

Working Title: Maximus

Casting – Profile & Scenes

Jodie

Jodie's character is akin to a hurricane, as seen when it first begins from a butterfly's wings. Over the duration of the story she will blossom from being timid, self-aware and with low self esteem, in to a raging force of nature who is relentless in getting what she wants to help others. This is most exemplified in two scenes. The first, Jodie's reluctance to return a cold cup of coffee. She is afraid of confrontation. Conscious of others' thoughts. Never one to make a scene, as long as her world still revolves, there is no point in making a fuss. The second is her adamancy that Max will not receive a needle prick after his Hickman Line has been installed. She is firm. A rock. Everything that Max needs her to be and everything she needs to become to overcome the doubts of her own abilities.

Jodie's relationship with Danny becomes strained throughout the story, as naturally it would with anyone. To begin with they are a close-knit duo, playful and fun. Max is their number one priority, but he shares that mantle with their relationship. So as Max deteriorates, their connection does also. Every second that Danny spends trying to keep the family afloat, whether financially or otherwise, is time he is not spending with Max. Time that Jodie is spending with him, suffering in isolation. Their unity divided. Their bond at the end of its tether. But with a closed door, Jodie finds an open window...

...Charity. Cancer support. Her new friends in the shape of Maggie and Chief Consultant 1, who replace the pillars, she lost after Max's diagnosis. All of these elements offer her a new purpose. Something to focus on. To fight for outside of her family. They and Max, Max and they, become everything she thinks about. Lives for. Fights for.

Overall, Jodie is the emotional torment of our story and the survival element that we will take from it. She is there during the harrowing nights and the screaming ordeals. She is the one that we see rising from the ashes to begin a new life when all seems lost. She is who we want to be and whom we are rooting for to succeed.

Scene: 71

Screenplay:

EXT. Fast Food CAR PARK - CONTINUOUS

Jodie paces. Hands on head. Breathes deep.

TEXT OVERLAY: DAY TWO-HUNDRED AND TWENTY-FIVE

CLAIRE

Jodie?

Claire approaches, a mass of SHOPPING BAGS in one hand (all high-end labels) and Phone in the other.

CLAIRE (CONT'D)

Oh my-- You look at you. You look ready to pop! My God! How are you?

JODIE

Working Title: Maximus

Casting – Profile & Scenes

I'm f--

CLAIRE

I just want to say, my thoughts are with you and Max daily. Every night. I don't know if you've seen on Facebook.

JODIE

No.

CLAIRE

Every. Night.

JODIE

That's--

CLAIRE

Have they told you how likely it is that he'll... You know... Die.

JODIE

What?

CLAIRE

(sees Max)

Oh! Is he in there? May I?

Claire goes to pass. Jodie blocks her path.

JODIE

I'd rather not.

CLAIRE

Just for a second.

Claire sidesteps. Jodie blocks again.

JODIE

He's not an animal. This isn't a zoo.

CLAIRE

Jodie.

JODIE

Claire.

CLAIRE

That's very rude.

Working Title: Maximus

Casting – Profile & Scenes

JODIE

That's your opinion.

Claire looks heartbroken.

More stomach pain. Jodie holds it in.

CLAIRE

Jodie! I'm trying to be nice.

JODIE

Really? Where have you been since Max was diagnosed? You've not been at the house. Or to the hospital. Or anywhere.

CLAIRE

But--

JODIE

I know. I shouldn't be asking for sympathy, so if that's how this comes across, I apologise. But if you were a friend, I wouldn't have to ask and I wouldn't have to complain and I wouldn't have to sidestep you to stop you from taking a photo of my son!

Claire sees her phone is up and ready. Pockets it. Ashamed.

CLAIRE

I'm...

She turns on her heels. Walks away.

DANNY

Wow!

Danny approaches, HEAPS of food in hand.

DANNY (CONT'D)

Is it weird that that was the sexiest I've ever found you?

JODIE

How much did you get?

DANNY

Who cares? You earned every last morsel.

Working Title: Maximus

Casting – Profile & Scenes

A LONG look of desire between the two.

