENT CUBICLE - SAME 10

The man appears to be reaching climax.

MAN

Oh Fuck.

WOMAN

Not yet, keep it up.

Above the cubicle wall, fingers appear and then a head peeps over to see.

Joe's face beams with amusement at the sight before him. He cranes for a better view and catches the attention of the woman. Joe Freezes smile fixed. She keeps her cool and winks at him before muffling the young man's gasps in her chest.

Joe is started, and his foot slips, sending his chin down hard on the cubicle ledge. He disappears out of sight in a shower of THUMPS and BANGS. The couple continue with the task at hand.

FADE TO BLACK:

11 INT. JOE'S CUBICLE - LATER

11

Sprawled on the floor is Joe. A loud toilet FLUSH wakes him with a start. A small cut on his head and piss-sodden clothes. He hauls himself onto the seat and gathers himself.

The creak of the door swinging open announces the woman from the other cubicle. Joe tries to recover some cool by appearing at ease. He's not convincing anyone.

They stare, sizing each other up. The woman is late thirties, well-worn but sharply attractive. Casually dressed but not without style. This is AMY and she could be Joe's salvation. Finally Amy drops her composure and erupts into laughter. Joe can do nothing but join in. Amy fishes in her bag and produces a plaster which she applies to Joe's cut on his head. He touches the spot.

Joe offers his hand, always the charmer.

JOE

I'm Joe.

Amy looks at his wet hand and retracts hers.

AMY

You okay now?

JOE

Depends, is it my turn?

Amy laughs and Joe joins in. She strides to the sinks to freshen up. Other MEN stare, unsure, intimidated.

Joe's all smiles as he hustles up beside her at the sink.

JOE (CONT'D)

I didn't catch your name.

AMY

No.

She finishes up and heads towards the hand dryer, with Joe in hot pursuit.

JOE

Listen, about before. I thought....

Amy hits the dryer and the fan WHIRS into action drowning out Joe's attempt to charm.

He stops talking and smiles, patient. Amy smiles back and heads out.

12 INT. SERVICES THOROUGHFARE - DAY 12

The Area is virtually empty and Amy looks spooked. Joe springs up beside her.

JOE

Oh you missed it. A lorry jackknifed while you were having fun. No biggey, mainly cargo spill. We're gonna be stuck here a while though.

AMY

Great.

Amy reaches for her phone.

JOE

Tell me about it. Coffee?

Amy's look says not a chance as she makes a call.

13 INT. SERVICES CONCOURSE - DAY 13

Amy carries a tray with coffees looking for somewhere to sit amongst the masses of stranded travelers, as Joe placates someone on his phone. Joe smiles apologetically as they find a spot to sit down.

JOE (INTO PHONE)

No I work for Geskells. Anyway I'm alright... I'll see you next Wednesday... No, I don't want to talk about it before then, I've nearly finished.. Yeah. That sounds great. Bye.

(To Amy)

Book Club.

Amy stares as Joe empties four sugars into his coffee. His phone buzzes on the table. He responds via text.

AMY

You're popular.

JOE

Probably on the news. Friends are worried cause I'm a trucker.

Amy feigns interest. He flashes her a set of lorry keys drenched in random naff key-rings. She nods deadpan then places her unadorned lorry keys on the table in plain sight. Joe is stunned.

JOE (CONT'D)

Hey. What are the chances?

AMY

Slim.

JOE

I mean, about us?

Joe tries his best smile.

AMY

You're so not my type.

Joe scans her aloofly.

JOE

I couldn't agree more.

Amy studies Joe properly trying to get the measure of him. He sits straight, hopeful. She leans forward, breathes in his scent and recoils in disgust. Joe's phone buzzes again.

AMY

You should get that.

Joe nods and gets up to answer his mobile. Amy watches him whilst nursing her coffee, clearly restless. She downs the dregs, then gets up and leaves.

14 INT. KNUTSFORD SERVICE STATION THOROUGHFARE - SAME 14

Amy walks at pace towards the exit. Joe walks alongside her, clearly not ready to give up just yet.

15 EXT. LORRY PARK AREA - DAY 15

Amy heads out with Joe Tagging along behind. Amy is losing patience.

They approach a large eighteen wheel artic lorry and Amy activates its central locking. Joe looks impressed.

JOE

Nice wheels.

AMY

Yours?

Joe points his fob at a smaller HR lorry. The lights flash. Amy smiles in response.

AMY (CONT'D)

I'm Amy.

JOE

Joe.

AMY

I know. Anyway it's been...

JOE

Special? See you round?

AMY

Probably not. Back to work.

She smiles and gets in her cab. Joe shrugs and heads towards his lorry.

16 EXT. JOE'S CAB, LORRY PARK - DAY 16

Joe gets in and stares at Amy's lorry still parked ahead of him. He takes a photo of her lorry with his phone.

17 INT. JOE'S CAB - DAY 17

Organised chaos with convenience food, paperwork and novels fighting for dominance. His mobile rings. It reads: 'Pia CALLING' He answers.

JOE

Hi Babes... Don't worry.. I should be back about 7:30... Yeah.. I know...

He hangs up.

JOE (CONT'D)

Fuck!

18 INT. AMY'S CAB - DAY 18

Amy retrieves a wedding ring from the glove compartment and puts it on, then plugs in her bluetooth and hits a speed dial on her phone. She stares out the window at a billboard hosting a picture of a generic family with kids advertising family rooms at the B+B. She looks wistful for a moment.

PAUL (FILTER)

Alright love?

AMY

Yeah. You seen the news?

PAUL (FILTER)
The pile up? You alright. You weren't involved?

AMY
No. Listen I'm gonna be late so you'll have to sort yourself out tonight.

PAUL (FILTER)
Oh right.. Okay then. See you later.

AMY
Yeah.

Amy closes the call and diverts her attention beyond her bobble head of Ganesh on the dashboard to Joe's stationary cab.

19 INT. JOE'S CAB - DAY

19

Joe skim reads Maya Angelou's 'I know why the caged bird sings.' A news report plays from the radio.

RADIO REPORTER (FILTER)
Fortunately there are no reported casualties, with only four drivers suffering minor injuries. The transport police and services are suggesting it will be several hours at least before traffic will resume to...

Joe turns off the radio and rummages through a small pile of books on the passenger seat until he locates a Ginsters Pasty.

20 INT. VICTORIAN SEMI LOUNGE - EVENING

20

A group of friends relaxing with wine and a book in hand.

Joe is dressed smartly and the only man amongst four MIDDLE CLASS WOMEN aged between 30 and 50. The oldest woman sits opposite Joe and their body language is open and familiar. This is CARLY and it's her turn to speak.

CARLY
What he really needed was a hobby to distract him, keep him occupied, all men need hobbies apparently.

Laughter from the group.

GEMMA

Scandalous. Is that true Joe?

JOE

I don't know. I don't have any. They always seem to be about wasting time rather than doing anything worthwhile or lasting.

CARLY

Well you have book club, and your writing.

JOE

I do... I suppose you're right, I guess it is a hobby.. until I make it.

CARLY

You'll make it. I'll get it to my contact when it's ready.

She smiles warmly at Joe lifting his spirits.

21 INT. CARLY'S BEDROOM - LATER

21

Carly turns away from Joe in post coital contentment, closes her eyes to sleep. Joe in contrast is energised fiddling with her hair affectionately.

JOE

Have you read the new draft yet?

CARLY

I will by next time, promise.

JOE

No problem. I've got some of my own notes anyway.

CARLY

My brightest pupil, now let me sleep.

Joe lies back staring at the ceiling with a wide smile.

22 INT. JOE'S CAB - DAY

22

Joe opens a tattered notebook and starts to write. He stops after a flurry of activity, contemplates, then scribbles out his efforts.

A THUMP! THUMP! From outside his cab startles Joe. He opens the door to reveal Amy standing there looking restless. Joe looks pleased to see her.

JOE
What are the chances?

AMY
I'm bored with a few hours to
kill.

JOE
Ohh, alright then!

AMY
No. No, I didn't mean...

Joe exhales through his teeth. Clearly disappointed.

23

EXT. DINING AREA - DAY

23

They sit nursing empty burger wrappers and coffees away from the crowds by a small septic pond which frames a limp fountain.

AMY
Six years and counting, although
it was only supposed to be a stop
gap. Hard to kick.

JOE
My dad was a trucker, it's in the
blood.

AMY
Shit for kids and family.

JOE
Don't have either yet. What about
you?

Amy lifts up her left hand to display an empty wedding ring
finger.

AMY
Too old for kids now.

JOE
Rubbish. You clearly haven't met
the right man that's all.

AMY
Bollocks.

JOE
No. Somewhere out there is the
one for me, everything'll change
then. I just haven't met her yet.
The same for you.

AMY

This the kind of place where
you'll meet her?

JOE

No. Book clubs. It's the best
place to meet like minded people.
The women are smart, there's
always a good spread put on and
you get some proper conversation.

AMY

Reading sounds like a lot of
effort.

JOE

Not to me it isn't, and I get
through books pretty quick
especially if I have it as an
audio book. It's the two things I
enjoy most in life.

AMY

Classy.

JOE

I'm tryin' to meet the woman of
my dreams. You on the market?

AMY

Not as far as your concerned, but
when I am, I don't need a cover
like you to pick up.

JOE

It's not a cover. Anyway I saw
you in the gents, can't say
you're any classier than me.

Amy raises her coffee in concession and clink cardboard in
a toast.

AMY

Touche.

People appear to be heading back to their cars. They notice
and rise preparing to do the same.

JOE

We really should push the boat
out the next time. Two dates at
Knutsford services in the same
day is a bit.. uninspired.

AMY

I've had worse.

JOE

I saw. So the question is are you gonna' let me have your number?

Joe raises his phone hopefully. Amy sighs then takes out a pen and fishing for paper only manages to produce a paper tampon packet. She carefully scribbles her number down on the packet and hands it to Joe who flashes a triumphant smile.

AMY

You're either real innocent or an idiot, you know. That number could be for anything.

Amy pats Joe on the shoulder and heads off. He watches her go.

JOE

(shouting)
I'm an idiot. Call me?

He studies the number, not entirely sure of himself.

24

BEGIN MONTAGE:

24

The turning of a key.

Hydraulic's hiss.

The grease caked chassis shudders to life and fumes belch out.

Row upon row of heavy lorry wheels traverse lanes at speed.

Amy filling up at a petrol station is waved at by some giggling children from an adjacent car. She waves back despite herself.

The slow lane of the motorway full of lorries.

Amy in her cab expression fixed concentrating.

Joe's POV: an elevated view of the motorway as he pulls out into the middle lane amidst the flowing traffic.

Joe in his cab driving, a distant expression.

High altitude *Google maps* POV: Two red journey lines snake around the North West region. They each come to a stop.

Pallets are unloaded via a fork lift. Amy watches on eyeing up the young fork lift DRIVER.

Joe flirts and flashes a winning smile at a MANAGER as she hands him an inventory to sign off.

The Google maps POV: The red journey lines snaking once more across the North West as evening descends. They each come to a stop.

Amy climbs out her cab and heads towards a parked car, zaps the central locking, which flashes.

Joe walks towards a depot clutching a bottle and tired flowers.

END MONTAGE:

25

INT. RICHARD'S DEPOT RECEPTION - NIGHT

25

The place is deserted apart from Sonia who is still working at her desk.

JOE (O.S.)
(Singing.)
Congratulations and
celebrations..

Sonia's jaw clenches, then she steels herself to perk up. Joe approaches and presents the gifts before moving around the desk to give her a hug and kiss.

JOE (CONT'D)
Let's see the letter then.

SONIA
It's at home.

JOE
We heading back there now?

SONIA
Not tonight babes.

JOE
Oh I see. Suppose this is the
beginning of the end. Time to cut
all ties, begin afresh.

Sonia draws him towards her affectionately.

SONIA
Not just yet. I just want to
crash when I get in.

She trails a hand up his jeans, and leans in for a kiss.

SONIA (CONT'D)
I can spare a few minutes now if
you like?

They start to kiss more passionately.

JOE

There's an insult in there
somewhere.

SONIA

What happened to you applying? We
could have gone together.

JOE

I barely scraped my GCSES. The
front door's still open.

SONIA

Maybe we'll get caught.

Sonia pulls him onto the floor behind the desk.

26 INT. JOE'S CAB - NIGHT 26

The light from Joe's ringing mobile punctuates the
darkness.

The screen reads: Pia Calling.

27 INT. UPSTAIRS LANDING - NIGHT 27

A short, manicured WOMAN holds a mobile to her ear. She's
tense. This is PIA.

ARCHIE (O.S.)

When's he gonna be here?

She gives up on the call and moves towards a bedroom and
pokes her head round the door.

28 INT. BOYS BEDROOM - NIGHT 28

An eight year old BOY, ARCHIE sits up in bed illuminated by
a side light. Pia fixes a smile.

ARCHIE

Is he coming?

PIA

I don't think so love. Mummy'll
read to you. Budge up.