JODIE

Danny.

DANNY

Yeah?

JODIE

Food.

Danny

Never one to share a workload, never one to complain, Danny is a man that masks the hardships of his life with comedy; a coping technique during times of struggle, it has since transcended to becoming part of what makes him who he is. He will not take a situation seriously; he will not allow others to cry when there is a chance to smile. He will often put his foot in it by not taking situations as seriously as he needs to.

After Max's diagnosis, Danny's key focus is to keep the finances flowing in. As he works from home and Jodie works part-time, costs and hospital fees (particularly parking) are building steadily; he sees it as vital that he focuses on the income. It may seem cold but in his eyes it is the Number-One Priority for him to focus on, as, if Max survives and has nothing to come back to, what is the point of any of it?

Danny's biggest problem is his ability to open up. Having created a facade of comedy around his strife he uses this to avoid emotional confrontation, whether angry or sad. He doesn't want to talk about what he and Max and Jodie are experiencing. He doesn't want to listen to the experiences of others. He wants to keep his head down and graft his way through until the end. But he doesn't see the wedge this is building between him and his wife. Or if he does, he doesn't acknowledge it. And this is where Danny's arc comes in. He begins the story as a joker. A jester. A fool. When the laughter runs dry, he is bereft. Doesn't know how to cope. Shuts down everything that is not grafting hard, alone, trying to keep his head above water. And finally, when he has a moment with his children, a moment of absolute bliss where he realises what he could lose, he sees the actions he needs to take to be the complete person his wife and his children need.

Not a force of nature like Jodie, Danny's role in our story is that of the everyman. He is the commonality that we all share when looking at our own lives. Work hard. Keep your head down. Graft. Graft. Graft. Never a bad person, always putting his family's wellbeing before his own, he is who we would all want fighting our corner.

Scene: 30

Screenplay:

INT. ROWLANDSONS' HOME. BEDROOM - NIGHT

Danny lies in bed. Checks phone.

Working Title: Maximus

Casting – Profile & Scenes

DANNY

Dad left his glasses here. God help the world of pedestrians tomorrow.

Jodie gets in. Sits. Waits.

JODIE

I did everything I could.

DANNY

What?

JODIE

Max. The doctors. I didn't-- I didn't not tell you until I had to tell you.

DANNY

I know.

JODIE

So why have you been acting so off with me?

DANNY

I haven't.

JODIE

That's a lie. Both know it.

DANNY (CONT'D)

OK I have.

Danny puts down his phone. Time for real talk.

DANNY (CONT'D)

The doctor said Max was ill that day at the festival. When you spotted him falling. And you, you got worried.

(MORE)

DANNY (CONT'D)

And it was because of you that he got diagnosed with growing pains and it was because of you that we didn't go to sleep that night and leave him to suffocate in Brea's spare room. It was you. It was all you.

JODIE

Working Title: Maximus

Casting – Profile & Scenes

And you're upset because of that?

DANNY

Upset? No. I'm furious. I'm raging. I'm going absolute fucking bananas thinking about it. Thinking how much I fucked up trying to play Out of Sight, Out of Mind. I'm his dad. It's my job to keep him safe. To keep you safe. Her safe. And if I can't do that, what good am I? What kind of a man am I if I can't keep my kids or my wife safe? If I can't keep a roof over our head? Or money on the table? All I needed to do was open my fucking eyes and ears.

Neither looks at one another. Both process and land in different places. Danny, like a weight has been lifted. Jodie, like a tonne has been dropped.

JODIE

So it is about money?

DANNY

What?

JODIE

I heard you and your parents talking. Do you think I don't contribute?

DANNY

You contribute.

JODIE

But I can't sustain. I rely on you to keep the roof and the food.

DANNY

I don't think I said any of that.

JODIE

But you didn't not say it. Did you?

Downstairs, the phone starts RINGING. Danny stands to get it.

JODIE (CONT'D)

Where are you going?

DANNY

Working Title: Maximus

Casting – Profile & Scenes

To talk to someone whose pregnancy hormones aren't being an irrational twat.

JODIE

Daniel!