Pia moves to sit beside a crestfallen Archie.

29 EXT. AMY'S TERRACED HOUSE - NIGHT 29

Amy's hand, wedding ring restored, turns the key in the
lock. She's clutching two bottles of wine Under her arm.

30

INT. AMY'S LIVING ROOM - NIGHT

30

A handsome clean cut Man PAUL 30's is sat engrossed in his laptop playing a shoot 'em up game. Amy enters with a tray of two full wine glasses, the bottle and a bag of crisps. Paul doesn't look up.

AMY

Are you gonna' turn that off?

PAUL

Yeah.

Amy sits down beside him and practically downs her glass of wine in one, before pouring herself some more. She needles his legs with her feet and he is obliged to shut his laptop and look up. He takes his wine glass from Amy.

PAUL (CONT'D)

You got away alright in the end?

AMY

Yeah. Puts things in perspective though.

PAUL

Like what?

AMY

Just the chats we've been having.

Paul's jaw fixes, and he looks uncomfortable. Amy puts down her glass and cosies up to Paul and starts caressing him.

AMY (CONT'D)

Let's make babies.

Paul jolts up in response almost spilling his wine.

PAUL

Shit! Amy?

Paul fusses over the wine, but Amy is on a mission and continues the seduction by heading for his flies. Paul isn't in the mood.

PAUL (CONT'D)

Give it a rest.

AMY

Why?

PAUL

We talked about this.

AMY

We haven't talked. You just avoid it.

PAUL

We're not the parenting types.
Look at us. We're far too
selfish.

AMY

You don't know that. It's
instinctive. We'll be fine.

PAUL

No we won't. Be honest. I'd be a
shit dad and you... Well.. Come
on love.

Amy jabs Paul hard with her foot. He composes himself
before shooting her a disappointed look.

PAUL (CONT'D)

Need I say more?

Amy looks almost defeated. Paul saunters out the room
leaving her alone. She pours herself a large glass of wine.

31 INT. PIA'S KITCHEN - NIGHT. 31

Joe turns on the lights and dumps a bag of takeaway on the
worktop. He grabs a fork and eats his Chinese food
standing. He gazes at the fridge covered in photos of Pia
Archie and him together. Pia is always smiling brightly
whilst Joe appears to be distracted in every shot.

32 INT. PIA'S LIVING ROOM - NIGHT. 32

The room is dark save for the light emanating from the
kitchen. Joe stands on the threshold in silhouette. He
finds his mobile and sends a text.

33 INT. AMY'S LIVING ROOM - NIGHT 33

Amy watches television. The wine bottle is empty and her
mobile lies on the table. It doesn't ring.

34 INT. AMY'S BATHROOM - NIGHT 34

Amy stands by the laundry basket in bra and jeans. She
empties her pockets and places the contents on the
windowsill and is about to take her jeans off when she
spots a folded piece of paper amongst the contents:

She unfolds it and reads:

Hi Amy, Joe here, below is my actual number. Call me.

She holds it above the cistern and lets it drop. It wafts down to land on the seat. This amuses her but she simply flicks into cistern and flushes to be certain.

35 INT. PIA'S BATHROOM - DAY 35

Pia sits on the toilet. A pregnancy strip in her hand. She looks troubled. She reaches for a felt pen, uncaps it then hesitates.

36 INT. DINING ROOM - DAY 36

Archie dressed in school uniform and Joe watch CBBC as they eat their cereal.

PIA (O.S.)
Joe, can I have a word?

JOE
Coming.

He finishes his cereal and goes to investigate leaving Archie glued to the television.

37 INT. PIA'S BEDROOM - DAY 37

Pia is taking the sheets off the bed to be washed as Joe bounds in.

PIA
Argh.. Could you give us a hand.

Joe smiles and proceeds to remove the pillow cases.

JOE
Sorry about last night. He didn't seem that bothered in the end.

PIA
He waited up for an hour. What time did you get in?

JOE
It was late... because of the hold up at Knutsford. It all just backed up. I'll make it up to you tomorrow night. My shift ends early.

They start to stretch the new linen on the bed together.

PIA
What about tonight?

JOE

Oh Love.

Joe stops what he's doing and heads over for a cuddle.

JOE (CONT'D)

You know I love you to bits...

Pia softens a little at this.

JOE (CONT'D)

..But I've got book club with Terry and the boys tonight.

PIA

It's probably not the best time to say this but I don't think I can wait until tomorrow. Joe...

Joe senses the tension and is dutifully affectionate. Pia reveals the pregnancy indicator.

JOE

I'm pregnant.

ARCHIE (O.S.)

Joe are you taking me to school?

JOE

(shouting)

Yeah. Down in a minute.

(To Pia)

Sorry. Oh Pia, that's amazing.

PIA

Yeah?

JOE

Yeah, yeah, that's brilliant news.

PIA

You'll be a real dad.

JOE

Yeah.

Joe lifts her up and struggles to twirl her around. Pia smiles just about convinced.

ARCHIE (O.S.)

Joe!

PIA

Wait Joe, I haven't said anything to Archie yet. D'you mind if we keep it that way for a while so I can build up to telling him.

JOE

Sure.

Joe smiles at Pia and she nods for him to go. Left alone Pia affords herself a satisfied smile.

38 EXT. HILLTOP ROADSIDE CAFE - DAY

38

Joe sits at a bench across from a wizened old Trucker TERRY 65, who looks as though he's never had a day of clean living in his entire life. He could be Joe's dad or just the ghost of Christmas future.

TERRY

Take that Welsh contract and get out of it.

JOE

That's only for a couple months.

TERRY

You either accept a life of misery or get out.

JOE

I like kids.

TERRY

So do nonces.

JOE

I knew you'd be cheery about it. I think this is a sign. I'm gettin' on, and I haven't met the woman of my dreams.

TERRY

You never will. That's why they're called women of your dreams. They don't exist.

JOE

I should do right by Pia and the baby. Settle down and make an effort. Archie's a good kid. I'm gonna do the right thing.

TERRY

The right thing by who?

39 EXT. SUBURBAN GARDEN PATIO - NIGHT

39

Sat laughing around a table adorned with wine books and crisps are Joe and an arty boho set of people. NAOMI early 30's distinctive, pierced and punky. She throws a a crisp at Joe apparently in response to some comment.

Joe catches and eats it with a smile. The other hipsters are VAL, 30's JAY 50's, GINA 20's and KATH 40's who are all sporting the universally accepted artist uniform of everything close fitting and black.

GINA

It definitely made me consider
all the food we just tend to take
for granted.

Everyone grazes from the bowls of crisps.

KATH

Isn't that what it's a commentary
on. Complacency and gluttony.
That's her whole conceit, a world
where there's practically nothing
to eat. I liked it a lot.

VAL

More crisps anyone?

They all smile and Naomi flashes Joe a look before shifting her attention towards Val flirtatiously tapping her hand and resting it there.

NAOMI

What do you think of Kath's
theory Jay?

JAY

I agree and, one of the things I
came away with was the strength
of the bond between the Mother
and daughter. She was fierce.

They all make noises in agreement. Val removes her hand from under Naomi's and flashes her a coy look. Naomi smiles and tries to catch Joe's attention but he is distracted and takes a slug of wine.

40

INT. AUSTRALIAN THEMED BAR - NIGHT

40

Amy with war paint on leans with her back against the bar, a beer in hand scanning the room. She looks predatory. The sound of laughter from an alcove draws her attention and she heads over to stand before three YOUNG MEN before presenting a rakish smile.

AMY

Evening boys.

They all smile in response, but clearly look intimidated.

41 EXT. TRAIN PLATFORM - NIGHT

41

Naomi sits astride Joe indulging in heavy petting. Other waiting passengers try not to stare. They come up for air.

JOE

That was a good spread Kat put on. I've got some saved for my lunch. I think your magic worked on Val.

NAOMI

Course it did. I texted her about the club and she said.. yes.

JOE

That was quick!

NAOMI

Thanks. We'll have fun, you'll see.

JOE

Listen, I've been seeing someone, and it's started to get a bit more serious.

NAOMI

Cold feet?

JOE

No, no. I'll try anything once.

NAOMI

That's better. Remember the theme, and bring protection.

Naomi resumes kissing Joe but his heart is not in it.

42 INT. TOILET CUBICLE - NIGHT

42

A familiar scene with Amy calling the shots on top of her prey. The MAN looks uncomfortable and tries to stop.

YOUNG MAN

Sorry, can we go a bit slower.

AMY

Maybe next time.

Amy resumes her grinding on the man.

AMY's POV: Graffiti on the wall reads: *I'm too old for this shit!*

Amy picks up the pace with renewed vigour and the man clings on for dear life.

A strip light fizzes and pops.

FADE TO BLACK.

43

BEGIN MONTAGE:

43

The Dawn breaks over an industrial estate.

Tarpaulin straps being tightened.

Joe behind the wheel of his lorry as it fires to life.

An aerial map of the northwest.

A red line beginning to carve a route in the classic *RKO Pictures* travelog style.

Amy undoing the straps of her wagon and yanking the tarpaulin back.

The aerial map now has two red lines snaking hither and thither.

Amy eating breakfast as she drives.

A glamorous DEPOT MANAGER flirts with Joe as he gets her to sign some paperwork but it is clear he is not bothered.

The aerial map with the lines circuiting.

Joe and Archie playing football in the park with Pia watching on. They become her to join them, and finally when she does she tackles the ball off Joe like a pro and slams the ball in the net with ease. She smiles Pia to Joe as if to say I told you.

The aerial map shows the lines setting off and stopping once more.

Joe waits outside Carly's front door. He clocks the 'To Let' sign. The door opens and Carly lets him in with a smile.

A couple under the sheets are revealed to be Sonia and Joe.

The aerial map with the red lines of Amy and Joe's wagons looping and curling but never intersecting.

Amy climbs into bed with Paul. He is already asleep.

Joe enters a Jewelers.

He exits with a small bag.

They both turn and smile at Archie thankful for the distraction.

47 EXT. AMY'S STREET - MORNING 47

Amy exits her house and walks towards her cab parked in a side alley.

48 INT. AMY'S CAB - MORNING 48

She climbs into discover a wilted bunch of carnations, a box of after eights and a card. She opens it. It reads:

Sorry! Love Paul. Xx.

Amy deposits the flowers and card into the foot well, then breaks into the after eights before starting the engine.

49 INT. PIA'S BATHROOM - DAY 49

Joe is in the shower leant against the wall. He looks troubled he holds a shaving razor in his hand. The door opens and Pia enters wearing a dressing gown.

PIA

D'you know I knew something was on your mind, but I thought.. I thought you might be about to split up with me.

JOE

What?

PIA

You do love me Joe.

JOE

I'm marrying you, of course I do.

PIA

This isn't just because...

JOE

Come here.

She disrobes and gets in with Joe. He pulls her into an embrace. Pia then initiates the seduction, whilst Joe goes through the motions.

50 INT. RICHARD'S DEPOT RECEPTION - DAY 50

Joe strolls into a busy room with TRUCKERS and REPS milling around.

Joe squeezes his way to the desk and bumps into one of the Truckers who turns to face him. It's Amy. They both tense.

JOE
I didn't call.

AMY
Neither did I.

They smile wary, then Joe moves towards the desk. Sonia has seen everything.

JOE
Morning flower.
(hushed)
You handed your notice in yet.

SONIA
No. Tryin' to get rid of me?

JOE
Yeah...

SONIA
..Who's she?

JOE
Oh, she's from the Knutsford fiasco. A load of us hung out and bitched for a couple of hours, her included... We should go out and celebrate Keele properly, send you off in style.

SONIA
I don't want all that. Besides I've been thinking. Uni's a lot of money when you start adding it all up.

JOE
C'mon. You deserve this.

Sonia placates him with a thin smile.

51 INT. HAULIER'S DEPOT, MEETING ROOM - DAY

51

The darkened room is full of half sleeping hauliers as a powerpoint presentation is in full flight. Various slides of Wind turbines on the Welsh Coast.

PRESENTER
The turbines are precision engineered so there is a speed restriction of mph.

Amy and Joe sit close by. She leans over and whispers.

AMY
Have I ruffled some feathers?

JOE
Not yet.

AMY
Not ever! Don't worry, I won't
cramp your style.

JOE
What do you reckon to this gig?

AMY
I need a break.

Joe considers this for a moment. He is about to answer when he interrupted by Sonia, who has brought him a cup of tea. She is clearly making a statement. He acknowledges this slightly awkward.

52 INT. HAULIER'S DEPOT RECEPTION - DAY 52

A queue of drivers all stand in line to sign contracts.

Amy looks back to see Joe stood with Sonia. She appears to be encouraging him. He considers then joins the queue. Amy shakes her head.

53 EXT. HAULIER'S DEPOT - DAY 53

The hauliers are filing out and heading to their cabs. Amy and Joe play it cool not acknowledging each other. Terry finds Joe and gives him a nudge.

TERRY
How are they all gonna take it?