Danny exits.

Brea

At the beginning of our story, Jodie has a mass of pillars to support her. But after Max's diagnosis she sees that these pillars, these faux friends, will not endure her suffering with her. All except Brea. Her sister. Her rock. Her best friend. From the get-go with Brea we see that she is a straight shooter who does not mince her words. Confident. Cold where necessary, she always calls a spade a spade. In her we see everything that Jodie wants to be and everything that she ends up being. But if not for her, Jodie would crumble alone.

Scene: 65

Screenplay:

INT. BREA'S FLAT - DAY

Bloodshot, puffy eyes. Tissues in hand. Slobbish clothes stained with ice-cream. One look would tell anyone it's not Brea's day. She opens the door to--

JODIE

What the hell is the matter with you? It's Max's Birthday and you're what? Reliving student life?

BREA

Jodie, please.

JODIE

I get everyone else. I understand if they don't want to see him or it's too hard, or whatever bollocks reasons I'm going to get spewed at me in the next few days. But you could have at least had the decency to phone me. What the hell is wrong with you?

Working Title: Maximus

Casting – Profile & Scenes

Brea begins crying. Hands Jodie a LETTER. Storms in to her living room to finish off both Ben & Jerry. Jodie follows behind, embarrassed.

JODIE (CONT'D)

Why didn't you tell me?

BREA

And say what? Sorry, can't come to your child's party because I can't have one of my own.

JODIE

That's not--

BREA

It is.

But it's--

BREA

It isn't. Not even close. Cancer is this big, shining trump card over all levels of despair I can have. Past that, the shit I go through is exactly that. Shit.

JODIE

So why didn't you come?

BREA

Because I didn't want to see Max.

JODIE

Why not?

Brea shies away.

JODIE (CONT'D)

Brea. Why not?

(pause)

Brea!

BREA

Because! Because I want to remember Max as the Max I love. Not the Max he is now.

JODIE

Wow. Well I'm sorry his disease is such an inconvenience on you.

Working Title: Maximus

Casting – Profile & Scenes

BREA

That's not fair and you know it.

JODIE

He needed you there. I needed you there. I needed-- I needed someone to...

BREA

What?

JODIE

Someone to talk to. But not about Max. About the fact that I don't know if I can be a mother again.

Working Title: Maximus

Casting – Profile & Scenes

Maggie

Maggie is the first sign for Jodie and Danny that they can cope in their new world. She is an inhabitant of over six months and copes better than most. A shining light on the horizon that guides them to their destination, though she is not herself without suffering. Having learned to cope after her daughter's diagnosis, Maggie learned to talk to others and occupy her mind with helping those in need. But the cancer support group and the hospital became her life. And when the decision is made for her daughter's treatment and suffering to stop, for her to pass on peacefully, she loses everything she holds on to. She becomes lost at sea, nobody left to guide her back to safety, and she goes over the rails headfirst. She is both the guide to where Jodie and Danny need to be, as well as the hazard light of what they need to avoid.

Scene: 61

Screenplay:

INT. ADDENBROOKE'S HOSPITAL. OBSERVATION DECK - DAY

Maggie and Jodie stand. Look out the window.

MAGGIE

Have you been to the councillor yet?

JODIE

Once. Not with Danny though. He's more the put up or shut up type. Talking's not his thing.

MAGGIE

Even with you?

Jodie looks out the window. A look of loneliness.

MAGGIE (CONT'D)

Why only once?

JODIE

It was tough listening to "things will get better" from someone who hasn't the slightest idea what you're talking about.

MAGGIE

Well if you're looking for more deserved empathy. Here.

Working Title: Maximus

Casting – Profile & Scenes

Maggie rifles through her bag. Produces a FLYER.

JODIE

A support group?

MAGGIE

Said with such judgement. Yes, madam. A support group. We talk. We do fundraisers. We have days out. But most of all, we listen. Actually, we have a cake sale coming up. How's your baking?

JODIE

Not the best. But I do owe you for the eggs.

DING! Elevator opens. Brea emerges.

BREA

There you are.

An embrace between the sisters.