JOE
I don't know yet.

TERRY
Best to get rid. Is Sonia off to
Uni then?

JOE
Yeah. And she wanted me take the
contract so one less to break the
news to..

Terry laughs then lights up and heads towards his cab when a careworn woman CAROLE, 50's comes out after him a little flushed and breathless.

CAROLE

Hold on Terry.. I've been meaning to ask. You.. free next Thursday? It's just I've got some vouchers off at Nandos.

TERRY

Err.. I'm not that keen on Italian.

CAROLE

Right.. It was just an idea.

Terry turns towards his cab and quickens his step leaving Carole embarrassed and alone.

54 EXT. DEPOT CAR PARK ENTRANCE - DAY

54

Amy drives towards the entrance to be met by Joe at the gates waving a book at her. She slows and lowers the window. He leans over and hands her the book. A copy of *D.H. Lawrence's selected short stories*. She looks at him suspiciously.

JOE

Something to pass the time.

AMY

My time is full already.

She offers the book back but Joe holds his hands up in refusal.

JOE

Keep it.

He turns on his heel and heads back to the depot before Amy can respond. She watches him go.

55 INT. HAULIERS DEPOT BACK OFFICE - DAY

55

Joe strolls in to find Sonia getting on with paperwork.

SONIA

I thought you'd left?

JOE

I love you to.

Sonia is cautious.

SONIA

Do you?

JOE
Of course. I love you. I love
you! I love you!

Sonia moves to embrace Joe and he reciprocates.

SONIA
Me to.

They start to kiss until Sonia breaks it off.

SONIA (CONT'D)
Listen about Keele. It's not that
far and I'm gonna need cash so I
may just stay here and commute.

JOE
How will you manage that?

SONIA
People do. The other option is to
do the degree part time so I can
keep my job here. I'm serious Joe
it's expensive.

JOE
Whatever makes you happy but I
think you should go and I can
always commute to you. That's my
job.

A portly beetroot faced man RICHARD 57, shuffles into the
room and they both spring to attention.

RICHARD
Shouldn't you two be on the job?

JOE SONIA
Yes Boss. Yes Boss.

56 INT. ASDA PHARMACY - NIGHT

56

Joe waits at the counter to be served. An attractive woman
30's, in a lab coat approaches him and smiles. This is RAMYA.
She leans over the counter and they kiss.

RAMYA
I thought you'd died.

JOE
Not yet.

He slides a brochure onto the counter, it reads: Lake
District Retreats.

RAMYA
Another dirty weekend away?

JOE
Honestly?

RAMYA
You free this evening then?

JOE
No. I need to get ready for a job
away.

RAMYA
How long this time?

JOE
A month.

RAMYA
We can't go on like this.

JOE
I know, I'll make it up to you.

RAMYA
How?

JOE
Change job, something more steady.

RAMYA
I could support you while you find
something.

Joe is taken aback by this.

JOE
I wish I hadn't taken this job now.

RAMYA
You could have spoken to me about
it. Is this goodbye then for a
month?

Joe nods. She checks around to see that no one is looking then pulls him behind the counter into a long kiss. Just as the tension begins to rise she pushes him away and shoos him back behind the counter.

RAMYA (CONT'D)
That's what you'll be missing. Now
Get gone before I change my mind.

Joe smiles and waves goodbye as he retreats.

57 INT. ARCHIE'S BEDROOM - NIGHT

57

Joe leans upon a captains bunk-bed with a sulking Archie sat up trying to ignore him. A night light casts looming shadows.

JOE

Look little man. It's not that long.

ARCHIE

It's ages. Do you have to go? Why not do a different job instead. Mum said you could...

JOE

Did she?..Well.. I can't just now. We have to save up for the wedding and everything you know. You understand don't you? I'll be able to pop back as well and I will make it to match as I'm free that weekend.

ARCHIE

Promise.

JOE

Promise.

JOE (CONT'D)

Get to sleep champ.

Archie appears placated and Joe ruffles his hair.

ARCHIE

Mind my hair.

58 EXT. PIA'S PATIO - NIGHT

58

Pia and Joe sit across from each other at the garden table. She looks teary and plenty of wine has been drunk.

JOE

If I'd have known it was gonna upset you so much I wouldn't have taken it.

PIA

Then don't.

JOE

Don't say that..It's not that easy. We'll need the money with the wedding, and what was that about me getting another job?

PIA
You could. You could. It feels
like you're... running away.

JOE
We're getting married. We're
having a baby.

PIA
What better reason?

JOE
No, I'm not one of those blokes
from your books, anyway If I am..
Well I'll come running back in
the end.

PIA
Don't always make a joke.

JOE
I love you Pia what more can I
say. This job is for us. For our
future. A month will fly by.
Come here.

Joe reaches across the table for Pia's hands and takes them
in his, then leans over to kiss her.

JOE (CONT'D)
Lets go to bed. I need to be up
early.

Pia nods resigned.

59 EXT. CARLY'S HOUSE - DAY

59

Carly is at the front door on her knees, a soapy sponge in
hand scrubbing away at what looks to be graffiti. The sound
of a car pulling up alerts her to turn revealing a tear
stained face. Joe steps out the car acknowledges the sign
that reads: To Rent.

Then bounds up towards her carrying a satchel.

JOE
D'you wanna wash my car after
this? I can sit inside and watch?

CARLY
To be honest.. No.

Joe notices the scrawled aerosol markings.

JOE
Something you want to tell me?

CARLY
No, it's just kids.. Stupid
fucking, asshole kids.

JOE
Whoaa. Not the kind of language
I'm used to hearing from always
proper Ms Perry.

Carly looks ready to crack. Joe notices and takes the
sponge from her and takes her place.

JOE (CONT'D)
Sorry didn't mean to poke fun.
You go in and I'll finish off
here.

Carly gets up and heads in wearily, then perks up a little.

CARLY
I'll be inside..Don't be long.
I need some distraction.

Joe smiles and sets about scrubbing vigourously.

60 INT. CARLY'S BATHROOM - DAY

60

Joe is sat on the toilet as Carly dressed in a negligee
flosses in the mirror.

JOE
So where you're moving to?

CARLY
Don't worry. You found me before.
You'll find me again.

JOE
Doesn't sound like you want me
to?

CARLY
Always the needy student. I'm not
going far, just local.

JOE
I thought you weren't teaching at
St. Bennedicts anymore.

CARLY
I'm not doesn't mean I don't have
local students. Oh while we're
here.

Carly grabs her mobile from the windowsill and poses for a
selfie with Joe. He looks confused.

JOE
I'm on the bog!

CARLY
Your such a prude. Or are you
ashamed to be seen with me?

JOE
Neither. Listen I brought a copy
of my latest draft. Could you
take a look?

CARLY
Of course. Now hurry up and come
to bed.

Joe smiles as Carly leaves then retrieves his mobile from his dropped trousers and starts texting.

61 INT. RICHARD'S DEPOT RECEPTION - DAY 61

Sonia is on the phone whilst browsing the Keele University website.

SONIA
So if I ring on the 15th then there
may be places left... And I could
potentially transfer once I'm in
or... okay... I understand... What
about accommodation? Would it be
too late.. Okay thanks.

Sonia's mobile beeps. She checks it and smiles.

62 INT. NAOMI'S LIVING ROOM - NIGHT 62

Naomi dressed in fancy dress vampire attire cranes to see round the door frame.

NAOMI
Are you gonna show me or what?

Joe shuffles into the room looking uncomfortable in a Harry Potter costume. Naomi struggles not to laugh.

NAOMI (CONT'D)
You look good.

JOE
Wrong.

NAOMI
It's an ice breaker. Some people
need a mask on before they can
relax.

JOE

It's creepy and wrong.

NAOMI

Val is coming as Harry Potter as well so you won't be alone.

JOE

Oh I see your angle. You get off with me and then accidentally confuse her for me...

NAOMI

We'll see.. She's isn't new to the scene you know..

63 EXT. PEMPS SWINGERS CLUB ENTRANCE - NIGHT

63

Naomi flanked by Harry Potters Joe and Val huddle round the kiosk. A voluminous MADAME 50's sizes them up and winks at Naomi.

NAOMI

Evening Lil.

MADAME

Brought a couple of newbies? Right you two, all we ask is you remember that no means no. You don't need do anything if you don't want. The bar and sauna are on the first floor and the playrooms are on the second and third. I'm sure Naomi will help you out.

Naomi beams at the anxious pair.

64 INT. BAR AREA PEMPS CLUB - NIGHT

64

All three are sat at a corner table across from a modestly busy dance floor. Someone waves at Naomi and she waves back and then leans in to Joe and Val.

NAOMI

D'you mind if I pop over and say hello.

VAL

No. No.

JOE

No. No.

Naomi heads off and Val shifts up to Joe.

VAL

So this is your first time ever?

JOE

I always thought it was for weirdos and desperate men.

VAL

Right. Which one are you?

JOE

Dressed like this I'd say weirdo. No offence.

JOE (CONT'D)

You can't be that bad, you're liberal enough to be cool about Naomi.

JOE (CONT'D)

Yeah, but we're not really serious, as a couple I mean. So this isn't a serious thing.

VAL

The best way. I've kept away from serious relationships for years. Best thing I could have done. You can spend far too much time trying to please someone else when you should be pleasing yourself.

JOE

I suppose. I do believe in relationships. In fact I'm getting married. Not to Naomi, to someone else.

VAL

Congratulations! Does she know about Naomi and this?

JOE

No, not really.

VAL

It's none of my business of course, but it sounds like your pleasing them instead of you.

JOE

Maybe, but Harry Potter or fancy dress isn't pleasing me either.

VAL

Can't argue with you there. D'you fancy hittin' the sauna.

JOE

Anythin' to get out of these.

VAL

Exactly.

They smile and rise together and head towards the stairs. Naomi waves at them as they exit.

65 INT. DRY SAUNA - NIGHT

65

No steam in this room, only naked people sat around an industrial heater. Everyone sweats and smiles at each other between mopping their brows. A couple begin to caress each other. Joe looks uncomfortable and leans over to Val sat beside him.

JOE

Is this doing the trick for you?

Val makes a move, maneuvering Joe into a kiss. He reciprocates tentatively. Val smiles at him reassuringly takes his hand and leads him out of the room.

66 INT. CLUB PLAYROOM - NIGHT

66

A softly furnished darkened alcove find the two Harry Potters Val and Joe entwined in slow rhythmic sex with Naomi's vampire. A YOUNG COUPLE watch from the wings.

Val and Naomi appear engrossed but Joe is clearly distracted. He notices the couple watching and smiles at them slightly embarrassed he beckons them over before disentangling himself from the threesome and moving away.

67 INT. SHOWER ROOM - NIGHT

67

Joe shelters under a torrent of steaming water. He looks beaten and used.

68 EXT. SEIMENS TURBINE DISTRIBUTION DEPOT HULL - DAY

68

A huge factory with two massive hanger size warehouses.

BEGIN TIME LAPSE MONTAGE:

The hanger doors open and four cranes emerge each carrying a huge wind turbine blade suspended by huge canvas straps.

A queue of twelve extended wheel base lorries stand by as four lorries move into lanes and await their cargo.

People scuttle around below the blades as they are slowly and expertly guided onto the trailers.

Technicians then fasten all the strapping and signal the cranes to release the cable tensions.

The cables are loosened and the cranes raise up and move back towards the hangers.

The drivers board the loaded lorries and head out very slowly with amber hazard lights flashing.

The next row of four lorries move into position and await their loads.

The cranes return with fresh blades ready to deposit.

Amy Looks out of her Cab high up towards the looming turbine blade that floats above.

Terry watches the same from his cab wary.

Joe is engrossed in a book as the lowering turbine blade casts its reflection in his windscreen.

END MONTAGE:

69 EXT. M5 MOTORWAY - DAY 69

A convoy of turbine carrying lorries trundles along the inside lane flanked by a traffic police escort.

70 INT. AMY'S CAB - DAY 70

Amy looks distracted and bored surfing the radio stations as cars speed by.

71 INT. JOE'S CAB - DAY 71

Joe looks serene as he listens to the audio book of Nora Robert's Chesapeake Bay and munches on a sandwich.

72 EXT. SUBURBAN RING ROAD - DAY 72

The sheer size of the convoy and their huge turbine blade loads becomes apparent as they navigate an unassuming suburban estate.

The speed of the convoy is constant, but that constant is slow and a sizeable queue of domestic traffic is growing by the second behind them.

Car horns BEEP! Car drivers crane out their windows for a better view.

73 EXT. SUBURBAN ROUNDABOUT - DAY 73

The convoy without its escort now grinds to a snails crawl as they try to navigate a small roundabout.

- 74 INT. TERRY'S CAB - DAY 74
Terry checks his mirrors as he manoeuvres his lorry slowly but expertly around the roundabout.
- 75 INT. 4X4 - DAY 75
An exasperated OVERWEIGHT BUSINESS MAN crams the gear-stick into first, then floors the accelerator and pulls out towards the oncoming traffic.
- 76 EXT. ROAD - DAY 76
The 4x4 gathers speed as it jumps the queue accelerating further forcing oncoming traffic to swerve and veer.
A Ball bounces across the pavement and into the road ahead.
A dog emerges from bushes and charges full tilt after the ball. Horns BEEP! and BLARE! In warning but in vain. The 4x4 careens over the dog as if not there leaving a trail of carnage as it continues to accelerate and escape the scene.
- 77 INT. AMY'S CAB - DAY 77
Amy stares after the 4x4 the looks back to see Joe stop. Get out of his cab and race across the street towards a young boy who appears to be looking for something.
- 78 EXT. STREET - DAY 78
Other DRIVERS get out of their cars only to rubberneck, or consult their phones.
- 79 INT. AMY'S CAB - DAY 79
Amy watches on as Joe sprints to intercept the boy and keep him away from the spectacle. The Boy appears to protest, but Joe is firm and crouches to talk to him.
The Boy becomes distressed and fights to get beyond Joe and see his dog, but Joe holds him firmly until two LOCALS arrive and take over in restraining the boy.
The Boy is embraced by a MAN and Joe steps back respectfully. The Man give Joe a nod of thanks. The Boy then slips the Man's embrace and races over to the death scene only to falter when he sees what lies ahead.
Amy watches the scene in silence. Her eyes on Joe. Her eyes appear glassy. She checks herself before they become tears.

Joe looks around a little lost then turns his gaze to Amy. They lock eyes. He Looks away.

80 EXT. RURAL INDUSTRIAL ESTATE - NIGHT 80

The lorries slowly pull into a high gated depot. Their moorings for the night. Hydraulic brakes hiss as the lorries shudder to a stop.

Terry climbs out of his cab with a bottle of whiskey in his hand. Joe and Amy get out of their cabs and walk wearily towards him.

TERRY

Get yourselves a cup.

81 EXT. CARGO BAY, INDUSTRIAL ESTATE - NIGHT 81

The three sit on stacked pallets in front of loading bay doors facing the main road off in the distance. They sip whiskey in silence.

TERRY

I need to drain the snake.

Terry creaks to his feet and shuffles off leaving the bottle of whiskey. Amy watches him go then nods to Joe who quickly refills their cups.

AMY

I feel like we're out with my dad.

JOE

Cool dad.

AMY

Oh yeah... You were good with that lad today.. You ever thought about you know, having kids?

JOE

I'm having one. Well my girlfriend is. She's due in seven months.

AMY

Right. Recent news. Last time we.. you.. didn't..

JOE

Wasn't planned, it just happened.

AMY

Yeah, it just happens. What you doing?

JOE
I'm not just gonna leave her.

AMY
I didn't say.

JOE
I know we're judged on that.

AMY
You don't seem the type to care
what people think.

JOE
We're getting married!

AMY
Congratulations, and good luck.

Terry returns to complete the crowd.

TERRY
What we celebrating?

AMY
Joe's getting married.

TERRY
Fool.

Terry looks disapprovingly and reaches for his whiskey,
before reluctantly pouring them each a top up.

AMY
Save some for yourself.

TERRY
I'm tryin' to.

They clink plastic and drink. Terry gets up again and heads
towards his cab. He throws a reproachful glance at Joe.

TERRY (CONT'D)
Don't stay up too late. We've got
to make the coast tomorrow.

Amy smiles at Joe having clocked Terry's look and gets up
to leave. He watches her go.

TERRY (CONT'D)
I didn't ask about you... About
kids.

AMY
You did, I told you, I'm too old.

JOE
Not from where I'm sitting.

AMY
Good night Joe.

Joe stares after her.

82 EXT. INDUSTRIAL ESTATE - NIGHT 82

The three lorries lined up together in darkness except for Joe's cab. Light spills through his window blinds.

A Fox appears and sniffs at something on the ground by Joe's cab before moving off into scrubland.

83 BEGIN MONTAGE: 83

The countryside

From high above Lorries slithering through twisted roads.

Joe at the wheel, distracted.

Amy at the wheel, distracted.

The coast ahead in the distance. Water faintly glistening.

Out at sea looking towards the coastline. Huge white blades momentarily wipe the view.

Locals gape as the huge lorry loads descend the steep cliff roads.

The lorries pull into port.

Large cargo ships gently lilt in the sea. Cranes at the ready.

84 INT. BAR - NIGHT 84

Joe and Terry huddle round a table nursing pints whilst Amy flirts with a LOCAL MAN at the bar. Joe appears non too pleased by this.

JOE
What's he got that I haven't?

TERRY
Freedom.

Joe smarts at this and drinks deeply.

85 EXT. BAR CAR PARK - NIGHT 85

Joe watches from a distance as Amy and the Local Man enjoy sex within the confines of a Ford Mondeo.

Joe looks jealous. He takes out his phone and dials.

JOE

Hey Pia, Just checking in... Is it too late...You sure? Yeah miss you to. The football match of course. Listen you should get to sleep yeah... Love you.

Joe hangs up and continues to stare at the now steamed up windows.

Terry nudges Joe startling him, then walks off.

TERRY

Leave it alone. Come on.

Joe reluctantly follows.

BEGIN MONTAGE:

The convoy drags along, lights flash, cars scuttle past and three of the drivers, Terry, Amy and Joe appear bored at their steering wheels.

Shadows lengthen as the convoy continues to crawl.

Road markings trudge past and on an overhead bridge a farmer guides a herd of cows at a similar pace to the convoy of lorries.

Joe glances between his rear view mirror and his phone. He can't resist any longer and begins to dial.

END MONTAGE:

86

INT. AMY'S CAB - DAY

86

Amy's phone rings and she answers on loudspeaker.

JOE (O.S.)

How you hangin?

AMY

Been better. You beginning to wish this contract was a bad idea?

JOE

Maybe.

AMY

Still hopeful?

JOE

Always.

AMY

You might be disappointed.

JOE

I've nothin' to lose.

AMY

Funny you think that.

JOE

Look No one's a saint in this world. I've respect for them all, but if something, someone, better comes along. No not better. Right, then I have to follow my heart.

AMY

That's the last thing you're following.

JOE

There is more.. To me there is.

AMY

You don't sound convinced. What more is there?

JOE

This right now.

AMY

We're just flirting, foreplay to the main event. Seriously Joe, what more is there?

JOE

You know what I mean. Don't you? What about.. Love?

AMY

Love? Fuck me! Really.

JOE

Yeah.

AMY

You're chasing something you're never gonna find. No one lives up to anyone else's expectations and even if you do we all get bored so either way it's doomed to fail. Desire then disappointment every time... Joe are you still there?

JOE

Yeah...

AMY
Still pushing your buttons? Don't
answer that. Bye for now.

Amy's spirits appear lifted.

87 INT. PUB - NIGHT

87

The front door of the pub is locked shut by a BAR-WOMAN. The curtains are already closed. A lock in with regulars nursing drinks and Joe, Terry and Amy huddled in a corner doing the same. Joe looks distant and starts texting on his phone. Terry and Amy survey the regulars.

AMY
Have you got a local, you know
where people recognise you?

TERRY
No, and that's the way I like it.

AMY
You're not as tough as you think.
What do you do for down time?

TERRY
The usual. Prostitutes and booze. A
brothel if I'm lucky.

AMY
Nice. Not bored of this job?

TERRY
I've nothin' else to do. Unlike
Romeo here.

Joe is engrossed in his phone. Terry bursts into a coughing fit and then recovers.

TERRY (CONT'D)
You joining us?

Joe nods absentmindedly and Amy and Terry share a look.

TERRY (CONT'D)
You're round isn't it?

88 EXT. BURGER VAN, LAYBY - DAY

88

A post apocalyptic haven for truckers who need a pit stop.

Joe is sat on a knackered bench nursing a bacon sanger and mug of tea to the sound of traffic and wind in the tall grass.

Joe's mobile BLEEPs. He checks the text. Then looks up at the queue to the Van. Awaiting her order is Amy. She winks at him phone in hand.

AMY
(shouting)
What are the chances?

CUT TO:

They are sat opposite each other. Joe is distant. Silence. Amy appears to be regretting her decision to be sociable.

AMY (CONT'D)
Time of the month?

Joe shakes his head and glowers.

AMY (CONT'D)
Just realised the eighties are
over?

Joe manages a smirk and then resumes his funk.

AMY (CONT'D)
Ahh. Playing hard to get. You're
good. You stumped me there. I don't
usually need to try.

JOE
Look, sorry about the misery. I've
just had a particularly bad night.
Any other time and I'd be all over
you.

AMY
Nice. What like a serial rapist.

Joe smiles and she beams back.

89 INT. JOE'S CAB - DAY

89

The Queen bobble head shimmies to the motion and sounds of sex coming from the sleeping compartment.

JOE
Ow!

AMY
Move your arm a bit.

JOE
I should have put some music on.

AMY
Shut up and fuck me will you.

They lie side by side, slightly rigid, awkward.

AMY

What was that?

JOE

That was pretty shitty, no denying it. We'll have to practice more.

AMY

No we won't. We get plenty of practice as it is. That was a one off I think.

JOE

I was hoping for casual. Fuck buddies. I think that's what I need right now.

AMY

You've not really made a good impression.

JOE

Three strikes and then I'm out. Agreed?

Joe's smile wins out and Amy nods acceptance.

AMY

Agreed but not now. The memory's too raw.

BEGIN MONTAGE:

Joe in his cab looking chipper.

Amy driving her cab, concentrating.

Amy and Joe sat on Mostyn Harbour as cranes sway in the wind.

She delves into her pocket and retrieves a Ganesh bobble-head. Hands it over to. Joe smiles appreciatively.

Joe in his cab with Ganesh pride of place.

Amy driving, content.

Joe, Amy and Terry at a bar relaxed.

Terry heads to the bar and Joe and Amy hold hands.

Joe, Terry and Amy eat at a greasy spoon cafe. Joe and Amy share a look regarding Terry. Clearly three is a crowd.

Amy and Joe enjoy each other's company on a pub dance floor.

Joe and Amy in her cab at night getting cosy.

END MONTAGE:

91 EXT. FOOTBALL FIELD - DAY 91

Steam rises from the rain soaked players as they jostle for the ball. Loyal parents and siblings huddle together on the sidelines. Pia looks around and flashes a smile at her son as he trundles past. She receives a text and hesitates before reading it. It is clear she is disappointed.

92 EXT. CAFE - DAY 92

Joe pockets his phone and heads back inside to rejoin Terry and Amy sat at a window seat.

93 INT. AMERICAN THEME BAR - NIGHT 93

Friday Night and everyone has their glad rags on. It is a proper crammed cattle market. Amy squeezes through the crowd to secure a position at the bar. She turns and waves a hand in the air and Joe goes to assist.

He squeezes through the heaving crowd until his is close behind Amy. Amy smiles at him and turns to get the BARTENDER's attention.

Joe looks suddenly surprised and then self conscious as Amy appears to be arousing him surreptitiously. She pulls him closer and he looks a little lost as she continues to take advantage of the crush. They start to rock back and forth gently. Apparently fucking. Nobody around them appears to notice as they all clamber to be served at the bar. Amy and Joe continue, intimate.

Terry stood by the door cranes to see Amy or Joe but fails.

Amy and Joe are now facing each other at the bar sharing broad grins. They both turn to the bar to attempt to get served, still beaming.

CUT TO:

They approach a thoroughly frustrated Terry with drinks.

TERRY

What took you so long?

94 EXT. AMY'S CAB - NIGHT 94

light from behind the drawn curtains casts shadows of Joe and Amy on the windscreen. Muffled laughter from inside the Cab. Then the light goes out. Silence.

95 EXT. MOSTYN HARBOUR - DAY

95

A bare industrial harbour drops off to the rolling Irish Sea. Three lines of wind turbines rest on the jetty as a crane hoists a turbine blade onto a waiting tug. Terry assists dock workers as they hook up rigging to his cargo.

Amy and Joe's Lorries are parked further back awaiting unloading.

Joe gets out of his cab and walks towards Amy's and gets in the passenger side.

96 INT. AMY'S CAB - DAY

96

Amy and Joe stare out at the view taking in the crane as it lowers a turbine blade onto the waiting Tug.

JOE
This is nice.

AMY
Oh oh.

JOE
Seriously this is nice. Nice sex.
Nice...

AMY
..Nice.

JOE
It's good that we're.. Similar.

AMY
Are we.

JOE
The same job, we like to have fun.

AMY
You're grasping.

JOE
No it isn't. With the other women there are things that are great yeah, but there are things that just annoy me or.. Bore me.

AMY
I could say the same about you.

JOE
Really?

AMY

Whatever you're searching for Joe,
I'm not it.

JOE

What d'you know? I'm looking to
settle down properly. To commit to
someone who I'm genuinely in love
with and it may be..

AMY

..You said you loved the others.

JOE

I do in a way. A small way. I've
just never been surprised or
challenged or bowled over in the
way that you're supposed to feel.