BREA (CONT'D)

You stink.

MAGGIE

That's the smell of success.

BREA

No. It's eggs and it's gross.

JODIE

Maggie this is my sister, Brea.
Brea, Maggie.

The women shake.

BREA

You need to get home.

JODIE

What's happened?

Working Title: Maximus

Casting – Profile & Scenes

Chief Consultant 1

The keeper of the keys with Max's illness, he has all of the answers to the mystery of cancer that is affecting the Rowlandsons' son. But by being put on this pedestal of greatness he then becomes the first port of call when things go bad. He is on the front line of tears. Anguish. Suffering. Torment. Despair. Regret. Anger. Rage. Everything the parents of children with cancer have to go through he has to bear the weight of. Sometimes he can battle through; sometimes he struggles. Every day is as new to him as it is to everyone else. But above everything else, before his own wellbeing, he always puts the children he is taking care of and their families first.

Scene: 34

Screenplay:

INT. CHIEF CONSULTANTS'S OFFICE - NIGHT

Jodie sits, once again static. Danny paces, anger rising with each step. GRUMBLES to himself.

In steps **CHIEF CONSULTANT** (50s). Kind and sympathetic, and a man that does not mince his words. Dr Goodsir's focused demeanour earns him respect from all.

CHIEF CONSULTANT

Mr and Mrs Rowlandson. Sorry to keep you waiting. I'm Doctor (tbc). Please. Take a seat.

DANNY

I'm fine.

CHIEF CONSULTANT

Very well. However you feel comfortable.

DANNY

Some straight answers would sort me right out. First growing pains, then arthritis. What's going on?

JODIE

You said. Doctors. Twice they said he was OK. That there was nothing to worry about.

CHIEF CONSULTANT

Unfortunately, the primary tests on Max were misleading towards the

Working Title: Maximus

Casting – Profile & Scenes

actuality of his condition.

DANNY

"He'll be fighting fit", that's what they said! So instead of more chatter about what it wasn't, how about an answer on what the fuck is going on!

Chief Consultant sighs with a heavy heart. He hates this part.

CHIEF CONSULTANT

Your son has a blood disease known as Acute Lymphoblastic Leukaemia. A cancer.

DANNY

WHAT!?

JODIE

Oh my God! No. No, no, no, no.

DANNY

How does-- Cancer? Cancer! After four, five doctors said-- How's this not a red flag you-- CANCER!

JODIE

Is it curable?

DANNY

Yeah. Blood cancer. We can, what, do a transfusion? Right?

CHIEF CONSULTANT

I'm afraid it's not as simple as that.

Jodie begins to cry.

Danny puts a comforting hand on her shoulder.

JODIE

Is he going to be OK?

DANNY

Bloody fighting fit I bet.

CHIEF CONSULTANT

Working Title: Maximus

Casting – Profile & Scenes

I understand you're both upset. I know how difficult this is to hear.

Danny scoffs at the notion.

CHIEF CONSULTANT (CONT'D) But we caught this early. Which means there's an opening. However we are still very much in the woods.

Finally, Danny sits.

DANNY
Where is he?

Working Title: Maximus

Casting – Profile & Scenes

Simon

Danny's best friend and Max's godfather, Simon at first avoids the Rowlandsons' situation, keeping it out of sight and out of mind. An act of cowardice from a man that doesn't want to see his friends suffering. But ultimately, once he has sucked in his own selfish wishes, he becomes the only pillar that Danny allows himself to lean on during his Max's illness. He is the only person that gets the suffering father to open up. The confidant who can prise open the tightest of seals.

Scene: 9

Screenplay:

INT. ROWLANDSONS' HOME - DAY

Open **KITCHEN/DINING/LIVING ROOM**. Large ISLAND UNIT. Mod-cons and kitchen appliances dotted around. TOYS R US CLUTTER litters the floor. Danny uses dining table as an office.

He SKYPES, EARPHONES in.

DANNY

I'll keep it short and sweet.
Numbers are up. Arrows go up. All
in all a cracking job.