AMY

You only like me because I've made
you work.

JOE

Maybe a bit, but there's something
else. Don't you feel it?

AMY

Honestly. No. You've redeemed
yourself in the sack, and you're
alright. But have we really
challenged, surprised or knocked
each other out?

JOE

Aren't you looking for someone at
all? Is this it for you? Don't you
want love, kids, all that?

AMY

I haven't given it much thought.

JOE

Bullshit. It's good to want those
things. Be serious about it.

AMY

Okay. If you're serious. Are you
willing to give up what you have
with the others from here on in?

JOE

I think I would be willing to give
them up for you. And what I don't
know I can find out.

AMY

I'm flattered.

The sound of a beeping horn distracts them. Joe's lorry is next in line for off loading.

AMY (CONT'D)

You're up.

Joe gets out the cab. Amy smiles after him.

97 EXT. DUAL CARRIGEWAY - DAY 97

The convoy of lorry's heads back slowly in formation. Orange lights flashing.

A Mobile STI Clinic Van overtakes them and the lorries start beeping their horns as it goes.

98 INT. AMY'S CAB 98

Amy beeps on her horn and smiles as the STI Clinic van passes.

99 EXT. MOTORWAY SERVICES LORRY PARK - DAY 99

Joe and Amy head towards their cabs coffees in hand when Amy spots something in the distance and whistles to Joe to take notice. He turns to see what has caught her eye and laughs.

Parked in the distance stands the mobile STI Clinic.

100 INT. MOBILE STI CLINIC - DAY 100

Joe and Amy furtively enter the discreetly decked out room. A young, Friendly WOMAN beams at them from behind a desk and motions for them to sit. Joe and Amy look a little lost and then AMY finds her voice.

AMY

Can we get checked up?

FRIENDLY WOMAN

Of course I just need to ask a few questions. Have you been together long.

Both Joe and Amy shake their heads.

AMY

Okay.

101 EXT. MOBILE STI CLINIC - DAY 101

Joe and Amy emerge with huge grins on their faces and STI Goody bags each which Amy puts inside her shoulder bag.

102

EXT. LORRIES SERVICES CAR PARK - DAY

102

Amy and Joe approach their cabs still aglow. Amy pulls him into a clinch shielded from view between their lorries. Their kiss is intimate and gentle.

AMY

Only seven hours till Hull and then we're back to reality.

JOE

I'm ready to tell the others. End it and start afresh with you.

AMY

We could just keep it as is. Who's to know?

JOE

Sonia definitely suspects and... I want people to know. Don't you.

AMY

Not quite yet. There is the small matter of.. my husband.

JOE

You're married?

AMY

Yeah. Is that suddenly a problem?

JOE

Well.

AMY

Seriously. You want to moan about baggage? We've been straight with each other..

JOE

I have..

AMY

Oh right. Well Fuck you. My husband knows what I do. Do any of yours...

JOE

I was about to tell them.

AMY

Prove yourself Joe, tell em'. You think you can be all high and mighty with five women on the go. Tell the truth.

JOE

What for? We're clearly going
nowhere now.

AMY

You haven't asked about the state
of my marriage. You don't care, you
never did. You're a coward Joe tell
them.

JOE

No.

Joe turns and heads towards his cab and gets in.

AMY

Coward.

Amy turns to her own cab.

103 INT. AMY'S CAB - DAY 103

Amy gets in and throws her shoulder bag on to the passenger
seat. Contents scatter and Amy leans over to retrieve a
phone. Joe's phone.

104 INT. JOE'S CAB - DAY 104

Joe tense and irritable drives out of the motorway services.
He coils his fist and then pounds the dashboard venting his
frustration. He breathes hard, tries to focus. He switches
on the radio and cranks up the volume.

105 EXT. MOTORWAY - DAY 105

The convoy trundles along with all other traffic whizzing by.

106 INT. JOE'S CAB - DAY 106

Joe at the wheel, suddenly pats his breast pocket then glides
a hand across the mess covering the passenger seat clearly
looking for something.

107 INT. DEPOT RECEPTION - EVENING 107

Sonia is sat with a pen in her hand and a note pad. She looks
angry and determined.

BEGIN MONTAGE:

The wide open road flows beneath.

Joe at the wheel, dazed and distant, knuckles white with tension.

Carly takes the call in her stylish office. She listens intently. She rises from her desk and closes the blinds to her office, creating a wall of white.

Train tracks hurtle before us.

Ramya is stood beside a handsome MAN in a cinema queue. She takes the call. Ramya looks irritated and the man puts his arm round her in an effort to comfort her. She nuzzles him in return.

The tarmac rushing towards us.

Joe's eyes glaze over.

Naomi at the gym pounding the treadmill. She sees her phone flash.

The tread before her feet moving at pace.

Pia is interrupted from watching telly with her son by her phone. She listens intently and then resumes watching the film. She turns her head away from her son teary eyed. He continues to watch the film unaware.

Amy stands outside the back door to her kitchen smoking.

END MONTAGE:

108

EXT. HULL HAULAGE DEPOT RECEPTION - EVENING

108

Joe walks in and interrupts Terry flicking through a Haulier magazine.

TERRY

Ready for some ale?

JOE

You seen Amy?

TERRY

She gave me your phone. Lovers tiff?

JOE

I want to be back early tomorrow so lets get down the pub.

TERRY

Righto.

- 109 INT. WINE BAR, WAITROSE - EVENING 109
- Amy leans against the empty bar, her gaze fixed on the young BARMAN as he pours her a glass of wine. He is clearly intimidated but caught in her headlights as she casually rests a hand on his.
- Shoppers pootle by with trollies laden.
- 110 INT. WAITROSE LOADING BAY AREA - EVENING 110
- Amy and the Barman are awkwardly at it up against a large shrink wrapped palette of cat food. The Barman is in over his head and Amy is becoming irritated, untangles herself and starts to dress. The Barman reaches out confused.
- BARMAN
Wait.. wait. I'm sorry I can..
- The Barman reaches touches Amy's arm and she responds with a right hook that floors him.
- AMY
Fuck off!
- Amy strides off livid, buttoning up as she goes.
- 111 INT. JOE'S CAB - DAY 111
- A tired Joe stares into the distance as an Audio book plays in the background. He is clearly hung-over, distracted.
- 112 EXT. TRAIN STATION - DAY 112
- Naomi sits awaiting the train. She dials a number on her phone.
- NAOMI
Hi Sonia... Yeah... Listen I had a thought.. See what you think...
- A low rumble announces the arrival of the train.
- 113 EXT. FUEL GARAGE FORECOURT - EVENING 113
- Joe is inside queuing to pay. He grabs a box of chocolates and a football from a rack nearby.
- 114 INT. GASTRO-PUB - EVENING 114
- Sonia and Naomi are tucking into a bowl of chips.

SONIA

So if you've known all along didn't you think about letting us know?

NAOMI

Sorry No. I don't want commitment and he seemed to be the same on that front.

SONIA

You still gonna see him then?

NAOMI

I suppose. Nothings really changed. As long as I get what I want.

SONIA

I never thought of it like that. I guess I'm old fashioned.

NAOMI

No. Look there's plenty of people out there so you can afford to be clear about what you want.

SONIA

I don't know what I want.

NAOMI

Well don't worry about upsetting anyone for starters. That's what I do. So did he.

SONIA

D'you think we should try and meet the others? Like this..

NAOMI

Absolutely. Where's the harm?

115 EXT. PIA'S DRIVEWAY - EVENING

115

Joe's Cab pulls up outside.

Archie comes racing out the house and Pia follows, tense. Joe Beams at them both holding out the football and chocolates.

JOE

Did you miss me?

ARCHIE

Yeah.

Pia manages a half smile. Joe gives Archie a hug and goes to do the same with Pia, she is wooden in response but he doesn't detect it. Joe places a paternal hand on Pia's tummy and she forces a smile.

The neighbour breaks from gardening to watch on.

116 INT. BEDROOM - NIGHT 116

Pia is already tucked up in bed as Joe gets in beside her. He places an arm on her shoulder and she pulls away.

PIA
Sorry I'm just tired. D'you mind?

JOE
No, no.

Joe retreats to his side of the bed and stares at the ceiling pre-occupied.

LATER:

Joe slides out of bed in an effort not to wake Pia.

117 INT. KITCHEN - NIGHT 117

Joe scrawls a note on a piece of paper whilst eating a bowl of cereal.

It reads: up early for work see you later xx.

The cooker clock reads: 12:00

118 EXT. SUBURBAN STREET - NIGHT 118

Joe looks up from his phone towards a detached bungalow with pampas grass gently swaying in the garden and lots of cars parked about. He pops some pills from a bottle and swallows them dry.

119 INT. BUNGALOW - NIGHT 119

Naomi opens the door to let Joe step inside. A house party is in full swing. They kiss and hug.

NAOMI
I'm guessing you didn't get much action whilst you were away? We'll have some fun tonight. Val's here and already got her hands full. You'll need to leave your mobile here, House rules.

Naomi indicates a sideboard strewn with mobiles. Joe deposits his and takes Naomi's hand as she leads him into the party.

120 INT. BEDROOM - NIGHT 120

Joe is hunched in a corner sipping a beer as bodies writhe on the bed before him. He looks disinterested. A hand reaches out for him to join in. He brushes it away politely.

121 EXT. SUBURBAN STREET - NIGHT 121

Joe stumbles along phone in hand, texting.

He reaches his cab and his thumb hovers over the send button.

122 EXT. RICHARD'S DEPOT - DAY 122

The thrum of activity. Forklifts buzzing and lorries coming and going.

123 INT. RICHARD'S DEPOT RECEPTION - DAY 123

Amy is stood impatiently at the desk whilst Sonia appears engaged with something on her computer monitor. Amy leans on the desk conspiratorially.

AMY

Are we good?

SONIA

Yeah yeah of course.

Sonia smiles and holds her hand out for Amy's paperwork which she offers.

SONIA (CONT'D)

Thanks... I mean it.

Amy nods and heads out.

CUT TO:

A drum roll on the reception counter distracts Sonia to look up at Joe who beams at her.

JOE

Hey there, missed you.

SONIA

I bet you have.

JOE

How's the move coming along?

SONIA

Slowly.

JOE
You free this week to catch up.
I'll take you out my treat.

SONIA
I can't this week.

Grumbles from the growing queue behind Joe interrupts them.

SONIA (CONT'D)
I better get on.

Joe nods understanding and smiles before heading out.

124 EXT. RICHARD'S DEPOT, LOADING BAY - DAY

124

Amy is waiting for her trailer to be loaded up. She has the pregnancy indicator in her hand. Joe approaches wary. She sees him and pockets the indicator irritably.

JOE
Hey, you got a minute?

AMY
Not really.

JOE
Listen, I'm a dick.

AMY
Yeah.

JOE
I'm sorry and you're right. I should end it with everyone if I'm serious about you.

AMY
And are you serious about me?

JOE
I think so.

AMY
You deserve everything you get.

JOE
What's that supposed to mean? You worried about stds? The results'll be back soon.

AMY
You're such an idiot. To think I was actually considering leaving my husband for you.

The forklift has finished loading the trailer and Amy sets about tightening the rigging.

JOE
What's changed?

AMY
Not enough.

JOE
You're the one being unreasonable. I'm prepared to take a risk with you. Give up relationships, leave someone who's pregnant.

AMY
That's not something to boast about.

JOE
I didn't mean it like... I said I'm sorry.

AMY
What if I were pregnant?

JOE
I'm not leaving her because she's pregnant. I'm prepared to leave her because I want you more.

AMY
Who we kiddin' Joe?

Amy completes the trailer checks and heads for her Cab.

JOE
I'm not running away. I'm gonna end the relationships. Will you make the same promise to me?

Amy hesitates as she climbs into her cab, then closes the door behind her without answering.

125 INT. AMY'S CAB - DAY 125

Amy buckles up and drives out.

126 INT. JOE'S CAB 126

Joe drives along listening for the answer-phone message to end and beep.

JOE
Just me. Hope I'm not in the bad books.

(MORE)

JOE (CONT'D)

Give us a call to let me know when you are free. I'll stay at mine tonight unless you say otherwise. See you soon Archie.

Joe looks troubled.

127 INT. JOE'S KITCHEN - NIGHT 127

Joe enters with a bag of takeaway chips and a pile of letters. He opens the letter from the STI Clinic, reads it and smiles. He grabs his mobile and begins texting.

It reads: STD All clear. Happy?

He scans through messages and presses play.

CARLY (SPEAKERPHONE)

Hey Joe, hope Wales was okay. Book club at mine Friday. Short notice I know, You can stay over.

Joe opens the fridge to retrieve the only thing in there. A bottle of ketchup and proceeds to dump it over his chips.

128 INT. RICHARD'S RECEPTION - NIGHT 128

Amy approaches the desk and hands Sonia her roster.

SONIA

So are you coming to?

AMY

No. I hear your leaving for University?