Simon sneaks into the house. Pokes his head around the corner and looks for Danny's smile. He doesn't find it. Instead he gets waved away.

DANNY (CONT'D)

Yeah! Yeah it's all looking great.

Simon signals: Walking. Drinks. Pub. Thumbs up/down.

Danny points to WHITEBOARD. On it: THE WEEKLY SCHEDULE.

Simon crosses to it. Grabs the DRY WIPE MARKER.

DANNY (CONT'D)

Uh-huh. Uh-huh.

Danny glares. **Don't do it!**

Simon WRITES: PUB WITH THE BOYS.

Danny forces a smile. Looks ready to kill.

Working Title: Maximus

Casting – Profile & Scenes

DANNY (CONT'D)

Great. Great, great, great. Uh-huh. OK great. I'll talk to you both soon. Buh-bye.

(hangs up)

Change it.

SIMON

But it's the opening game.

DANNY

Change it.

SIMON

Of my Godson's first World Cup.

DANNY

Don't make me ask a third time.

SIMON

It's time for your baby shower. A proper one. Where we shower you in booze until you can't stand up, all the time ripping in to Tim for putting Heskey in his starting lineup.

DANNY

I-- Heskey?

SIMON

Don't. It's like he wants us to have his money. You think he's a masochist? Like full on.

DANNY

There's an image I don't need.

SIMON

It'd mean Alice was a Dom.

They enjoy this notion. Shake it off.

DANNY

(RE: whiteboard)

Change it.

SIMON

Your whole life on a ten inch board. You need to loosen up.

Danny moves around Simon. Flicks on KETTLE. Pops in TOAST.

Working Title: Maximus

Casting – Profile & Scenes

DANNY

I'll loosen up in five months. 'Til then, Saturday is date night... And I'm on the aqua.

This does not compute with Simon.

SIMON

Let me get this right. You're missing out on the first game of a World Cup, even though you built our fantasy league around it. Not only that, you're depriving Max of seeing us spank the USA. And finally, you're going tee-total during? What kind of a man are you, Rowlandson?

DANNY

I'm a man who likes his schedules.

SIMON

Where's Jodie? I'll square it with her.

DANNY

Hospital.

SIMON

Everything OK?

Danny falters. A look of fear. It vanishes as soon as it arrives. Long enough for Simon to see.

SIMON (CONT'D)

Wanna talk?

DANNY

With you?

Anne & Trevor

Danny's parents. Kind. Supportive. Always there to tell him when he has stepped out of line and what he needs to do to step back in. They are a unit, stood the test of time together, the kind of parents we would all like to be when the third phase of life starts. Much to be proud of. However, equally they have no previous experience to draw on and cope with this current situation.

Working Title: Maximus

Casting – Profile & Scenes

Scene: 27 & 62

Screenplay:

INT. ROWLANDSONS' HOME - NIGHT

Jodie descends the stairs. Alone. OVERHEARS the kitchen. Her heart breaks the longer Danny goes without defending her.

ANN

Then maybe she can pay for it herself. One income can't support three people, let alone four. And what if something happened?

TREVOR

Something did happen.

ANN

Exactly. Something did happen. And you weren't to know about it until it was too late. Was that a one-off? And what happens if it's not? Max and the baby are contracted to a life she can't afford because she's dilly-dallying with a two-day-a-week salary.

DANNY

So in this scenario I end up dead? It's so good having you over, mum.

Danny gets to the pot. Doesn't see the pan SMOKING.

Trevor steps in to fix it.

TREVOR

We're just saying. You don't need to handle everything.

DANNY

Get out of my kitchen.

EXT. ROWLANDSONS' HOME. BACK GARDEN - DAY

Danny talks to himself. Barely audible. Accentuates his rage by RAMMING his spade in to the soil.

DANNY

Do I get the house to myself? No. Do I get time to

Working Title: Maximus

Casting – Profile & Scenes

myself? Bollocks. Time with the boys? Time to relax? No! Keep the money coming in. Don't be rude. Don't be ungrateful. It's not. Fucking. Fair!

TREVOR

Son.

Trevor comes out with a PLATE OF FOOD. Simon follows behind.

TREVOR (CONT'D)

You've got to eat.

DANNY

I'm not hungry.

TREVOR

Bollocks.

The men stare one another down. Danny quickly relents and Trevor heads back inside. Simon steps forward. Says nothing. Grabs a spade and helps Danny dig.

Claire

A loudmouth and the first the Jodie tells off during her journey. A talker. An interrupter. Someone we want to see knocked down a peg. We all know a Claire; it's not that she is devoid of her own issues...they just manifest in a socially unacceptable manner that subsequently have the affect of alienating others. This forces consideration and composure from others, the question is how much can be tolerated before home truths are shared?

Scene: 71

Screenplay:

EXT. Fast Food CAR PARK - CONTINUOUS

Jodie paces. Hands on head. Breathes deep.

TEXT OVERLAY: DAY TWO-HUNDRED AND TWENTY-FIVE

CLAIRE

Jodie?

Claire approaches, a mass of SHOPPING BAGS in one hand (all high-end labels) and Phone in the other.

Working Title: Maximus

Casting – Profile & Scenes

CLAIRE (CONT'D)

Oh my-- You look at you. You look ready to pop! My God! How are you?

JODIE

I'm f--

CLAIRE

I just want to say, my thoughts are with you and Max daily. Every night. I don't know if you've seen on Facebook.

JODIE

No.

CLAIRE

Every. Night.

JODIE

That's--

CLAIRE

Have they told you how likely it is that he'll... You know... Die.

JODIE

What?

CLAIRE

(sees Max)

Oh! Is he in there? May I?

Claire goes to pass. Jodie blocks her path.

JODIE

I'd rather not.

CLAIRE

Just for a second.

Claire sidesteps. Jodie blocks again.

JODIE

He's not an animal. This isn't a zoo.

CLAIRE

Jodie.

JODIE

Claire.

Working Title: Maximus

Casting – Profile & Scenes

CLAIRE

That's very rude.

JODIE

That's your opinion.

Claire looks heartbroken.

More stomach pain. Jodie holds it in.

CLAIRE

Jodie! I'm trying to be nice.

JODIE

Really? Where have you been since Max was diagnosed? You've not been at the house. Or to the hospital. Or anywhere.

CLAIRE

But--

JODIE

I know. I shouldn't be asking for sympathy, so if that's how this comes across, I apologise. But if you were a friend, I wouldn't have to ask and I wouldn't have to complain and I wouldn't have to sidestep you to stop you from taking a photo of my son!

Claire sees her phone is up and ready. Pockets it. Ashamed.

CLAIRE

I'm...

She turns on her heels. Walks away.

DANNY

Wow!

Danny approaches, HEAPS of food in hand.

DANNY (CONT'D)

Is it weird that that was the sexiest I've ever found you?

JODIE

How much did you get?

DANNY

Working Title: Maximus

Casting – Profile & Scenes

Who cares? You earned every last morsel.

A LONG look of desire between the two.

JODIE

Danny.

DANNY

Yeah?

JODIE

Food.

Chef Mick

The helpful hand one the ward and the friendliest face in the hospital. Full of wonderful charisma, positivity and genuine empathy for little souls on the ward. He brightens everyone's day...this is why he gets away with pushing buttons in a jovial sense. Like Chief Consultant 1, the children are his Number One Priority, his presence is vital to parents and children, and his job role offers a more lighthearted approach than the responsibilities of the doctor however equally as important.

Scene: 40

Screenplay:

INT. C2 CANCER WARD. KITCHEN - DAY

80s POP MUSIC trickles from a tinny stereo. SINGING and DANCING to the tune is **CHEF MICK** (50s). Patchwork uniform, a perpetual ear-to-ear smile, he never lets life get him down.

Around him are a mass of pots on the go, a mixture of meals from a variety of cuisines.

Chief Consultant enters with Jodie and Danny.

CHEF MICK

Doctor C! Visiting me! Just the man I want to see! How are you, sir, and who are these new arrivals you bring for me to seek approval from.