SONIA

Yeah yeah. Just got to sort things.

AMY

Good luck tomorrow.

SONIA

It's not us who needs it.

Amy smiles and heads out whilst Sonia tidies her desk.

129 INT. CARLY'S LOUNGE - EVENING 129

Carly carries a tray with glasses of wine into the room and offers them to Ramya, Sonia, Pia and Naomi. They all take one, except for Ramya. Naomi is the only one who appears relaxed.

RAMYA
What's the plan?

SONIA
We get answers. Like why he played
us all for fools.

Everyone takes huge glugs of wine.

130 INT. AMY'S KITCHEN - NIGHT 130

Amy stands mobile in hand. Her thumb hovers over the button
to call Joe's mobile.

131 INT. JOE'S MOVING CAR - NIGHT 131

Joe drives along. A bottle of wine and a book rest on the
passenger seat.

132 INT. CARLY'S LOUNGE - NIGHT 132

A bottle of wine sits empty as a new one is shared around.

PIA
I don't know how much I'll be able
to say.

RAMYA
Me neither. What if he just leaves.

CARLY
I think he'll want to explain.

SONIA
How's he gonna do that?

NAOMI
Just something to think about but
does everyone know what they wanted
from Joe? It's just, I've been open
about being open, and he said the
same so I thought that everyone was
cool.

RAMYA
We are cool, but not with lies. He
may have told you but he clearly
didn't tell any of us.

CARLY
I never asked to be fair.

PIA
Are we supposed to ask?

CARLY

Maybe. Some of us aren't getting any younger and Joe is no spring chicken either.

SONIA

So we're to blame?

CARLY

No, but if I'm honest, what we had was fairly casual.

PIA

Hold on, so we're fucked because at our ages we can only get arseholes, bastards and rejects like him.

CARLY

I just think we both got what we wanted but I can only speak for me.

NAOMI

Perhaps we need to go round. See how involved we've been.

RAMYA

I don't know. I don't want to know to be honest. I know that he has fucked us all, literally, and he needs challenging for that. If we start comparing then we may end up judging, which isn't what this is supposed to be about.

PIA

I agree.

The doorbell rings and everyone tenses.

Carly downs her wine and gestures to the bottles.

CARLY

Help yourselves. I'll bring him in.

Pia and Sonia down their drinks and brace themselves. Naomi attempts a reassuring smile but nobody reciprocates.

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

Hi Joe come on in.

JOE (O.S.)

Hey, how've you been?

CARLY (O.S.)

Fine. Come on through.

Joe walks in with a bottle of Wine and a book in hand. All eyes are upon him. Carly comes into the room and closes the door behind her.

Joe is a rabbit caught in the headlights for the briefest moment and then a defensive smile spreads across his face as he looks between the women.

The women look between themselves and back at Joe who still appears to be processing the situation.

Joe puts the wine and book down.

JOE

Hello.

SONIA

Anything else to say?

JOE

Err.. this is a surprise.

RAMYA

Is that it? No Apology.

JOE

I'm sorry.

RAMYA

I bet you are.

SONIA

In case your wondering it was Amy who let us know. D'you take us all for fools?

JOE

No. No I don't.

PIA

You must do.

JOE

Pia I'm sorry. It's complicated. I know you must be upset. Should you be drinking?

Pia shrinks a little at this clearly uncomfortable.

RAMYA

Who are you to dictate what she can do?

JOE

It's just.. the baby.

SONIA

Sorry, Baby?

CARLY

Is anyone else pregnant?

The women shake their heads. Pia puts her glass of wine down.

RAMYA

You fucking bastard. You knew and you still carried on with us.

SONIA

Don't you feel any shame?

JOE

Yes, but..

SONIA

Unbelievable.

JOE

I was wrong to keep you all in the dark ok. it's just I was confused as to..

SONIA

Confused? Whatever you are you're not confused. Savvy is more like it.

JOE

Look I'm sorry. I didn't want that and I have kept things separate and I'm clean. I went to the clinic recently and I have the all clear.

NAOMI

Some good news.

RAMYA

You're kidding right. Clean are you?

JOE

Look, you may not believe me but I never wanted to hurt any of you. I love you. All of you.

Snorts of derision all round but they are listening.

JOE (CONT'D)

I know it's not the way most people operate, but I do.

CARLY

It's not love Joe.

NAOMI

Love doesn't mean anything does it.
Just call it what it is, casual sex
then everyone's clear and
everyone's happy.

SONIA

I'm not fucking happy.

RAMYA

Me neither.

Pia advances on Joe who stands his ground. Ramya retrieves something from her bag and move to support Pia.

PIA

You were just gonna keep stringin'
us along. With no intention of
telling us. Archie idolized you.

RAMYA

You must have done this for years.
I'm amazed you can remember our
names. You're not sorry. You're
just pissed off you've been busted.

JOE

I respect all of you. I've never
treated any of you badly and you
all know..

Ramya thrusts a small cannister towards Joe and sprays him in the face. He instantly swipes out in pain hitting Pia who falls back onto the coffee table. Carly and Naomi rush to support her. Joe falls to his knees in agony, blinded.

JOE (CONT'D)

What the fuck.

RAMYA

Pepper spray you bastard.

Ramya advances on the prostrate Joe and starts to kick and strike him. Pia and Sonia see red and join in the fray. Joe can only shield himself as they stamp and kick in an almost coordinated attack. Joe doesn't fight back accepting his fate.

JOE

I'm sorry. I mean it. I didn't want
to hurt any of you.

RAMYA

Well you did.

Carly moves forward to intervene by placing herself between Joe and the women.

CARLY
I think that's enough.

SONIA
We want payback.

JOE
You're leaving for Uni anyway.

SONIA
Stop trying to turn this around.
We're not to blame. You are.

JOE
Pia I'm sorry. I should have been
faithful. Pia I love you.

PIA
No. No. You don't.

Pia gets up and heads for the door. Naomi helps her out. Ramya and Sonia move aside and compose themselves as Carly helps Joe to his feet, a tissue to his bloody nose.

JOE
My eyes are burning.

RAMYA
You'll recover.

Carly ushers Joe out of the room. The sound of a running tap from the kitchen. Ramya and Sonia share a look.

SONIA
We should go.

133 INT. KITCHEN - NIGHT

133

Joe is slumped on the floor with a wet tea towel draped over his head massaging his eye sockets. Carly pours herself a large glass of wine and sits at the table. The sound of the front door closing signals the departure of Ramya and Sonia.

SONIA (O.S.)
Sorry about the mess.

CARLY
(shouting)
Yeah.

JOE
I should go.

CARLY
You're alright where you are.

134 INT. RAMYA'S MOVING CAR - NIGHT

134

Ramya drives with Sonia in the passenger seat.

RAMYA
Why can't people just be straight?

SONIA
Yeah.

RAMYA
So you're starting Uni?

SONIA
Yeah. No, no I didn't get in...
Yeah. I've given in me notice. Told everyone I'm off.

RAMYA
What you gonna do?

SONIA
Probably just move somewhere else,
get a job.

RAMYA
There must be a Uni you can go to.
What about clearing?

SONIA
Clearing?

RAMYA
We can have a chat and I'll sort
you out. Least I can do.

135 INT. CARLY'S BATHROOM - NIGHT

135

Joe lies submerged in the bath, calm, still. He opens his red raw eyes, blinks and closes them again.

Carly sits on the lid of the toilet seat, in her dressing gown watching him. He emerges and reclines.

CARLY
I should've warned you.

JOE
No, no you did the right thing. I
was selfish to lead you on.

CARLY
I've been using you just the same.

JOE
You seeing someone else?

CARLY

Kind of, no, it's complicated.

JOE

I meant what I said. I do love you.

CARLY

We're friends, we fuck. Don't complicate it. Be honest Joe, the same goes for the others, even Pia?

JOE

Pia's pregnant I can't abandon her.

CARLY

That's not love is it?

JOE

I want to be in love. I just can't seem to find it.

CARLY

It's bullshit and fools like you fall for it.

JOE

Maybe you haven't found it yet.

CARLY

Funny that. I haven't found it. You haven't found it. When people mention love, what they really mean is Commitment, control, to me it's like giving up. How long you willing to keep looking?

JOE

I don't know, not too long. I might have found it with..

CARLY

The one who doxed you in. Sounds like love that.

JOE

I judged her. She was annoyed.

CARLY

You're just someone who doesn't know how to say no to someone new. Desire and lust, that's all it is.

JOE

And you? You're moving again?

CARLY

You weren't the first or the last.
Some end well. Some don't. The last
one, well..

JOE

So what you gonna do?

CARLY

Run, as always. Or use you as an
alibi. Sorry, I can't do that.

JOE

The least I can do. What am I
shielding you from.

CARLY

Oh nothing illegal. He was 16, like
you.

Carly opens the cabinet and retrieves a razor. She tosses it
to Joe who catches it and begins to shave.

CARLY (CONT'D)

So d'you have a plan of action?

136 EXT. MODEST SUBURBAN STREET - DAY.

136

Joe with a swollen face is sat in his car parked across the
road from Amy's cab which is parked outside a modest semi. He
pops some pills, washes them down with petrol station coffee.

A handsome well groomed man, PAUL, 36, exits the house and
walks towards a red Astra parked on the drive. He looks
across to Joe and locks eyes. He straightens and walks across
the road towards Joe.

137 INT. JOE'S CAR - DAY

137

Joe puts the key in the ignition and hits the central locking
and turns off the radio.

Paul reaches the car and motions to wind down the window.

Joe Hesitates then warily obliges.

PAUL

Mornin' You waiting for Amy?

JOE

Sorry?

PAUL

Don't worry. It's nothing new to
me. You're just another in a long
line of blokes.

JOE

Not sure what you're talking about?

PAUL

Whatever. Just don't kid yourself that you're any different. She always comes home in the end. Word of warning. If she sees you here she'll probably kill you.. Again.

Joe shrugs still trying to feign ignorance. Paul pleasantly taps the roof of Joe's car and then returns to his own and drives off. Joe pretends to be preoccupied with the radio as Paul's car drives by. Joe starts the engine and drives off.

138 INT. AMY'S BATHROOM - DAY 138

Amy watches Joe's car disappear. She returns to washing her face in the sink. She catches her reflection in the mirror, affords herself a brief smile.

139 INT. RICHARD'S DEPOT RECEPTION - DAY 139

Joe walks towards the desk where Richard, the boss and Carole are handing out cake to the other truckers. Sonia is in the centre of the fray reading a good luck card. Her mood darkens when she spots Joe. Terry turns to see Joe's bruises.

TERRY

What the fuck happened to you?

JOE

Nothing, I tripped. Is there cake?

SONIA

Afraid not.

JOE

No worries.

Terry clocks the tension between them. A trucker hands Joe a cup and pours him some cava. They all raise their cups in congratulations.

RICHARD

To our super smart Sonia. Good luck on your new adventure. I'm sure Everyone agrees you've put up with us morons for long enough.

TERRY

Talk for yourself.

Sonia offers smiles to the truckers but avoids Joe's gaze.

140 EXT. RICHARD'S DEPOT, LOADING BAY - DAY

140

Joe tightens the winch straps on his tarpaulin and heads to his cab to find Amy waiting for him.

JOE

I'm sorry. I shouldn't have judged you. Stupid.

AMY

I wasn't expecting that. Apology accepted. Sorry for ruining..

JOE

No. It was the right thing to do. All good things end. You're looking well.

AMY

You look like shit.

They share a smile.

JOE

No stds you'll be glad to know. Results came back clean for that at least.

AMY

And for everything else?

Joe hesitates. Should he say something?

JOE

All tip top. So are we friends?

AMY

You still haven't asked me what my results were?

JOE

You've got syphilis

AMY

I'm pregnant.

Amy looks away to avoid his reaction. Joe beams.

AMY (CONT'D)

Yeah. I don't think I'll keep it so you needn't worry. Probably not the father anyway.

JOE

Does that matter..

AMY

No. I don't know.

JOE
You wanted a baby.

AMY
I never said that.

Amy moves closer to examine Joe's bruises.

AMY (CONT'D)
What if it was yours.

JOE
I've fucked up. I know. I'm sorry.
You'd be a good mum.

Amy is heartened by the compliment. A tuneless whistle announces Terry to the scene. Amy and Joe share a look before Amy moves on.

Carole approaches and hovers clearly wanting time with Terry. Joe nudges Terry encouragingly and moves off. Terry looks awkward as Carole smiles and hands over a ticket.

CAROLE
Hi Terry, Don't say anything except
yes...

TERRY
..I'm sorry Carole. I can't.

CAROLE
You could.

TERRY
I can't.

Terry hands back the ticket and Carole nods in defeat. She retreats waving the tickets at him in resignation.

141 INT. JOE'S MOVING CAB - DAY

141

Joe is behind the wheel when his mobile rings. He answers with the hands free set.

TERRY (V.O.)
I take it that Sonia knows about
Amy? Well at least she's out the
picture from today... Joe?

JOE
They all know.

TERRY (V.O.)
So, move on, don't be soft.

JOE

I'm been a shit. Especially to Pia.
Nobody should have to bring up a
kid on their own.

TERRY (V.O.)

She may get rid. Anyway, you can't
have it both ways. Settle down and
watch the life drain out of you or
come and have some fun with me...
We get paid Friday. We could go get
some whores.

JOE

..I'll think about it.

142 INT. AMY'S LIVING ROOM - NIGHT

142

Amy eats a TV dinner with a glass of wine. Paul enters with
the wine bottle and a glass. He sits opposite her.

PAUL

Bumped into your latest admirer.
Bit older than your usual. Denied
it of course. They never admit the
truth do they.

Amy smiles and downs her wine in one. She turns to Paul,
controlled.

AMY

I'm pregnant... It's not yours.

PAUL

It's his then?

AMY

Maybe.

PAUL

Classy.

AMY

I could be a good mum.

PAUL

Yeah, fucking awesome.

Paul lazily pours himself a glass of wine, raises a toast
sarcastically then heads out the room leaving Amy stranded.

143 INT. ARGOS - DAY

143

Joe scans through images of engagement rings on a touch pad.

CUT TO:

Joe sits in line waiting for his ticket number to come up on the screen. He opens his phone and thumbs for Amy's number. His thumb hovers over the call button. His ticket number flashes on the screen.

144 EXT. PIA'S HOUSE - EVENING 144

Joe approaches the front door. He has smartened up. He produces a key and hesitates before placing it in the lock and entering.

145 EXT. PIA'S BACK GARDEN - EVENING 145

Pia is sat at a table across from another woman DEBORAH. They sip cups of tea whilst in the background Archie and a FRIEND bounce on the trampoline.

DEBORAH

It's like having a dog. If he doesn't get regular exercise he wrecks the house.

PIA

Yeah, I try and keep him outside.

Joe approaches from the back door. Pia stiffens then checks herself in front of Deborah who smiles warmly.

DEBORAH

Hello.

JOE

Hi there. Joe nice to meet you.
Pia.

Pia throws him a brief smile.

ARCHIE (O.S.)

JOE.

Deborah drinks up and stands to go.

DEBORAH

It's time we went.
(Shouting)
C'mon Cody.

Archie bounds over and hugs Joe. Joe reciprocates.

JOE

Hey big guy.

146

INT. PIA'S KITCHEN - LATER

146

Archie can be seen in the BG bouncing on the trampoline as Pia watches him from the window with her back to Joe.

PIA
Why have you come here?

JOE
Because I love you.

PIA
Don't. I'm not pregnant.

JOE
No, no, what?

PIA
I never was Joe. I never...Don't act surprised. It didn't make any difference did it. You carried on regardless.

JOE
I tried to change. Look.

Joe pulls out the ring box and holds it up.

PIA
What's that. Seriously?

JOE
Can we try again?

PIA
What for? We both lied to each other.

JOE
Doesn't everyone? I love you and I know you love me.

Pia looks torn. Archie bounds in through the back door. Joe surreptitiously hides the ring box.

ARCHIE
When's tea?

PIA
Soon.

Oblivious Archie heads further indoors.

JOE
I'll go, let you think it over.

He approaches holding out the spare key. She reaches out and takes it.

PIA
What's to stop you cheating?

JOE
I don't know.

Pia nods in acknowledgement as he leaves.

147 INT. JOE'S PARKED CAB - NIGHT 147

Joe sits staring out the window. Tears run down his cheeks.

148 INT. AMY'S LIVING ROOM - NIGHT 148

Amy stretches from the sofa to find her mobile and lingers a moment, then proceeds to text.

149 INT. JOE'S FLAT - NIGHT 149

Joe stands by the open window in darkness staring out into the street. a piece of paper on the table. Beside that a bottle of beer and packets of pills.

He moves to the table and proceeds to empty pills into the beer bottle watching them fizz.

His phone vibrates and illuminates the scene. He picks it up and throws it onto the couch without looking to see who has contacted him. He drinks the beer thirstily.

150 EXT. M62 MOTORWAY - DAY 150

A busy stretch, and Amy's lorry thundering along.

151 INT. AMY'S CAB - DAY 151

Amy is driving and Joe sits beside her. Their gazes are fixed on the road ahead yet their hands are caressing each other calm and controlled. They turn to each other without a care for the road ahead and begin kissing intimately. The lorry maintains its speed and course. They become lost in their passion as the lorry hurtles along. Amy's foot pushes down on the accelerator.

Their passion intensifies, fatalistic. Car horns Blare as musical accompaniment.

The Ganesh bobble head vibrates wildly.

152 EXT. MOTORWAY VERGE - DAY 152

A view of tall weeds and wild grasses, almost peaceful were it not drowned out by blaring horns, skidding tyres and buckling metal.

A lone fox risks a view of the carnage from behind the grass. It loiters a moment before moving on. Brilliant sunlight glints through the grass.

DISSOLVE TO:

153 INT. JOE'S LIVING ROOM - DAY 153

Bright sunlight streams in and wind buffets the curtains from the open window. Joe lies semi-conscious on the carpet slowly coming round.

154 INT. BATHROOM - DAY 154

Joe stands slumped under an intermittent shower stream.

The clear water draining between his toes down the plug hole takes on a pinkish hue.

He punches the wall gently a few times steeling himself.

155 INT. DOCTORS SURGERY - DAY 155

The Sounds of a nearby building site drowns all noise as Joe sits with a distant expression across from a young ruddy faced DOCTOR. The Doctor hands him a prescription. He takes it mechanically.

The doctor hands Joe some pamphlets. Joe takes them and stands to leave. The Doctor stands up in response and offers a solum handshake. Joe accepts with a thin smile.

156 INT. SURGERY RECEPTION - DAY 156

Joe walks through the reception and dumps the pamphlet in the bin before leaving.

157 EXT. TOWN CENTRE STREET - DAY 157

Joe ambles listlessly. He stops at a crossing and surveys the surroundings. Someone catches his attention and he perks up immediately.

Joe begins to run and picks up pace as he attempts to gain on his target.

158 EXT. MARKET SQUARE - CONTINUOUS

158

Joe dodges through PEDESTRIANS and looks around desperately. He checks his phone and dials a number. A phone ring-tone attracts his attention and he moves towards the sound.

A woman lifts a phone to check the call. It is Sonia clothed in a trouser suit with a name badge. Joe greets her with a surprised smile.

JOE

Wha.. How spooky.. I just called.

Sonia doesn't look impressed or convinced. She strides off and Joe tags along outside of striking distance.

JOE (CONT'D)

I wanted to apologise properly before you left. That's why I called.

SONIA

You broke my toaster.

Joe considers correcting her, thinks better of it.

JOE

I'll get you a new one. And a proper leaving present.

Sonia stops dead and glares at him. Joe properly clocks her clothes.

SONIA

Fuck you. Gloat why don't you.

Joe shakes his head concerned, confused.

SONIA (CONT'D)

I didn't get in. So what.

JOE

What? Why not?

SONIA

Because I fucking didn't. Happy?

JOE

No. Why? Did they change their..

SONIA

..I never got in. I lied. Yeah, something you're good at.

JOE

Sonia, I'm sorry. They're the idiots. You are stupid clever.

SONIA
No, I'm not.

Sonia parks herself down on a bench and Joe sits a respectful distance away. They stare around avoiding each other's gaze.

SONIA (CONT'D)
Ramya's nice, pretty.

JOE
I am sorry. I didn't want to hurt you, or anyone.

SONIA
We're meeting again. Me and Ramya arranged it. Even Pia though no sign of Amy.

Joe stiffens.

JOE
I hope we can remain..

SONIA
Don't push it.

They stare at each other, a flash of mutual attraction, then it's gone.

SONIA (CONT'D)
I honestly thought you were different. Turns out you're just another insecure asshole filling the big fat void in your life with easy lays. Me included.

JOE
No. Not me... I'm selfish, but I do love you. I don't know how else to explain it.

SONIA
I don't care. Leave me alone.

Joe gets up and leaves without ceremony. Sonia takes a deep breath and watches him fade into the crowd.

159 INT. JOE'S MOVING CAB - DAY

159

Joe is at the wheel, coffee in hand. An audio book plays in the background. His phone rings and he answers it.

CARLY (SPEAKERPHONE)
Hi there, you okay to talk?

JOE
Always.

CARLY (SPEAKERPHONE)
I need a favour.

JOE
The court case?

CARLY (SPEAKERPHONE)
Could you possibly attend? Moral support, appearances.

JOE
Sure, do we need to get our story straight?

160 INT. CARLY' HALLWAY - CONTINUOUS 160

Carly walks towards the front door with the phone to her ear.

CARLY
Yeah that'd be good. I'll call you with the date as soon as I know. How are your troubles?...

The door bell rings.

CARLY (CONT'D)
Just do what makes you happy Joe. Gotta go. Speak later.

Carly hangs up and opens the door to a teenage boy clutching a folder. She smiles and steps aside for him to enter.

161 EXT. WAREHOUSE CARGO BAY, INDUSTRIAL ESTATE - DAY 161

Amy's lorry is backed up against the loading bay and a forklift is unloading the cargo. Amy stands smoking watching a burly WAREHOUSE WORKER moving palettes. He feels her gaze on him and straightens and smiles in acknowledgment.

Amy considers him then looks away disinterested. The Worker stares at her hopeful, then gives up and continues working.

162 INT. BAR - EVENING 162

Sonia, Pia and Ramya sit at a table with glasses of wine. The atmosphere is relaxed.

RAMYA
You can always transfer to another course once you've gotten in.

SONIA
I didn't know you could do that.

PIA

You'll be fine. In the end it doesn't always matter what degree you get. I did music journalism.

They all laugh in response.

SONIA

You know I've not been out like this in ages.

RAMYA

Of course your not from a book club. You should definitely join one.

PIA

Just find out who's in it first.

RAMYA

(to Sonia)

You seen him at work.

SONIA

No, I left. Told everyone I got in. I'm an idiot.

RAMYA

Don't sweat it, we're all flexible with the truth. I started seeing someone else whilst Joe was away. I shouldn't have been so pissed off really. I was just furious that he didn't think I was enough. If I'd known how nice you all were, I might have complimented him on his taste instead of..

SONIA

Bloody hell. Any secrets Pia?

PIA

No.

Ramya and Sonia nod supportive.

PIA (CONT'D)

It's no secret, I lost the baby.

RAMYA

I'm sorry.

SONIA

Yeah.

PIA

For the best I think. Anyway I wasn't going to say but, Joe came round the other night. He wanted us to start again.

RAMYA

Cheeky bastard.

PIA

Yeah. I don't know. There's something about knowing the truth that calms things down. I don't know..

RAMYA

Are you getting back together?

PIA

I don't know. I asked him if he'd cheat again. He said he didn't know.

SONIA

Nice. What relationship is that?

RAMYA

Perhaps it is better being honest. We were casual anyway.

SONIA

So you think if we're more up front about what we want, we won't be angry if things change.

RAMYA

Joe's still a shit, but I guess there's nothing wrong in using him the way he used us.

PIA

Yeh.

RAMYA

He's not the only one who's allowed to have fun. Until something better comes along.

163 INT. AMY'S BEDROOM - NIGHT

163

Paul is spooning Amy in bed. Average, ordinary sex.

PAUL

Are you joining in?

AMY

I want to keep the baby.

PAUL
We're too selfish to be parents.

AMY
It'll be ours.

PAUL
It's yours... The dad's anyone's
guess.

Amy gets out of bed and moves to the wardrobe and starts taking out clothes.

PAUL (CONT'D)
Really. You're gonna throw a
tantrum while fucking?

AMY
You were fucking.

Amy stuffs a carry all with clothes and proceeds to dress. She hoists the bag and heads out the door.

PAUL
Keep on runnin'.... Bitch.

164 INT. ARCHIE'S BEDROOM - NIGHT

164

Pia creeps into the darkened room to tuck Archie in. He stirs from sleep and rubs his eyes.

ARCHIE
Mum. Is Joe here?

PIA
No sweetie.

ARCHIE
You said he was gonna stay with us.

PIA
Shh. Go to sleep.

ARCHIE
Have I upset him?

PIA
No, no of course not. Go to sleep.

ARCHIE
Are you angry with him?

PIA
No, no, now go to sleep.

Pia tucks Archie in tightly and kisses him multiple times.

ARCHIE
Mum... I like Joe.

PIA
..Shhhhhh.

A toy lorry sits pride of place on a chest of drawers.

165 INT. PIA'S LANDING - NIGHT 165

Pia exits Archie's room and takes a deep breath resting against the wall.

166 INT. JOE'S CAB - NIGHT. 166

Joe looks tired at the wheel. Dark circles beneath his eyes.

167 EXT. INDUSTRIAL ESTATE - NIGHT 167

Joe's lorry rolls up and parks.