CHIEF CONSULTANT

Jodie and Danny Rowlandson, this is Mick. Our ward

Working Title: Maximus

Casting – Profile & Scenes

chef. You get used to him eventually.

CHEF MICK

Oh Chief. You and your fibs.

(to Danny)

Jodie and Danny. No doubt the progenitors of my new whiteboard warrior. Max! Strong. Brave.

A KNOCK. **DR TALBOT** (40s) enters. Slight. Nebbish. In rimless glasses highlighting eyes that never meet people's gaze.

DR TALBOT

Mick, I-- Oh. Hello.

CHIEF CONSULTANT

Alex! Meet Jodie and Danny Rowlandson. Max's parents. Alex here is my right and left hand man. If I'm not around, he's the go-to.

DR TALBOT

Mick, I need Lacey's dinner if you've got it ready?

CHEF MICK

Two shakes, my liege.

CHIEF CONSULTANT

(confused)

She's not back on ward?

DR TALBOT

The fever retook.

The news hits Chief Consultant hard. He nods, understanding.

Chef Mick cloches the food. Hands it to Dr Talbot. With a cowardly nod, he exits.

CHIEF CONSULTANT

If a child gets a fever they need to be put in to quarantine. To stop infections spreading.

CHEF MICK

Daniel my good man. Come. Try. Taste. Tell.

Danny takes a TEASPOON of Mick's food.

Working Title: Maximus

Casting – Profile & Scenes

DANNY

Nice. Tasty. Very cheesy.

CHEF MICK

Too cheesy?

DANNY

A touch.

CHEF MICK

Then more cream it is!

Chef Mick mixes a lot(!) of heavy cream in to the dish.

DANNY

Combating Max's weight loss will be one of the biggest elements we need to factor in to his treatment. So any meal he wants or you think he should have, whatever it is, you let Mick know.

CHEF MICK

Just not on Saturdays or Sundays.

JODIE

What happens then?

CHEF MICK

The weekend! Now. Young Maximus. Does he partake in the dairy.

(MORE)

CHEF MICK (CONT'D)

The creams, the milks, the cheeses. The jus de moo.

Jodie laughs. Her first for a while.

DANNY

He does.

CHEF MICK

Then he and I will get along swimmingly.

Working Title: Maximus

Casting – Profile & Scenes

Ward Sister Carol

Again the helpful hand one the ward and the friendliest face in the hospital with an air of sternness and engagement. She conducts herself with a no-nonsense approach that can be construed by some as harsh, but with her experience those that feel this way will soon come to realize this is for a very valid reason. Packed with wisdom, positivity and genuine empathy for little souls on the ward. Ward Sister Carol shall always be direct even when leading questions try to force answers parents want to hear...she will refuse and present difficult facts for them to swallow but remain supportive regardless. Part of an amazing team, the children are her Number One Priority.

Scene: 39

Screenplay:

INT. C2 CANCER WARD. VISITORS' ROOM - DAY

39

Sofas, microwave, kettle, magazines, blankets. Everything people need to feel at home. But no one ever does. Jodie and Danny sit with Ward Sister Carol.

WARD SISTER CAROL

I'll cut right to it. What your son's about to go through is about the hardest thing I've ever seen any human experience. Something I wouldn't wish on my worst enemy.

DANNY

You're really keeping us at ease.

WARD SISTER CAROL

I'm not one for sugar coating. It just makes the home truths hit harder in the long run. Now. Visiting hours. Twenty-four seven for all immediate family members. Other guests are confined to regular hospital regulations. Now when you're on the ward, there are a few rules of my own that I reserve the right to enforce.

Danny SCRIBBLES notes. Tries to keep up.

WARD SISTER CAROL

(CONT'D) Number One. No expectations. If you come in with an idea of what you're going to get because you read it on some online forum, you're asking to have the rug pulled out, rolled up and

Working Title: Maximus

Casting – Profile & Scenes

cracked in your private
parts.

(MORE)

WARD SISTER CAROL

(CONT'D) Forums are for
scaremongers and the
attention deprived. If you
have any questions, any at
all, you come to ask me or
one of my staff.