168 INT. DEPOT RECEPTION - NIGHT 168

A spartan room with Top Gear magazines strewn over a coffee table. In the background a glass walled office reveals Joe and a portly DEPOT MANAGER holding a ledger. They walk out towards the front door. Joe starts texting.

DEPOT MANAGER
Give us twenty to unload.

JOE
No problem.

169 EXT. INDUSTRIAL ESTATE - CONTINUOUS 169

Joe walks out and along the row of industrial blocks towards a workshop at the end of the run. He retrieves a bottle of pills and pops one.

170 EXT. WORKSHOP - CONTINUOUS 170

A light is on and a door opens to reveal Naomi, who stands and waits for Joe to arrive. They kiss and hug.

NAOMI
Hey there.

She heads back indoors and Joe follows.

171 INT. ARTIST'S WORKSHOP - CONTINUOUS

171

Naomi Leads Joe through an open plan, cluttered workshop.

They walk past a WOMAN sculpting at a workbench towards the makeshift kitchen at the back.

Naomi pours a cup of coffee for Joe and hands it to him. She moves towards a table and Joe follows and sits down.

JOE

How's work.

NAOMI

Good. Got some classes coming up at a local school.. You know I tried talking them round.

JOE

Don't worry about that.

NAOMI

They're a bunch of hypocrites. We have an arrangement that works, they didn't want to acknowledge that. What's to gain?

JOE

..Friendship? Love?
(Off her look)
Sex..

NAOMI

I thought that's what you wanted?

JOE

Sometimes.

Joe smiles half hearted.

172 EXT. COUNCIL HOUSE - NIGHT

172

Amy waits outside the door with a shoulder bag.

The door opens to reveal a wiry MAN in his 70's. He looks surprised.

DAD

Alright love.

AMY

No.

She smiles at him, leans in for a kiss and then enters closing the door behind her.

173 INT. AMY'S DAD'S SPARE ROOM - NIGHT 173

Amy climbs into bed, turns off the side light and pulls up the covers. She stares at the rocking horse that stands against the far wall. She looks calm.

174 EXT. SCHOOL GROUNDS - DAY 174

Pia and Archie walk hand in hand towards the school gates. Pia clocks parents, couples, fathers. She turns to Archie.

ARCHIE

Can you see if Joe's free this weekend?

Pia nods, retrieves her mobile and starts texting. Archie beams and the whistle blows for School.

175 INT. JOE'S CAB - DAY 175

Joe is at the wheel when his mobile BLEEPs.

He checks the text and smiles. He texts back checks his mirrors before making a heavy turn and manoeuvring down a terraced street.

176 EXT. TERRACED STREET - DAY 176

Joe rings the door bell and waits. His lorry parked conspicuously in the background. He holds a boxed kettle under his arm.

Sonia opens the door and stiffens. Joe presents the Kettle.

JOE

I'm not staying. I just brought this.

Joe hands it to Sonia and she takes it. He turns on his heel and walks back to his cab.

Sonia watches him, then looks at the kettle. He is almost at his cab.

SONIA

Joe.

Joe doesn't hear and climbs in his cab.

Sonia teeters on her doorstep then puts down the kettle and runs towards Joe's van. He sees her approach and stops. He gets out to meet her and they stop at a respectful distance and talk. Although we are too far away to hear, the outcome appears amicable.

177 INT. JOE'S CAB - DAY 177

Joe appears content behind the wheel. Taps along to the tune on the radio. He clocks the Ganesh bobble-head on his dashboard and his mood shifts and darkens. He removes it and stuffs it in the glove compartment. He tries to get back into the music track blaring from the radio but he is clearly preoccupied.

178 EXT. DEPOT FORECOURT - DAY 178

Joe finishes tightening the tarp on his trailer. He looks around concerned and tries a number on his phone. No response. He pockets his phone and climbs into his cab.

EXT. TERRY'S MAISONETTE FLAT - DAY

Joe bounds up the steps and raps on the door.

The doorbell is pressed and answers with a dull buzz.

179 INT. TERRY'S HALLWAY - DAY 179

A welcome mat strewn with junk mail. A low thrumming sound can be heard.

JOE (O.S.)
Oye! Tel. You in there?

EXT. TERRY'S MAISONETTE FLAT - DAY

Joe Raps a little harder on the door. Nothing. Joe crouches down and lifts the doormat, nothing.

Checks under the recycling bin, nada. spots a fake plastic stone and turns it over to reveal a hidden compartment. He retrieves the key and smiles in triumph.

INT. TERRY'S KITCHEN - DAY

Sunlight dapples across the linoleum warming a crowd of flies that mill about, feeding on a toffee coloured liquid.

JOE (O.S.) (CONT'D)
Fuck me Tel. Haven't you heard of
shake and vac?

The puddles trail and curl across the floor finally emanating from the trouser legs of Terry, who is slumped upright over the sink. About his head and shoulders a dark cloud of flies.

JOE (O.S.) (CONT'D)
Tel. Tel!

Joe enters the kitchen and is confronted with the sight of Terry.

He ventures forward and slips on a puddle of fat sending him sprawling, scattering gorged flies everywhere.

His breath is short and fast and he covers his mouth to prevent himself from gagging.

Joe steadies himself and stands, before exiting.

The frantic sounds of cupboards being opened and shut before Joe returns to the room with a towel and can of fly spray.

He valiantly bats away the flies before draping the towel over Terry.

He then proceeds to unload the fly spray all over Terry in an effort to reclaim some dignity.

A coughing fit ensues.

180 INT. TEL'S LIVING ROOM FLAT - DAY

180

The lonely lair of an ageing bachelor, booze, porn and takeaway scattered with abandon.

Beyond the clutter and towards the sunlight streaming through a patio window.

Beyond that a balcony and railings framing a cemetery below, stretching off towards the horizon.

Joe makes his way through the room, opens the patio doors. Exits and drapes himself on the railings, soaking in the light.

DISSOLVE TO:

181 INT. CREMATORIUM CHAPEL - DAY

181

A plain pine panelled and brick room. Joe and Sonia sit together with the truckers. The heavy rock of '*It was a new day yesterday*' by Jethro Tull pumps out of the speaker system.

Amy walks in and sits at the back low key.

Amy drinks in the surroundings. There are clearly other places she'd rather be.

Sonia looks close to tears and Joe notices, places a reassuring hand on hers.

SONIA
 (Whispering)
 I feel trapped here.

JOE
 (Whispering)
 I'll help you.

She concedes a small smile.

182 EXT. CREMATORIUM CAR PARK - DAY 182

Joe, Sonia and the truckers pass a healthy congregation of Sikh Mourners headed for the crematorium as they make their way towards the car park.

Amy is already at her car and getting in.

Sonia spots her and nudges Joe. Joe sees and tenses.

JOE
 I promised you.

SONIA
 We all make promises Joe. Just make a decision and stick with it. See you back at the depot.

Sonia follows the truckers towards the mini-bus leaving Joe alone. He walks towards Amy's car. She watches him approach.

183 EXT. AMY'S CAR - DAY 183

Amy winds the window down as Joe approaches. They smile at each other, guarded.

AMY
 I heard you found him.

Joe looks out across the sprawling landscaped grounds.

JOE
 Fancy a walk?

184 EXT. CREMATORIUM GROUNDS - DAY 184

Joe and Amy walk across the lawn.

JOE
 So yeah, I'm trying to be more honest for a change.

AMY
 And they're all comfortable with you carrying on?

JOE

We were.

AMY

Yeah, we were.

JOE

You keeping the baby?

AMY

Looks that way.

JOE

I'm glad. Your husband's happy?

AMY

I don't care it's over. Are you happy Joe?

JOE

I think so.

AMY

What about us?

JOE

I thought you weren't interested in commitment.

AMY

I wasn't. I don't know. What if we got together, proper?

JOE

Just me and you, and the baby?
Could you do that?

AMY

I could. Could you?

They stop at a road that cuts through the lawn to let a cortege of hearses pass by.

JOE

I made a promise to Pia. She wants me back. Sonia, Carly and Naomi are still...

AMY

That sounds good.

Joe avoids her gaze.

AMY (CONT'D)

I can't compete with that. I'd want us to be serious.

JOE

Would we stop messin' around?

AMY

Two addicts tryin' to keep each other on the straight and narrow?

JOE

I'd disappoint you.

AMY

We'd disappoint each other.

JOE

For fucks sake Amy. I love you. I love you, but just saying it doesn't mean everything'll be alright. I'm a joke, I'll let you down, just like I know I'm gonna let them down.

AMY

They know that and they don't care, so why is it so hard for you to drop them and come with me?

JOE

Because I do care about you.

AMY

I'm not something to be protected or patronised.

JOE

You just deserve better. I don't want me around a kid.

AMY

Our kid.

JOE

You don't need me for that. You're better on your own.

AMY

What d'you want me to do beg? You said you were looking for love. If you love me then take the risk. I love you Joe. I'm not the best at showing it I know.. Let me know what you decide to do.

Amy turns on her heel and leaves Joe standing.

A text on his mobile. He checks the sender: PIA

He looks between his phone and Amy walking away.

He sprints to catch her up.

JOE
(shouting)
Wait up! Amy.

Joe catches up with Amy and hunches, out of breath. Amy looks at him expectantly. Joe appears to be on the brink of a decision. Finally staring at Amy, he appears to falter.

JOE (CONT'D)
Could I get a lift back with you?

Amy's heart drops for a moment then her instinct kicks in, and she throws a right Jab which busts Joe's nose. Without ceremony Amy turns and continues back to the car park.

Joe dabs at the blood watching her retreat in silence.

185 EXT. CREMATORIUM CAR PARK - DAY 185

Amy approaches her car with tears staining her cheeks. She gets in and drives away.

186 INT. MOVING BUS, DOWNSTAIRS - DAY 186

Joe sits over the wheel arch looking out the window. The sound of a couple laughing up front distracts him for a moment, then he returns his gaze outside.

187 EXT. BUS - DAY 187

The road rushes by rhythmically punctuated by the drains.

DISSOLVE TO:

188 EXT. PIA'S DRIVEWAY - EVENING 188

Joe plods up the path towards the house. A defeated man.

189 INT. ARCHIE'S BEDROOM - NIGHT 189

The lights are off and Archie is tucked up in bed. Joe kneels beside him.

ARCHIE
Joe, are you staying forever.

JOE
Forever. Good night champ.

Joe pats Archie's covers and gets up.

190 INT. PIA'S BEDROOM - NIGHT

190

Pia lies in bed awake waiting for Joe.

Joe enters the room in his pajamas. Pia slides back the covers suggestively revealing she is wearing a satin slip.

Joe kneels down at the side of the bed and kisses her.

PIA

You know we could try again.

JOE

Yeah.

PIA

No rush. I'm on the pill. Just, you know.

Joe climbs into bed beside Pia and she turns off the side light. A kiss, then silence.

PIA (CONT'D)

You okay?

JOE

Yeah, yeah... I love you.

The ruffling of covers as Joe turns over to sleep.

FADE TO BLACK.

191 FADE UP:

191

192 BEGIN MONTAGE:

192

The fly splattered radiator grill of a lorry shuddering.

A blur of grey tarmac punctuated by yellow flashes.

Amy sits opposite a jolly SOLICITOR. Divorce Posters adorn the walls. Amy looks determined.

Heavy tyre upon heavy tyre trundles by.

Grease caked pneumatic pipes sway under the chassis.

A blue motorway sign for Knutsford Services.

An indicator flashes.

Amy at the Wheel of her cab on the motorway.

The hundred yard meter. Three. Two. One

Joe's Lorry pulls into the services.

Amy at the wheel of her cab passes a motorway services sign and drives on.

193 EXT. KNUTSFORD MOTORWAY SERVICES, LORRY PARK - DAY 193

Joe walks from his lorry towards the services. He appears calm and controlled. A hen party of CAVE-WOMEN thunder across his path distracting him for a moment before he continues head down towards the services entrance.

194 INT. KNUTSFORD MOTORWAY SERVICES, STAIRWELL - DAY 194

Joe plods up the stairs. His mobile rings and he answers.

JOE

Hello.... yeah this is Joe.. Becca,
nice to speak to you, that's right.
I read everything.. Yeah. Great.
Okay. Next Tuesday, 8pm. I'll find
it. That should be fine... Thanks
for calling back. Bye.

Joe pockets his phone and continues up the stairs.

195 INT. KNUTSFORD MOTORWAY SERVICES, FLYOVER CAFE - DAY 195

Joe sits at a table cradling a coffee.

He stares across at something, transfixed.

The broken flyover window still gaffer taped up. The breeze gently buffets the bin liner stretched across the hole, hardly masking the sound of traffic hurtling by below.

196 EXT. MOTORWAY SOUTH VERGE - DAY 196

The steady roar of traffic.

From amongst the tall grass two Foxes trot by. One stops to look down at the hard shoulder flanked by traffic. It stares dolefully at a dried smear of fox fur and gore. The symphony of traffic noise quietens to a whisper.

The fox turns and bounds off through the bramble to rejoin its partner.

THE END: