

Love Actually  
by  
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Edited by  
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LOVE ACTUALLY

1 INT. HEATHROW ARRIVALS GATE. DAY.

1

A VOICEOVER IN DARKNESS...

PM (V.O.)

" Whenever I get gloomy with the state of the world, I think about the Arrival Gate at Heathrow Airport..

AND WE START TO SEE THIS - AS 'STYLISH BUT REAL' DOCUMENTARY AS POSSIBLE, THE MOST MISCELLANEOUS OF GROUPS AND COUPLES AT THE ARRIVAL GATE, ALL KISSING, ALL FULL OF AFFECTION AND EMOTION...

General opinion's starting to make out that we live in a world of hatred and greed - but I don't see that - seems to me that love is everywhere. Often it's not particularly dignified, or newsworthy - but it's always there - fathers & sons, mothers & daughters, husbands & wives, friends & strangers. When the planes hit the Twin Towers, as far as I know, none of the phone calls from the people about to die were messages of hate and revenge - they were all messages of love. If you look for it, I've got a nasty suspicion you'll find that love actually is all around....

2 INT. CHURCH. DAY

2

CUT TO TWO MEN'S FACES. WELL DRESSED UP IN WEDDING TIES AND COATS.

PETER  
No surprises?

MARK  
No surprises.

PULL BACK - THEY ARE BEST MAN AND GROOM WAITING AT THE END OF AN AISLE. THE CHURCH IS SUNNY AND FULL.

PETER  
Not like the stag night?

MARK  
Unlike the stag night.

PETER  
Do you admit that the Brazilian prostitutes were a mistake?

(CONTINUED)

2 CONTINUED:

2

MARK

I do.

PETER

And it would have been much better if  
they'd not turned out to be men?

MARK

That is true.

THE MUSIC STARTS UP... PACHELBEL'S CANON. ENTER A REALLY LOVELY,  
OPTIMISTIC GIRL IN HER WEDDING DRESS. THIS IS JULIET.

MARK (CONT'D)

Good luck, kiddo.

AND HE PICKS UP HIS VIDEO AND STARTS DISCREETLY TO FILM  
PROCEEDINGS - IT'S ONE OF THOSE WHERE YOU CAN VIEW THROUGH A  
SCREEN, RATHER THAN HOLDING IT TO YOUR EYE.

AS THE BRIDE WALKS UP THE AISLE A SWEET, SLIGHTLY CHAOTIC 30  
YEAR OLD, CALLED SARAH, SNEAKS IN JUST BEHIND HER, SWITCHING OFF  
AND PUTTING AWAY HER MOBILE PHONE. SHE SITS DOWN NEXT TO A  
FRIEND CALLED JAMIE. 38. GOOD-LOOKING AND GOOD-NATURED.

THE BRIDE GOES ON WALKING - EXCHANGING A BLISSFUL SMILE WITH HER  
HUSBAND TO BE.

WE CUT THROUGH MOMENTS OF THE WEDDING SERVICE - FINGERS, RINGS,  
KISS, BIBLES, SIGNING THE REGISTRY. IT'S NOW THE END OF THE  
SERVICE - THEY'RE BACK IN FRONT OF THE ALTAR.

PETER

And you resisted the temptation for any  
surprises?

MARK

Yes. I'm mature now.

NOW BRIDE AND GROOM TURN AND HEAD DOWN THE AISLE. THE ORGAN  
STRIKES UP A TRADITIONAL CHURCH EXIT SONG. THEN IT CHANGES... AND  
STARTS TO PLAY SOMETHING THAT SOUNDS SUSPICIOUSLY LIKE THE  
MARSEILLAISE. PETER LOOKS A BIT SURPRISED - TURNS TO LOOK AT  
MARK, WHO LOOKS INNOCENT.

AS THE MUSIC CHANGES, A CURTAIN THAT HAS BEEN HIDING THE  
CONTENTS OF THE BALCONY DROPS. BEHIND IT IS A HUNDRED STRONG  
CHOIR. THEY BEGIN TO SING.

CHOIR

Love, love, love.  
Love, love, love.  
Love, love, love.

(CONTINUED)

2 CONTINUED: (2)

2

THE CHOIR THEN PART TO REVEAL A FABULOUS LOOKING SINGER,  
STANDING AT A MICROPHONE - SINGING 'ALL YOU NEED IS LOVE'.

SINGER

Nothing you can do that can't be done.  
Nothing you can sing that can't be sung.  
Nothing you can say but you can learn how  
to play the game.  
It's easy.

ALL

All you need is love...

THEY ARE NOW JOINED, DURING THE CHORUS, - MAGICALLY FROM ALL OVER THE CHURCH - BY A HUGE BRASS SECTION - 20 TRUMPETS - 20 SAXOPHONES ETC... THEY ACTUALLY APPEAR IN THE PEWS WHERE THEY'VE BEEN HIDING THEIR INSTRUMENTS TILL NOW.

All you need is love  
All you need is love  
All you need is love, love,  
Love is all you need.

THE BRIDE, JULIET, IS RADIANT - ADORING IT..

JULIET

Did you do this?

PETER

Christ no.

HUSBAND PETER LOOKS AT BEST MAN MARK. MARK SHRUGS HIS SHOULDERS, PRETENDING HE HAD ABSOLUTELY NO IDEA THIS WAS GOING TO HAPPEN. THEN A LITTLE SMILE.

3 EXT. CHURCH. DAY

3

THEY OPEN THE DOOR FROM THE CHURCH. WIND MACHINES BLOW 5,000 ROSE PETALS THROUGH THE SKY. A MAN IS PLAYING LEAD GUITAR, STANDING ON A GRAVESTONE. THEY ARE THE HAPPIEST, LAUGHINGEST COUPLE IN THE WORLD.

A TITLE CARD SAYS...  
NOVEMBER. LONDON.

4 EXT. LONDON. DAY.

4

SOME BEAUTIFUL SHOTS OF THE CITY IN ITS WINTER GLORY.

5 INT. CHURCH. DAY.

5

(CONTINUED)

5 CONTINUED:

5

CUT TO A FUNERAL - A MAN AND HIS 11 YEAR OLD STEP-SON IN A CHURCH - WITH A CROWD OF 80 BEHIND THEM, DRESSED IN BLACK.

PRIEST

And now Daniel wishes to say one last thing.

DANIEL GETS UP AND FACES THE GUESTS. BEHIND HIM A SIMPLE SLIDE-PROJECTOR SCREEN SHOWS A PORTRAIT OF HIS WIFE.

DANIEL

As you know, Jo and I had a lot of time to prepare for this moment. Some of her requests, for instance, that I should bring Nicole Kidman as my date to the funeral, I'm confident she expected me to ignore. But others she was pretty damn clear about. When she first mentioned what's about to happen, I said 'Over my dead body' and she said "No, Danny - over mine." And, as usual, my darling girl, and Sam's darling Mum was right - 100%. So she's going to say her final farewell to you, not through me - but, inevitably, ever-so-coolly, through the immortal genius of the Bay City Rollers...

THROUGH THE SPEAKERS WHAMS THE BAY CITY ROLLERS ATROCIOUS COVER VERSION: THE PROJECTOR SCREEN SHOWS TERRIBLE SHOTS OF THE ROLLERS IN THEIR HEYDAY, MORE SHOTS OF JO - AND THEN SETTLES ON AN UTTERLY GLEEFUL 12 YEAR OLD GIRL, CLEARLY JO - TOTALLY DECKED IN THE SCARF, BADGES AND HATS OF ROLLERMANIA.

If you hate me after what I say,  
Can't put it off any longer  
Oooo oooo oooo  
I just gotta tell you anyway...

Bye bye baby, baby good-bye,  
Bye baby, baby, bye bye  
Bye bye baby, don't make me cry,  
Bye baby, baby bye bye....

THE CONGREGATION ARE TORN BETWEEN SMILES AT THE SONG AND THE STILLS, AND THE REAL SADNESS OF IT ALL.

MORE TITLES...

6 INT. JAMIE'S HOUSE. DAY

6

JAMIE, WHO WE GLIMPSED AT THE WEDDING, COMES BACK INTO A HOUSE. HE HAS A SLIGHT, TOUCHING, MID-SENTENCE STUTTER.

(CONTINUED)

6 CONTINUED:

6

HE UNLOCKS THE DOOR INTO THE LARGE LIVING ROOM. AT THAT MOMENT ANOTHER SLIGHTLY YOUNGER MAN ENTERS THE ROOM THROUGH AN INTERNAL DOOR.

JAMIE

Hello. What the hell are you doing here?

CHRIS

O, I just popped over to borrow some old CDs.

JAMIE

Did the lady of the house let you in?

CHRIS

Yeh.

JAMIE

Lovely obliging gi-gi-girl. Just thought I'd pop back before the reception, see if she was feeling better. Look, I was thinking that maybe we should take Mum out for her birthday on Friday - what do you think? I feel we've been bad sons this year.

CHRIS

Okay, that sounds fine - bit boring but fine.

THERE'S A CALL FROM OFF.

GIRL (V/O)

Put the kettle on will you, darling.

JAMIE

(RAISING HIS EYEBROWS) I'm a slave to love.

HE STARTS TO DO SO - AND THEN CONTINUES TO DO SO, SORT OF IN SLOW MOTION, AS HE TALKS ON...

This is a bit odd, actually. My girlfriend doesn't know I'm here - and she calls you 'Chris' - not 'da-da-darling' - unless she calls you... 'darling' when I'm not here - in which case the reason you're here is probably less to do with borrowing, let's say, an old Paul Simon album and more to do with, let's say, you having sex with my girlfriend when I'm out.

CHRIS

Jamie - what can I say?

(CONTINUED)

6 CONTINUED: (2)

6

JAMIE

Well, you could say 'it's not true - I AM here because I had a passionate craving for the music of Art Ga-ga-garfunkel's best friend.'

GIRL (V/O)

Forget the tea, babe - I've located a packet of 3 - if you get a move on we can finish them off by the time old pencil-dick comes home.

JAMIE

On the other hand maybe you co-co-couldn't honestly say that..

MORE TITLES...

7 EXT. LONDON STREETS. DAY.

7

CUT TO THE PM'S CAR MOVING ALONG THE EMBANKMENT, WITH BIKE RIDERS.

CUT TO THE CAR DRIVING UP WHITEHALL.

8 EXT. DOWNING STREET. DAY.

8

CUT TO OUTSIDE 10 DOWNING STREET - HUGE NOISE - PRESS AND PEOPLE - OUT OF THE CAR COMES THE NEW PRIME MINISTER. HE WAVES - HUGE CHEER. IN HIS FORTIES. HE'S AN ATTRACTIVE MAN.

HE ENTERS - THE DOOR CLOSES BEHIND HIM

9 INT. 10 DOWNING STREET - ENTRANCE HALL/INNER LOBBY. DAY.

9

SUDDENLY, BIZARRE SILENCE AND FORMALITY INSIDE IN COMPARISON TO THE CHAOS OUTSIDE.

THERE TO GREET HIM IS HIS PERSONAL ADVISOR, 40, A WOMAN, ANNIE, STRONG AND INTELLIGENT LOOKING. HIS DEMEANOUR IMMEDIATELY CHANGES, HE DE-FORMALISES.

ANNIE

Welcome, Prime Minister.

PM

That sounds so bizarre...

ANNIE

How are you feeling?

PM

Dazed and confused.

(CONTINUED)

9 CONTINUED:

9

ANNIE  
Would you like to meet the household staff?

PM  
Yes. Anything to put off actually running  
the country.

CUT ON - HE GOES ALONG A LINE OF EMPLOYEES.

ANNIE  
This is Terence.

TERENCE  
Good morning, sir.

PM  
Had an uncle called Terence - hated him -  
think he was a pervert - like the look of  
you, though...

PAT  
Good morning, sir, I'm Pat. Housekeeper.

PM  
Hello, Pat - should be a lot easier with me  
than the last lot - no nappies, no  
teenagers, no scary wife.

ANNIE  
And this is Natalie - she's new, like you.

PM  
Hello, Natalie.

NATALIE  
Hello, David. I mean 'sir' - o shit, I  
can't believe I said that.. O no - and now  
I've gone and said 'shit' - twice. I'm so  
sorry, sir.

PM  
That's fine.... You could have said 'fuck'  
and then we would have been in real  
trouble.

NATALIE  
Thank you, sir. I did have an awful  
premonition I was going to fuck up on my  
fir... o piss it..

HE LAUGHS. SHE BLUSHES HUGELY - A BEAUTIFUL LOVELY, YOUNG,  
BRIGHT FACED GIRL. HE LOOKS AT HER. SOMETHING'S HAPPENING.

(CONTINUED)

9 CONTINUED: (2)

9

ANNIE

Right - I'll go get my things - and then  
let's fix the country, shall we?

PM

I can't see why not.

AS HE WALKS AWAY, HE JUST CASUALLY LOOKS BACK OVER HIS SHOULDER -  
NATALIE IS ONE OF THE THINGS HE LOOKS BACK ON.

10 INT. PM'S OFFICE. 10 DOWNING STREET. DAY.

10

PM ENTERS, AND CLOSES THE DOOR AND SUDDENLY PINS HIMSELF BACK  
AGAINST THE DOOR, LIKE A MAN BEING PURSUED BY THE POLICE.

PM

O no. O Jesus. Bugger. That is genuinely  
bad timing.

11 INT. RECEPTION HALL. NIGHT.

11

IT'S THE RECEPTION OF THE 'ALL YOU NEED IS LOVE' WEDDING. LATER  
THAT NIGHT. THE NEWLYWEDS ARE DANCING TO A SLIGHTLY DODGY HIRED  
BAND...

OUR BEST MAN, MARK, IS FILMING THEM. NEAR HIM IS SARAH, STILL  
TALKING ON HER MOBILE PHONE. A PERKY WAITER IN A MESSY BLACK TIE  
APPROACHES HIM - HE'S CALLED COLIN.

COLIN

Delicious delicacy?

MARK

No thanks.

COLIN HEADS ON TO SARAH.

COLIN

Taste explosion?

TOTALLY UNCHARMED, SHE JUST SHAKES HER HEAD. COLIN HEADS OFF  
DISCOURAGED. SEES ANOTHER PRETTY GIRL BY THE DOOR TO THE  
KITCHEN.

COLIN (CONT'D)

Food?

PRETTY GIRL

No thanks.

(CONTINUED)

11 CONTINUED:

11

COLIN

Yeh - bit dodgy, isn't it. Looks like an alien's finger. Ooo - tastes like it too. I'm Colin, by the way.

PRETTY GIRL

I'm Nancy.

COLIN

How do you fit here - bride, groom, vicar's bit on the side?

PRETTY GIRL

No, I did the food.

COLIN

Groovy. (EATS ANOTHER CANAPE) Yes - yes - yum - second time, the glory of it just hits you between the eyes.

HE CLIPS THROUGH THE DOORS INTO THE KITCHEN.

12 INT. RECEPTION KITCHEN. NIGHT.

12

COLIN SITS DOWN NEXT TO ANOTHER QUITE GEEKY GUY, CALLED TONY, A FRIEND WHO'S JUST COME ALONG FOR THE RIDE. HE WEARS NORMAL CLOTHES.

COLIN

At last I've worked out why I can never find true love.

TONY

Why's that?

COLIN

It's not me - it's English girls. They're stuck up, you see - and I'm primarily attractive to girls who are, you know, cooler, game for a laugh - like American girls. So I should just go to America - I'd get a girlfriend there instantly. What do you think?

TONY

I think it's crap, Colin. People are the same the world over - wherever you go, you'll still be dull and ugly - and girls will still hate you.

(CONTINUED)

12 CONTINUED:

12

COLIN

No, that's where you're wrong. American girls would seriously dig me with my cute British accent.

TONY

You don't have a cute British accent.

COLIN

Yes, I do, I'm going to America.

TONY

Don't act on this whim, Colin. You're a lonely, ugly arsehole, and you must accept it.

COLIN

Never. I am Colin, God of Sex. I'm just on the wrong continent, that's all.

HE WINKS AT A PASSING WAITRESS. SHE TOTALLY FREEZES HIM OUT. THEY BOTH THINK IT PROVES THEIR POINT.

COLIN/TONY

See...

13 INT. RECEPTION HALL. NIGHT.

13

CUT TO THE NEWLYWEDS DANCING TO A HORRIBLY PERFORMED CLASSIC TUNE — THE BAND ISN'T THE BEST IN THE WORLD. MARK IS FILMING THEM — SARAH, THE PHONE GIRL, COMES AND SITS NEXT TO HIM. SHE WATCHES HIM CURIOUSLY, THEN GENTLY...

SARAH

Do you love him?

MARK

Sorry? Who? What?

SARAH

No — I just thought I'd ask the blunt question, in case it was the right one and you needed to talk to someone about it and no-one had ever asked you so you'd never been able to talk about it even though you might have wanted to....

MARK

No, no, 'no' is the answer. No. Absolutely not.

SARAH

So that's a 'no' then.

(CONTINUED)

13 CONTINUED:

13

MARK  
Yes. 'No'. Ahm...

LITTLE PAUSE - HE RETURNS TO FILMING....

This band... what you reckon - the worst in history?

SARAH  
Probably. I think it all hangs on this next song. What will they go for? .

CUT TO THE LEAD SINGER...

LEAD SINGER  
And here's one for the lovers... that's quite a lot of you I shouldn't be surprised and a half...

CUT ROUND A BUNCH OF HAPPY COUPLES... A FAMOUS INTRO PLAYS...

MARK  
They've done it. It's official.

SARAH  
Worst band in the world.

LEAD SINGER  
(SINGING) "I feel it in my fingers..."

14 INT. RECORDING STUDIO. DAY.

14

CUT TO A RECORDING STUDIO - A WONDERFUL-LOOKING BATTERED 55 YEAR OLD EX-GIANT OF ROCK IS SINGING IN A LITTLE BLACK BOOTH. 3 NOISY BACKING SINGERS ARE REALLY GOING FOR IT IN THE STUDIO OUTSIDE.

BILLY THE OLD ROCKER  
"I feel it in my toes - love is all around me - and so the feeling..."

JOE HIS MANAGER IS IN THE CONTROL ROOM WITH THE ENGINEER. JOE IS UNPREPOSSESSING, WOOLLY, CHUBBY, MOIST, IN HIS FORTIES.

JOE  
I'm afraid you did it again, Bill.

BILLY  
Did I?

JOE  
Yeh. Sorry, mate.

(CONTINUED)

14 CONTINUED:

14

BILLY

It's just I know the old version so well,  
you know.

JOE

Well, we all do - which is why we're doing  
the new version.

BILLY

Right. Okay - let's go.

THE INTRO STRIKES UP AGAIN...

BILLY (CONT'D)

" I feel it in my fingers, I feel it in my  
toes - Love is all..." o  
fuckwankbuggershittingarseheadandhole.  
Start again... (THE INTRO PLAYS)  
"I feel it in my fingers,  
I feel it in my toes.  
Christmas is all around me...

CUT TO JOE - DEEPLY PLEASED.

And so the feeling grows.  
It's written in the wind,  
it's everywhere I go.  
So if you really love Christmas,  
come on and let it snow..."

(TO JOE) This is shit, isn't it?

JOE

Yup - solid gold shit, Maestro.

JOE GIVES HIM A BIG SMILE AND A THUMBS UP. HE IS SITTING NEXT TO  
A SOUND ENGINEER, READING A NEWSPAPER WITH A PICTURE OF THE PM  
ON THE FRONT.

ENGINEER

Think the Prime Minister's a poof?

JOE

O yeh - definitely. The full pink trouser.

15 INT. PM'S OFFICE. 10 DOWNING STREET. DAY.

15

(CONTINUED)

15 CONTINUED:

15

A FEW DAYS LATER... THE PM'S STUDY AGAIN. HE'S DEALING WITH HIS 60 YEAR OLD SECRETARY.

PM

I want Ian here at five. And tell George I'm going to sack him in about 3 minutes - what's the point of having a Minister of Transport who's always late....

THE SECRETARY ACCEDES AND LEAVES. A KNOCK ON THE DOOR.

PM (CONT'D)

Come in.

IT IS NATALIE, CARRYING A SOME FILES AND A TRAY..

NATALIE

These have just come through from the Treasury - and this is for you.

HE SMILES. THE TRAY HAS A TEA CUP - WITH THREE BISCUITS ON A PLATE.

NATALIE (CONT'D)

I was hoping you'd win - though of course I'd have been perfectly friendly to the other bloke. Just always given him the boring biscuits with no chocolate.

PM

Thank you.

SHE LEAVES - HE DROPS HIS HEAD, SLAMMING IT ON THE TABLE IN DESPAIR.

PM (CONT'D)

O God. Come on - you're the Prime Minister.

16 INT. DANIEL'S OFFICE. DANIEL'S HOUSE. DAY.

16

AND NOW WE CUT TO DANIEL, THE STEP-FATHER AND HUSBAND FROM THE FUNERAL, SITTING VERY ALONE IN HIS OFFICE IN HIS HOUSE, HIS HEAD ALSO ON THE DESK. A MOMENT OF STILLNESS AND SORROW. THEN HE LIFTS HIS HEAD, PICKS UP THE PHONE AND DIALS...

DANIEL

Karen - it's Daniel - can we talk? I'm sorry, I sort of literally don't have anyone else to talk to.

SHE IS IN HER KITCHEN - OBVIOUSLY MID-FORTIES, VERY ENGLISH, STILL QUITE NICE LOOKING, AND GOOD.

(CONTINUED)

16 CONTINUED:

16

KAREN

Absolutely. Horrible moment now though -  
can I call back in a minute?

DANIEL

'Course.

KAREN

Doesn't mean I'm not terribly concerned  
that your wife just died.

DANIEL

Understood. Bugger off and ring me later.

HE HANGS UP

17 INT. KAREN'S HOUSE. DAY.

17

KAREN GOES BACK TO THE QUESTION IN HAND. HER 2 CHILDREN, JUST  
BACK FROM SCHOOL. DAISY IS SWEET & 6. BERNIE IS GRUMPY AND 10.  
KAREN IS COOKING CHICKEN KEBABS FOR THEIR DINNER.

KAREN

So - what's this big news then?

LITTLE DAISY.

We've been given our parts in the Nativity  
play. I'm the lobster.

KAREN

The lobster?

LITTLE DAISY

Yes

KAREN

In the nativity play?

LITTLE DAISY

Yes. First Lobster.

KAREN

There was more than one lobster present at  
the birth of Jesus?

LITTLE DAISY

Durr....

KAREN

Right. And what about you, Bernie?

BERNIE IS AN UNPLEASANT GRUMPY LITTLE BUGGER.

(CONTINUED)

17 CONTINUED:

17

BERNIE

I wanted to be a lobster, but I'm an angel.  
 I hate angels - they're  
 just made-up rubbish...

KAREN

O, I don't know about that. It's just that  
 these days they probably don't have wings -  
 so we don't recognise them. They probably  
 just look normal like you or me - but still  
 cunningly wander around doing good.

BERNIE

In our play they don't do any good at all -  
 they just stand there looking like poofs  
 and saying 'Isn't Baby Jesus great' when  
 everyone knows he's just a stupid doll. I  
 want to be a lobster. (HE WALKS OFF) And,  
 by the way, Toby says Uncle David is a  
 dickhead.

KAREN

He's probably right.

BERNIE

And I hate kebabs.

KAREN

Right. Charming child.

18 EXT./INT. FARM HOUSE IN FRANCE. DAY.

18

CUT TO TOTAL DARKNESS. THEN WINDOWS START TO OPEN - ON THE LIVING ROOM OF JAMIE'S CHAOTIC BUT LOVELY FRENCH FARM HOUSE. JAMIE, WITH HIS SUITCASES DEPOSITED IN THE MIDDLE OF THE ROOM, IS OPENING THE WINDOWS, SOME OF WHICH HAVE LITTLE ANGEL SILHOUETTES CUT IN THE WOOD.

EXTERIOR SHOT, AS THE WINDOWS CONTINUE TO OPEN.

BACK INSIDE JAMIE STANDS IN FRONT OF A LITTLE DESK. HE PUTS DOWN A TYPEWRITER. AND HE SITS.

JAMIE

Alone again. Naturally.

19 INT. SCHOOL HALL. DAY.

19

CUT TO A GROUP OF CHILDREN SINGING AT SCHOOL - THEY ARE SINGING 'CATCH A FALLING STAR'.

(CONTINUED)

19 CONTINUED:

19

CHILDREN  
 Catch a falling star and put it in your  
 pocket, save it for a rainy day  
 Catch a falling star and put it in your  
 pocket, never let it fade away

WE PAN ALONG THE HAPPY SINGING FACES AND THEN COME TO SAM —  
 SILENT, DOWNCAST.

OVER THE SONG — WE HEAR KAREN & DANIEL TALKING...

DANIEL (V/O)  
 Obviously he was gloomy before she died.  
 But it's really got worse these last weeks.

20 INT./EXT DANIEL'S HOUSE. DAY.

20

CUT TO THEM IN DANIEL'S STREET, ENTERING THE HOUSE. THE CAMERA  
 FOLLOWS THEM.

He now spends literally all the time in his  
 room — he'll be up there now.

KAREN  
 There's nothing unusual about that — my  
 horrid son Bernard stays in his room all  
 the time, thank God.

DANIEL  
 No, but this is all the time...

THE CAMERA LEAVES THEM AND TRACKS UP THE STAIRS TOWARDS SAM'S  
 DOOR...

And I'm afraid, you know, that there's  
 something really wrong — I mean clearly  
 it's about his Mum, but Christ, he might be  
 injecting heroin into his eyeballs for all  
 I know.

KAREN  
 At the age of eleven?

DANIEL  
 Well, maybe not into his eyeballs then —  
 maybe just his veins... And then he just  
 listens to music all night and watches  
 videos...

THE CAMERA SITS ON THE DOOR.

21 EXT. BALCONY OF DANIEL'S HOUSE. DAY.

21

DANIEL AND KAREN, STANDING ON THE BALCONY OUTSIDE THE HOUSE.

DANIEL

The problem is, it was his Mum who always used to talk to him and I don't know... - the whole step-father thing seems somehow to suddenly matter, like it never did.

KAREN

Hey - hey - it was always going to be a total shit time. Just be patient - and maybe check the room for needles.

HE SMILES.

DANIEL

Yes - good - absolutely - good.. I will.  
 (PAUSE) And sometimes when he comes out, it's obvious he's been crying. (SUDDENLY A WAVE OF SORROW HITS HIM) O Karen, it was such a ridiculous waste - and if it's now going to ruin Sam's life as well - I just don't know.

KAREN JUST TOUCHES HIS SHOULDER.

KAREN

Get a grip now. People hate sissies. No-one's ever going to shag a bloke who cries all the time.

22 INT. DANIEL'S HOUSE. HALLWAY. DAY.

22

CUT TO KAREN AT THE DOOR OF DANIEL'S HOUSE.

DANIEL

Thanks for coming. Must be busy days with David and everything.

KAREN

Nah - never see him. By the way - I did a little research into Nicole Kidman for you - she's got some excellent internet sites - keep you busy in the lonely evenings.

DANIEL

O don't be disgusting. Get out of my house. I've got to fix dinner.

(CONTINUED)

22 CONTINUED:

22

KAREN

Well there we go - a perfect opportunity to bond. I find chicken kebabs always go down very well.

23 INT. DANIEL'S HOUSE. CORRIDOR. NIGHT.

23

CUT TO DANIEL UPSTAIRS OUTSIDE SAM'S ROOM.

DANIEL

Time for dinner.

SAM (V/O)

I'm not hungry.

DANIEL

But Sammy... I've done chicken kebabs.

SAM

Look at the sign on the door...

IT SAYS - 'I SAID - I'M NOT HUNGRY.'

DANIEL

Right.

24 EXT. STREET. DAY.

24

COLIN IN THE CAR. HE STOPS FOR A WOMAN CROSSING THE ROAD, AND GIVES HER A BIG THUMBS UP - SHE TURNS AWAY, DESPIsing HIM. HE RAISES HIS EYEBROWS AND SHOOTS ON -

HE PULLS UP - OPENS THE CAR DOOR AND IN GETS TONY - THEY'RE THE TWO WHO WERE DISCUSSING AMERICA AT THE WEDDING.

25 INT. COLIN'S CAR. DAY.

25

COLIN

Exciting news!

TONY

What?

COLIN

I've bought a ticket to the States - I'm off in 2 weeks.

TONY

No!

COLIN

To a fantastic place called... Wisconsin.

(CONTINUED)

25 CONTINUED:

25

TONY

No!

COLIN

YES! Wisconsin babes - here comes Sir  
Colin!

TONY

No, Col! There ARE a few babes in America,  
I grant you, but they're already going out  
with rich guys. You'll just end up in a  
dingy bar snogging someone who's the  
spitting image of your Mum. And that's not  
nice. I should know. I've tried it.

COLIN

Nah - you're just jealous, Tone. You know  
perfectly well that any bar anywhere in  
America contains ten girls more beautiful  
and more likely to have sex with me than  
the whole of the United Kingdom.

TONY

That is total bollocks. You've actually  
gone mad now.

COLIN

NO! I'm wise. Wiiiise! Stateside, I'm  
Prince William... without the boring  
relatives.

TONY

NO! NO! I mean it - no, Colin - no-ho-ho!

26 INT. THE FAIRTRADE OFFICE. MORNING.

26

COLIN ENTERS - HE'S THE GUY WHO BRINGS SANDWICHES ROUND TO COMPANIES. IT'S AN INTERESTING PLACE - A FAIR-TRADING COMPANY - MIXTURE BETWEEN CHARITY AND THE BODY SHOP - BIG AND MESSY - 50 PEOPLE - LOTS OF SMARTLY DESIGNED POSTERS AND MARKETING STUFF ON DESKS AND WALLS. COLIN IS VERY BOUNCY. HE SMILES AND DOES A THUMBS UP AT A BEAUTIFUL GIRL AT ONE DESK - NO REACTION. STAY WITH HER - HER NAME IS MEL. SHE GETS UP AND KNOCKS ON THE DOOR BEHIND HER.

HARRY (V/O)

Come in.

27 INT. HARRY'S OFFICE. MORNING.

27

SHE ENTERS THE OFFICE OF HARRY - IN HIS MID FORTIES, STYLISH - QUITE A SERIOUS MAN - BUT WITH HIDDEN PLACES.

MEL  
Sarah for you.

HARRY  
O great. Settling in fine?

MEL  
Absolutely.

SARAH WALKS IN A BIT AWKWARDLY. MEL LEAVES GRACEFULLY.

HARRY  
Ah, Sarah. How are you?

SARAH  
Good - the quality of my work has shot up since I got that Harry Potter screen-saver.

HARRY  
I've noticed - now, switch off your phone and tell me exactly how long you've been working here?

SARAH  
It's 2 years now. And 7 months. And 3 days. And I suppose, what - 2 hours.

HARRY  
Right. And how long have you been in love with Karl, our enigmatic but attractive chief designer?

SARAH IS TAKEN ABACK - SHE THOUGHT THIS WAS A TOTAL SECRET.

SARAH  
Ahm - 2 years and 7 months and 3 days and, I suppose, 1 hour and 45 minutes. There was a great half hour at the beginning that was very relaxed.

HARRY  
I thought as much.

SARAH  
Do you think everybody knows?

HARRY  
Yes.

(CONTINUED)

27 CONTINUED:

27

SARAH  
Do you think Karl knows?

HARRY  
Yes.

SARAH  
That is bad news on, o, so many levels.

HARRY  
And I was just thinking perhaps the time had come to do something about it...

KAREN  
Like...?

HARRY  
You know, ask him out for a drink - then after 20 minutes casually drop into the conversation the fact that you'd like to marry him and have lots of sex and babies.

SARAH  
You know that?

HARRY  
Yes. And so does Karl. Think about it. For all our sakes.

SARAH  
Certainly - excellent. Will do. Thanks, boss.

SHE OPENS THE DOOR TO LEAVE AND A VERY GOOD LOOKING GUY WALKS IN.

KARL  
Hi, Sarah.

SARAH  
(TOTALLY CASUALLY) Hi, Karl.

AND SHE WALKS OUT.

28 INT. THE FAIRTRADE OFFICE. MORNING.

28

WE FOLLOW HER THROUGH THE DOOR. SHE STOPS - TAKES A DEEP BREATH - SWITCHES ON HER PHONE AND IT RINGS IMMEDIATELY. SHE ANSWERS.

SARAH  
Babe... yup, absolutely, fire away.

SHE TURNS TO MEL AT HER DESK.

(CONTINUED)

28 CONTINUED:

28

Actually - Mel, isn't it? (MEL NODS) Could you turn the radio off - I can't take that song this time of the day...

WE REALISE THAT IN THE BACKGROUND WE HAVE BEEN LISTENING TO 'CHRISTMAS IS ALL AROUND'.

29 INT. RADIO STATION STUDIO. DAY.

29

A LOCAL RADIO STATION. A DISC JOCKEY AT THE MIKE - 'CHRISTMAS IS ALL AROUND' JUST COMING TO AN END.

DJ

And that was the Christmas effort by the once great Billy Mann - o dear me - how are the mighty fallen. I'd call that the worst record I've heard this century. And...

LOOKING THROUGH TO THE OTHER SIDE, THE NEXT DISC JOCKEY IS DOING A THROAT CUTTING MOTION - THE FIRST DISC JOCKEY LOOKS AT A SHEET ON HIS DESK AND REALISES HIS FAUX PAS.

And yes, coincidentally, I believe Billy is a guest on my esteemed colleague's show in a few minutes time. Welcome back, Bill.

30 INT. RADIO STATION FOYER. DAY.

30

CUT OUTSIDE - JOE & BILLY SITTING THERE IN THE FOYER, WHERE THE STATION'S OUTPUT IS ON. JUST LOOKING TOTALLY BROKEN.

31 INT. RADIO STATION STUDIO. DAY.

31

TEN MINUTES LATER.

DJ 2

So Billy - welcome back to the airwaves - new Christmas single - cover of Love is All Around.

BILLY

Except we've changed the word 'love' to 'Christmas'

DJ2 - MIKE

Yes. "Christmas is All Around". Is that an important message to you, Bill?

BILLY

No, not really, Mike - Christmas is for people with someone they love in their lives.

(CONTINUED)

31 CONTINUED:

31

MIKE  
And that's not you?

BILLY  
That's not me, Michael - when I was young and successful, I was greedy and foolish and now I'm left with no-one, wrinkled and alone.

MIKE  
Wow. Thanks for that, Billy.

BILLY  
For what?

MIKE  
Well, for actually giving a real answer to a question. Doesn't often happen here on Radio Wapping, I can tell you.

BILLY  
Ask me anything you like - I'll tell you the truth.

MIKE  
Best shag you ever had?

BILLY  
Britney Spears - no, only kidding.... She was rubbish. No, only kidding...

MIKE  
Okay - here's one - how do you think the new record compares to your old stuff?

BILLY  
Come on , Mike, you know as well as I do that the record's crap. But you know...

CUT TO JOE'S V. UNHAPPY REACTION.

wouldn't it be great if Number One this Christmas wasn't some smug teenager - but an ugly old ex-heroin addict searching for a come-back at any price. All these young popsters, come Christmas day, they'll be stretched out naked with a cute bird balancing on their balls - but I'll be stuck in a seedy hotel with my manager Joe - ugliest man in the world —fucking miserable because our fucking gamble didn't pay off.

(MORE)

(CONTINUED)

31 CONTINUED: (2)

31

BILLY (CONT'D)

So if you believe in Father Christmas, children - like your Uncle Billy does - buy my cunting record - and particularly enjoy the incredible crassness of the moment when we try to squeeze in an extra syllable into the 4th line...

MIKE

I think you're referring to "If you really love Christmas"

BILLY

I am indeed, Mike. "Come on and let it snow". Ouch.

MIKE

So here it is one more time - the dark horse for this year's Christmas Number One - "Christmas is All Around." Thank you, Billy.

JOE IS QUIETLY HITTING HIS HEAD AGAINST A WALL.

And after this it's the news - is the new Prime Minister in trouble already?

32 INT. PM'S OFFICE. 10 DOWNING STREET. NIGHT.

32

CUT TO LATER THAT NIGHT. THE PM IS WALKING OUT WITH A MINISTER AND HIS TOP AIDE.

PM

Sorry, George, but I need more than that. People won't accept that kind of fudge now - otherwise they'd have voted in those other zombies.

HE CLOSES THE DOOR - INSTANTLY, A KNOCK ON THE DOOR. IT OPENS - THERE'S NATALIE.

PM (CONT'D)

Natalie.

NATALIE

Sir.

SHE ENTERS WITH A PILE OF PAPERS AND FILES. PUTS THEM DOWN, AND HEADS OFF. THEN..

(CONTINUED)

32 CONTINUED:

32

PM

Ahm - I'm starting to feel uncomfortable with us in such... close proximity all the time and me... knowing so little about you. Seems.. (IRONICALLY) elitist and wrong.

NATALIE

There's not much to know.

PM

Where do you live?

NATALIE

Wandsworth. The dodgy end.

PM

My sister lives in Wandsworth - which exactly is the dodgy end?

NATALIE

Right at the end of the High Street - Harris Street - near the Queen's Head.

PM

Right, yes, that is dodgy. And you live with your boyfriend... husband... 3 illegitimate but lovely children?

NATALIE

No, I've just split up with my boyfriend actually, so I'm back with my Mum and Dad for a while.

PM

O I'm sorry.

NATALIE

No, that's fine. I'm well shot of him.. (SHE TIDIES FOR A MOMENT). He said I was getting fat.

PM

I beg your pardon?

NATALIE

He says no-one's going to fancy a girl with thighs the size of big tree trunks. Not a nice guy actually, in the end.

SUDDENLY THERE'S A GLIMPSE OF VULNERABILITY IN HER.

(CONTINUED)

32 CONTINUED: (2)

32

PM

Right. Well, well... (HE APPEARS TO GO BACK TO WORK - THEN LOOKS UP CASUALLY) You know, being Prime Minister, I could just have him murdered.

NATALIE

Thank you, sir - I'll think about it.

PM

Do - ruthless trained military killers are always just a phone call away.

THEY BOTH LOOK AT EACH OTHER AND THERE'S A LITTLE LAUGH. FOR A MOMENT SHE WAS SAD AND HE'S CHEERED HER UP. SHE LEAVES.

PM (CONT'D)

O God. Did you have this sort of problem?

CUT UP TO A VERY STERN PORTRAIT OF MARGARET THATCHER.

I very much suspect not.

33 INT. ART GALLERY. DAY.

33

A HUGE WRAPPED PICTURE AGAINST THE WALL OF AN EMPTY ART GALLERY. LOTS OF OTHER WRAPPED PICTURE FRAMES ON THE FLOOR. IT'S WHERE MARK WORKS.

MARK

Right - very exciting moment. These humble packages contain our new exhibition, photographs by none other than the great John Siekart.

MEL

Exciting stuff. What's the theme?

SHE IS DRESSED TOTALLY CASUALLY, ALMOST UNRECOGNISABLE FROM THE WORK PERSON WE SAW EARLIER, VERY MODERN AND SEXY.

MARK

He said Christmas - very 'family' sort of thing. Crowd pleaser. Here we go.

HE OPENS IT UP...

MARK (CONT'D)

Ah. Interesting. Classic. Bleak. Fatal.

WE SEE WHAT HE'S JUST OPENED. A HUGE PHOTOGRAPH OF A REALLY NAKED WOMAN, HER PUBIC HAIR NEATLY SHAVED INTO THE SHAPE OF A CHRISTMAS TREE.

34 INT. ART GALLERY. DAY

34

MARK IN TOTAL SELF-CONTAINED DESPAIR AN HOUR LATER. THEY'RE SITTING ON THE FLOOR. THEY'VE BEEN OUT AND BOUGHT A STARBUCKS AND SWITCHED ON A RADIO..

MARK

O God, o god. It's porn. It's just porn.  
We'll be raided by the porn squad.

MEL

I'm thinking of having an affair with my  
boss. What do you think?

MARK

Is he married?

MEL

Yes.

MARK

Bad idea then. The marriage vow is very  
sacred.

MEL

Yes. Though I'm a great believer in acting  
on instinct.

MARK

O no - never do that.

MEL

Or, of course, I could have an affair with  
you.

MARK

Ha.

MEL

Why not?

MARK

Ahm. Let's not go there.

LOOKS AT HER, SHE'S LOUNGING GORGEOUSLY.

Do you look as gorgeous as this at work?

MEL

Yes, though in a different way.

MARK

Then he's doomed, isn't he?

(CONTINUED)

34 CONTINUED:

34

MEL  
I think so.

SHE LIGHTS A CIGARETTE. ON THE RADIO WE HEAR...

RADIO VOICE  
Six weeks to Christmas - and here's the one they're going to have to beat to that magic number one slot - yes, it's... Westlife.

35 INT. HARRY'S OFFICE. DAY.

35

MEL IS THERE - SHE IS, IT MUST BE SAID, LOOKING GORGEOUS IN HER GREY SKIRT SUIT.

HARRY  
Right. The Christmas party. Not my favourite night of the year - and your unhappy job to organise.

MEL  
Tell me.

HARRY  
Basic really - find a venue - over-order on the drinks - bulk buy the guacamole and advise the girls to avoid Kevin if they want their breasts unfondled.

MEL  
It's done. Wives and family and stuff?

HARRY  
Yes - I mean, not children - but wives and girlfriends etc - o Christ, you haven't got some horrible six-foot, gold-toothed boyfriend you'll be bringing, have you?

MEL  
No... I'll just be hanging round the mistletoe and hoping to be kissed.

SHE LOOKS AT HIM HARD. SUDDENLY REAL ELECTRICITY IN THE ROOM.

HARRY  
Really. Right. Ah.

SHE WALKS OUT - HE SORTS OF SHAKES HIS HEAD IN A "WAKE-UP/WHAT'S GOING ON?" WAY. OUTSIDE, MEL SITS AND STARTS TO TYPE ON HER COMPUTER.

36 INT. FARM HOUSE IN FRANCE. DAY.

36

WHICH BLENDS THROUGH TO JAMIE TYPING IN FRANCE, ON OLD-FASHIONED TYPE-WRITER AND PAPER.

A KNOCK ON THE DOOR.

37 INT./EXT FRONT DOOR - FARM HOUSE. DAY.

37

JAMIE OPENS THE DOOR. THERE'S A CONFIDENT, MIDDLE-AGED FRENCH WOMAN, ÉLÉONORE. SHE IS CLEARLY IN CHARGE OF THE HOUSE IN SOME WAY, WITH A NICE THICK FRENCH ACCENT.

ÉLÉONORE  
Bonjour, Monsieur Bennett.

JAMIE  
Bonjour, Éléonore.

ÉLÉONORE  
Welcome back. And this year, you bring a lady guest?

JAMIE  
Ah, no - change of plan.

ÉLÉONORE  
Dommage. And you're here till Christmas?

JAMIE  
Yes. When I return to the enormous bosom of my family.

ÉLÉONORE  
Good. And I have found you this time a perfect lady to help clean the house. This is Aurelia.

THE SHOT WIDENS TO REVEAL, STANDING BACK NERVOUSLY, AURELIA - A PLEASANT LOOKING DARK-HAIRED WOMAN - ABOUT 35. A NICE FACE - NATHALIE BAYE, NOT EMMANUELLE BEART - ISABELLE HUPPERT, NOT ISABELLE ADJANI. WEARING A VERY ORDINARY CHEAP DRESS.

JAMIE  
Bonjour, Aurelia.

AURELIA  
(VERY QUIETLY) Bonjour.

JAMIE  
(VERY BAD ACCENT) Je suis t-t-tres heureux de vous avoir ici.

(CONTINUED)

37 CONTINUED:

37

SHE LOOKS PUZZLED.

ELÉONORE

Unfortunately, she cannot speak French.  
Like you. She is Portuguese.

JAMIE

Ah. Ahm... Ahm - bon giorno. Ahm -  
Eusebio...molto bueno.

HE MIMES A LITTLE BIT OF FOOTBALL.

ELÉONORE

I think she is ten years too young to  
remember there was a footballer called  
Eusebio - and 'molto bueno' is Spanish.

JAMIE

Right - absolutely. Well, good to meet you.

HE SHAKES HER HAND.

ELÉONORE

And perhaps you can drive her home at the  
end of her work.

JAMIE

Absolutely. Con grande plesoro.

ELÉONORE

Which is what? Hungarian?

JAMIE

(PAUSE) Yes.

38 INT. DANIEL'S HOUSE.CORRIDOR/OFFICE. MORNING.

38

IT'S A SATURDAY MORNING. DANIEL WALKS PAST SAM'S ROOM - IT'S  
LOCKED - THERE'S STRANGE MUSIC COMING FROM IN THERE....

HE WALKS PAST, SHAKING HIS HEAD, AND HEADS DOWN INTO HIS OFFICE.  
HE SITS DOWN AND PUSHES A BUTTON - THE COMPUTER STARTS UP - A  
BORING WORK SPREADSHEET... HE'S BORED.

HE TYPES IN 'EXCITE' - THEN 'NICOLE KIDMAN'. INSTANTLY UP COME A  
LIST OF TEN NICOLE KIDMAN BASED SITES.

THE FOURTH ONE SAYS 'NICOLE KIDMAN NAKED NAKED NAKED'

DANIEL GOES TO IT - THERE'S A SEDUCTIVE PICTURE OF NICOLE, AND A  
LIST OF PHOTOS - GALLERY 1, GALLERY 2 ETC. HE OPENS ONE - AND UP  
COME TINY PICTURES OF NICOLE, MANY NOT FULLY CLOTHED.

(CONTINUED)

38 CONTINUED:

38

HE DOUBLE CLICKS ON ONE OF THEM - BUT IT DOESN'T COME UP - INSTEAD, THERE'S A FORM THAT SAYS HE CAN'T GO ANY FURTHER WITHOUT GIVING A CREDIT CARD NUMBER.

SO HE CLOSES IT. BUT WHEN HE DOES, LOTS OF PICTURES OF NAKED GIRLS COME UP UNINVITED. IT'S A SITE CALLED 'XXXX TEEN SLUTS.'

AT WHICH MOMENT DANIEL HEARS A CAR PULLING UP OUTSIDE. HE SWIFTLY CLOSES 'XXXX TEEN SLUTS' - BUT OTHER THINGS COME UP, INCREASINGLY PORNOGRAPHIC AND ALWAYS WITH THE WORDS 'COME' OR 'PINK' IN THEIR TITLE - HE TRIES TO CLOSE THEM, BUT MORE AND MORE BOXES START COMING UP - FINALLY - THE COMPUTER SETTLES ON A SITE CALLED 'WOMEN F\*\*KING ANIMALS' - WITH ACCORDINGLY GRAPHIC PICTURES. HE TRIES TO CLOSE IT - BUT IT WON'T CLOSE. IN FACT THE MACHINE FREEZES -

AS THE DOORBELL GOES.

AND NOW DANIEL CAN'T MOVE THE CURSOR TO GET THE DAMN THING TO SHUT DOWN...

HE GOES TO THE PLUG TO TURN OFF THE ELECTRICITY - BUT IT DOESN'T MAKE ANY DIFFERENCE.

IN DESPERATION, HE TAKES OFF HIS JUMPER AND THROWS IT OVER THE QUITE BIG COMPUTER SCREEN.

39 INT. DANIEL'S FRONT DOOR. MORNING.

39

CUT TO DANIEL AT THE FRONT DOOR.

DANIEL  
Hello, Matthew.

THEY SHAKE HANDS - AND THEN AWKWARDLY DRIFT INTO A HUG. AT THIS MOMENT, BOTH CAN ONLY THINK OF WIFE, OF DAUGHTER.

FATHER IN LAW  
Still a bit hard, isn't it?

DANIEL  
Still a little tricky. Come and sit down.

FATHER IN LAW  
Why not? I've brought a little gift for my grandson - thanks to him, I've actually started to use that computer you gave me.

DANIEL  
Really?

(CONTINUED)

39 CONTINUED:

39

FATHER IN LAW  
 Yes, I've found a tremendous golfing site.  
 In fact, let me show you - where's your computer?

DANIEL  
 Ahm - let's have a drink first, shall we?

FATHER IN LAW  
 No I insist - come on - in the office, I presume.

FATHER-IN-LAW HEADS IN...

40 INT. DANIEL'S HOUSE. OFFICE. MORNING.

40

HE TAKES THE JUMPER OFF THE MACHINE, THE SCREEN IS BLACK - HE PUSHES A BUTTON AND UP FLICKS 'WOMEN F\*\*KING ANIMALS'.

HE LOOKS UP AT DANIEL - DANIEL AT HIM. PAUSE.

DANIEL  
 O... this is disgusting. Where's Sam? This is just a step too far...

HE RUNS UP THE STAIRS.

41 INT. SAM'S ROOM. DAY.

41

DANIEL OPENS SAM'S DOOR.

DANIEL  
 Do you want fifty pounds - yes or no?

SAM  
 I'd prefer a hundred.

DANIEL  
 Okay, then whatever happens in the next minute - don't argue - just agree with me. On everything.

SAM  
 Okay.

DANIEL  
 Right - (RAISING VOICE) - get down here young man, straight away.

42 INT. DANIEL'S OFFICE. MORNING.

42

CUT TO THE THREE OF THEM IN THE OFFICE -

(CONTINUED)

42 CONTINUED:

42

DANIEL

What is this, young man?

SAM

I don't know - looks like a website about women having sex with animals.

DANIEL

And how did it get here?

PAUSE. DANIEL REALISES THAT WAS TOO COMPLEX.

All right. I'll tell you how it got here. You've been using my computer, Sam, and calling up this filth - haven't you?

HE LOOKS AT HIM WITH SLIGHTLY RAISED EYEBROWS.

SAM

Yes, I have.

DANIEL

I don't know what to say. I hope you're ashamed of yourself.

SAM

Yes I am.

DANIEL

It's disgusting, isn't it.

SAM

It really is.

FATHER IN LAW

Don't worry - we all have different ways of coping with grief and maybe Sam, this is yours - let's just switch the machine off...

SAM PUSHES A BUTTON ON THE BACK. DANIEL IS TAKEN ABACK..

DANIEL

How did you do that?

SAM

The 'cancel' button on the back.

DANIEL

O right... Useful.

FATHER IN LAW

Now let's all forget about it.

(CONTINUED)

42 CONTINUED: (2)

42

DANIEL

I can't forget about it. I am so angry with you, Sam - that is your pocket money docked for a month, young man.

43 EXT. BANK CASH MACHINE. DAY.

43

CUT TO 3 HOURS LATER - A CASH MACHINE - OUT POPS £100 QUID AND DANIEL PUTS IT STRAIGHT INTO SAM'S HAND.

DANIEL

Brilliant work, son.

44 EXT. WALK HOME. DAY

44

THEY ARE WALKING HOME.

SAM

Only one thing I don't understand - why were you looking up women having sex with animals?

DANIEL

I wasn't - I was doing some work, and... looking up Nicole Kidman - for work reasons - and then suddenly when I tried to close the damn thing, that stuff came up.

SAM

You must have been looking up "Nicole Kidman naked".

DANIEL

No.

SAM

You must have - it's number 4 on the Nicole Kidman list - Nicole Kidman naked naked naked - if you just looked up the Nicole Kidman homepage it wouldn't have done that.

PAUSE. THEN FAST...

DANIEL

All right, I was looking up Nicole Kidman naked naked naked, you little greedy bastard.

HE STARTS TO LAUGH.

SAM

Pervert.

(CONTINUED)

44 CONTINUED:

44

DANIEL  
Computer nerd.

SAM  
Wanky, wanky wierdo.

DANIEL  
Freak with bad, bad haircut.

THEY'RE NOW LAUGHING A LOT - FRIENDS TOGETHER AT LAST. MAYBE THEIR FIRST LAUGH SINCE SAM'S MUM DIED.

45 INT. PM'S OFFICE. DAY.

45

NATALIE IS JUST LEAVING, HAVING LEFT THE PM A CUP OF COFFEE, AND A PLATE OF BROWNIES. HE IS IN A MEETING WITH CARTER.

PM  
Tell me, Natalie, what do you think about us increasing aid to the third world? Liberal nonsense - or crucial policy?

NATALIE  
Not a bad idea - we can all do with a little less - give them a bit more.

PM  
Well quite. (TO CARTER) You see. The public are with me on this.

THEN NATALIE COMES BACK AND REMOVES THE BROWNIE PLATE.

NATALIE  
You might as well get into practice...

PM  
On the other hand, actually, you know, I'm not sure it is such a good idea....

46 EXT - LONDON BENCH OR WALK. DAY.

46

A FEW MINUTES LATER - DANIEL TAKES THE PLUNGE.

DANIEL  
So, what's the problem, Sammy-o? Is it just Mum - or is it something else? Maybe... school - are you being bullied? Or is it - I don't know - something worse - can you give me any clues at all?

SAM  
You really want to know?

(CONTINUED)

46 CONTINUED:

46

DANIEL  
I really want to know.

SAM  
Even though you won't be able to do anything to help?

DANIEL  
Even if that's the case.

SAM  
Okay. The truth is - actually - I'm in love.

DANIEL  
Sorry?

SAM  
I know I should be thinking about Mum all the time, and I am, but the truth is that I'm in love and I was before she died and there's nothing I can do about it..

DANIEL  
Aren't you a bit young to be in love?

SAM  
No.

DANIEL  
Okay, right. Well, I can't deny it - I'm a little relieved.

SAM  
Why?

DANIEL  
Well, you know I thought it might be something worse...

SAM  
Worse than the total agony of being in love?

DANIEL  
Ahm... no - you're right. So wait a minute - what exactly have you been doing in your room then?

47 INT. SAM'S ROOM. DANIEL'S HOUSE. DAY.

47

CUT TO THE ROOM - THE DOOR OPENS - IT IS FULL OF POSTERS OF ROMANTIC MOVIES - SLEEPLESS IN SEATTLE, MOULIN ROUGE, DIRTY DANCING. SAM SWITCHES ON THE CD - THE HIGH DRAMA OF DUSTY SPRINGFIELD SINGING 'YOU DON'T HAVE TO SAY YOU LOVE ME.' - HE THEN OPENS THE VIDEO CUPBOARD - MORE ROMANTIC MOVIES GHOST, WHEN HARRY MET SALLY, CROSSROADS, SHE'S ALL THAT AND PRETTY WOMAN - HE SWITCHES ON THE TELLY - IT'S ROMEO AND JULIET, DI CAPRIO AND DANES LOOKING THROUGH THE FISH-TANK.

DANIEL

Wow - wow - so, a bit of a... love theme.

SAM

Yes - I've been trying to see if I can pick up any hints from the films. And then I find the songs just help.

THE PHONE STARTS TO RING. DANIEL ANSWERS IT

KAREN

If you're still desperate you could come round tonight for dinner.

DANIEL

No thanks. Break-through.

KAREN

Good news. Tell me tomorrow.

48 INT. KAREN'S HOUSE. DAY

48

SHE HANGS UP AND TURNS TO HER HUSBAND...

KAREN

Thank God actually - Bernie's such a pig when we have guests round...

HE IS SITTING THERE READING THE PAPER - HE IS HARRY FROM THE OFFICE, WITH THE DANGEROUS SECRETARY. HIS ATTITUDE AT HOME IS A LITTLE DISENGAGED. KAREN PASSES A MIRROR.

O God. Since when did my bottom stop being my bottom and turn into the second largest sea-port in Britain.

HARRY JUST LOOKS UP AT HER...

KAREN (CONT'D)

Did you talk to Sarah?

(CONTINUED)

18 CONTINUED:

48

HARRY

Yes, she says tonight's the night she's going to make her move.

49 INT. FAIRTRADE OFFICE. EVE.

49

IT'S LATE IN THE OFFICE. SARAH AT HER DESK - SHE IS PUTTING ON A BIT OF LIPSTICK FURTIVELY. WE NOTICE A FRAMED PHOTO OF A GOOD LOOKING YOUNG MAN ON HER DESK. THEN SUDDENLY KARL IS WALKING FROM THE FAR END OF THE LONG OFFICE TOWARDS HER. SHE WATCHES HIM - HE REACHES HER DESK NEAR THE DOOR.

KARL

Night, Sarah.

SARAH

Night, Karl.

HE LEAVES. SHE JUST SITS THERE, FROZEN AND USELESS. HER PHONE RINGS.

Yup, absolutely, free as a bird - fire away.

50 INT. DANIEL'S LIVING ROOM. NIGHT.

50

A BIT LATER - DANIEL & SAM SITTING OPPOSITE EACH OTHER - LIKE AN INTERVIEW - EACH IN THE MIDDLE OF A BIG COUCH. DANIEL FULL OF ENERGY.

DANIEL

We can definitely crack this. Remember I was a kid once too. Come on - it's someone at school - right?

SAM

Yup.

DANIEL

And how does she/he feel about you?

SAM

She doesn't even know my name. And even if she did, she'd despise me. She's 2 years older than me and everyone worships her because she's heaven.

DANIEL

Right. Good. Well, basically... you're fucked, aren't you.

SAM NODS.

51 INT. DANIEL'S HOUSE. LIVING ROOM. NIGHT

51

LATER THAT NIGHT - CUT TO DIRTY DANCING - THE END WHERE PATRICK SWAYZE IS DANCING VERY ATHLETICALLY. 'I'VE HAD THE TIME OF MY LIFE' ROCKS. SAM AND DANIEL ARE WATCHING.

DANIEL

Although this is a thought. Listen up.  
Maybe you could use your gymnastics to win  
her over. Surely that's very groovy and  
sexy?

SAM DOES A BRILLIANT HANDSPRING TO GO GET A COKE.

SAM

No. She's an artist who despises all forms  
of physical exercise.

DANIEL

Bugger. This is going to be tough.

52 INT. FILM STUDIO. DAY.

52

CUT TO A COUPLE HAVING SLIGHTLY WEIRD SEX RATHER HALF-HEARTEDLY - THEY'RE BOTH DRESSED, AND HE APPEARS TO BE TAKING HER FROM BEHIND, HER LEANING FORWARD AGAINST A PILLAR IN A STYLISH, DRAMATICALLY LIT LIVING ROOM.

D.O.P. (V/O)

Okay - you can stop there, thanks....

CUT BACK TO SHOW THE PARAPHERNALIA OF A HUGE FILM CREW. THE D.O.P. IMMEDIATELY SLIPS INTO DISCUSSION WITH THE DIRECTOR. THE TWO STAND-INS, BECAUSE THAT'S WHAT THEY ARE, START TO CHAT. THEY'RE TWO PLAIN, SWEET, SIMPLE PEOPLE.

JOHN

I tell you, I thought I was never going to  
get here today - that traffic was...

JUDY

Unbelievable.

JOHN

Yeh - by the way - he introduced me as  
John, but actually everyone calls me Jack.

JUDY

O fine - nice to meet you, Jack. He got me  
right though - I'm just Judy.

(CONTINUED)

52 CONTINUED:

52

JOHN  
Great, Just Judy.

THE ASSISTANT DIRECTOR COMES UP. HE IS TONY, COLIN'S DISCOURAGING FRIEND. HE IS NOT VERY COMFORTABLE WITH HIS JOB AT THIS MOMENT.

TONY  
Judy - could you, ahm, take the top off this time - lighting and camera need to know when we're actually going to see the nipples and when we're not - you know, shadows and things.

JUDY  
O yes, okay, right. (TO JOHN) At least it's nice and warm in here.

JOHN  
Absolutely. You've got to be ready for anything in this job, don't you. I was once standing in for Brad Pitt, and...

TONY  
Unfortunately we're going to have to hurry. We need to shoot the actors before lunch.

JUDY  
Fine.

JOHN  
I promise I won't look.

SHE LAUGHS A BIT, THEN TAKES HER JUMPER AND BRA OFF - PULLING A BIT OF A 'WHAT CAN YOU DO?' LOOK AT JOHN. "AND ACTION" THEN THEY START TO MIME THE SEX AGAIN. THE CAMERAMAN STANDS VERY CLOSE, JUDGING THE LIGHT WITH HIS LITTLE MACHINE.

TONY  
And Jerry says, could you just put your hands on her breasts...

HE DOES SO.

And massage them, please.

JOHN  
Right.... It's Junction 13 that's just murder, isn't it - total gridlock there this morning.

53 EXT. JAMIE'S CAR IN FRANCE. DAY.

53

CUT TO FRANCE - TOTALLY EMPTY ROAD. AURELIA AND JAMIE IN THE CAR. TOTAL SILENCE.... JAMIE GETTING EMBARRASSED. HE LOOKS AT THE GORGEOUS VALLEY THEY ARE DRIVING THROUGH.

JAMIE  
Bello... bella.

SHE LOOKS PUZZLED.

Montagno. Agua.

HE KISSES HIS FINGERS TO SHOW APPROVAL. SHE JUST LOOKS SLIGHTLY PERPLEXED.

No, right. Silence is golden. As the Tremeloes said. Clever guys. Though I believe the original version was by Frankie Valli and the 4 Seasons. G-g-great band. "Oooooo-ooo-ooo" - o shut up.

HE JUST GOES BACK TO DRIVING.

54 INT. FILM STUDIO/MODERN FLAT. DAY.

54

THE TWO STAND-INS HAVING SEX AGAIN - ON A BED IN AN ULTRA-MODERN FLAT - HE IS FULLY CLOTHED - SHE IS ON TOP OF HIM, STILL NAKED ON TOP. A FEW MIMED SECONDS. TONY STILL A BIT SHY ABOUT ALL THIS.

TONY  
My mistake - sorry, guys, it's all to do with the effect of light on flesh and all that. Jerry would like absolutely everything off.

JOHN  
That's me as well?

TONY  
Yeh.

JOHN  
(WHISPERED TO HER) The things we do for a buck, eh?

CUT TO THE D.O.P. -

D.O.P.  
Okay, let's see that again.

(CONTINUED)

54 CONTINUED:

54

THE CAMERA MOVES SLIGHTLY SIDEWAYS FROM WHERE HE IS STANDING, MEASURING THE LIGHT, TO FIND THEY'RE NOW TOTALLY NAKED IN THE SAME POSITION - THEY MIME SEX UNPASSIONATELY AND CHAT.

JOHN

So what do you reckon to our new Prime Minister?

JUDY

O, I like him - can't understand why he's not married, though.

JOHN

O, you know the type - married to his job. Either that or gay.

TONY

And, Judy, if you could just cheat the nipples a little left and down, please.

JOHN

I have to say Judy, this is a real pleasure - lovely to find someone I can really chat to.

JUDY

Thank you. Ditto. Oops, sorry.

TONY

All right, everyone - that's a wrap for the stand-ins - the actors are on their way down.

55 INT. CABINET ROOM. 10 DOWNING STREET. DAY.

55

ALL THE CABINET ARE THERE. AT LEAST 4 WOMEN.

PM

Right - right - before we start, there is one crucial issue of national importance that I feel we must sort out.

HE HANDS OUT A PIECE OF PAPER TO EVERYONE.

PM (CONT'D)

I think it's vital as a Cabinet that we show a united front on major issues, and so I want everyone, after due and sober reflection, to tick the record they think is going to be number one at Christmas.

EVERYONE LAUGHS.

(CONTINUED)

75 CONTINUED:

55

PM (CONT'D)  
 Only a month to go. Anyone supporting my particular favourite - Christmas is All Around?

THE ENTIRE CABINET IS HORRIFIED.

ALL  
 Absolutely not / It's going to be Westlife / Over my dead body...

PM  
 Unexpected strength of feeling here.

FRY  
 Prime Minister, it doesn't have a snowball's chance in hell. It would do the Government untold damage to back such a loser...

EVERYONE LOUDLY AGREES.

PM  
 All right - we'll return to it later - though I must say, I'd expected a little more support from some of you ungrateful bastards. What's next?

CARTER  
 The President's visit.

PM  
 Ah, yes, yes. Lock away your daughters.

THEY LAUGH.

PM (CONT'D)  
 Though seriously - I fear this is going to be a tricky one to play.

CARTER  
 There is a very strong feeling in the party, and indeed, in the country, that we mustn't allow ourselves to be bullied from pillar to post like the last government.

JEREMY  
 Here, here. This is our first really important test. Let's take a stand.

PM  
 Right. Right. I understand that. But I have decided... not to.

(CONTINUED)

55 CONTINUED: (2)

55

BIG SIGH...

Of course we'll try to be clever, but let's not forget, we're a very small country, one of many, and America is the most powerful country in the world. We're lucky to be friends and we'll behave accordingly. I'm not going to act like a child here.

GENERAL GRUDGING ACCEPTANCE.

Right - now who do you have to screw around here to get a cup of tea and a chocolate biscuit?

AT WHICH MOMENT NATALIE ENTERS WITH REFRESHMENTS.

PM (CONT'D)  
(ABASHED) Right.

56 EXT. WHITEHALL / 10 DOWNING STREET. DAY.

56

DRAMATIC CUT TO HUGE CROWDS OUTSIDE DOWNING STREET - BRIGHT SUNSHINE - THE DOOR OPENS - AND OUT OF THE CAR STEP TWO SECURITY GUARDS AND THEN THE AMERICAN PRESIDENT. HE IS IMMENSELY GLAMOROUS - A HANDSOME, CHARISMATIC MAN.

57 INT. 10 DOWNING STREET. ENTRANCE HALL/INNER LOBBY. DAY.

57

CUT INSIDE THE FRONT DOOR. THIS TIME IT'S NOISY WITH LOTS OF PEOPLE - SOME PRESS - HUGE NUMBERS OF STAFF.

THE PRIME MINISTER AND PRESIDENT SHAKE HANDS - THESE TWO ARE KINGS OF THEIR DOMAINS - BUT THE PM'S STYLE SEEMS QUIETER, AND MORE MODEST AGAINST THE AMERICAN SEXY, CONFIDENCE.

PM  
I'm sorry your wife couldn't make it.

PRESIDENT  
So is she. Though she might have been kind of lonely...

PM  
Yes, tragic, isn't it. Just never been able to tie a girl down. I'm not sure politics and dating really go together.

PRESIDENT  
Really? That's not what I've found.

(CONTINUED)

57 CONTINUED:

57

PM

Yes, well, the difference is that you're sickeningly handsome - and I look increasingly like my Aunt Mildred. This way...

THEY WALK ALONG THE CORRIDOR AND PASS NATALIE...

PRESIDENT

Now that is what I call a good looking woman.

PM

Yes, she's... a lovely... person.

A BURST OF THUNDER OUTSIDE...

58 INT. TV STUDIO. DAY.

58

CUT INTO THE MIDDLE OF A CD:UK TYPE SATURDAY MORNING POP SHOW... BILLY BEING INTERVIEWED BY ANT & DEC, NEXT TO A BIG PILE OF POP PRIZES. JOE GETS A WORD IN JUST BEFORE THE INTERVIEW STARTS.

JOE

So remember, it's a kid's show, keep it sweet, keep it light, think little six year olds with shining morning faces...

BILLY

Trust me.

AND THEY'RE ON AIR.

DEC

So, Billy - 3 weeks till Christmas and it looks like the real problem's going to be Westlife.

BILLY

Yes, I saw them on the show last week. They weren't very nice about my record.

ANT

No. Scamps!

BILLY

Yeh ~ but very, very talented musicians.

CUT TO JOE, DELIGHTED AT THIS TACTFUL APPROACH.

DEC

And you've brought a gift for competition winners.

(CONTINUED)

58 CONTINUED:

58

BILLY

Yes, I have, Ant or Dec. It's a personalised felt pen.

ANT

O great.

BILLY

It's brilliant. It even writes on glass. So if you've got a framed picture, like for instance this one...of Westlife. (FRAMED PICTURE - A PRIZE) you can just write on it - here we go -

HE WRITES - 'WE'VE GOT LITTLE PRICKS'

DEC

Lots of kids watching, Billy. And it's live.

BILLY

O yes - so it is. Hiya kids - an important message from your Uncle Bill: don't buy drugs - become a pop star, and then people give you them for free.

ANT

And I do believe we're heading for a commercial break. Thank the lord.

HEAD IN HANDS JOE. YOU CAN HEAR THUNDER & RAIN OUTSIDE.

59 INT. MEETING ROOM. DOWNING STREET. DAY.

59

THE ROOM IS NOW FULL OF PEOPLE - 8 OF THEM - 3 AMERICANS - 5 ENGLISH, INCLUDING THE PM AND THE PRESIDENT...

THE EXPERTS ARE TALKING. PM LOOKING INTENTLY ON. THE MEETING IS VERY TENSE.

AMERICAN EXPERT

No. Absolutely not. Never. We cannot and will not consult on that. Our business and ours alone.

CARTER

Right. That is unexpected.

AMERICAN PRESIDENT

It shouldn't be. The last administration made it very clear - we are just being consistent with their policies: we don't have to consult you on these issues.

(CONTINUED)

59 CONTINUED:

59

CARTER

But, with all respect they were bad policies - we hoped that we were meeting today to formulate better ones.

THE PRIME MINISTER IS CLEARLY ON CARTER'S SIDE - BUT HE IS TAKING HIS PROMISED MODERATING STANCE.

PM

Right - thank you, Alex - let's move on, shall we?

60 INT. CORRIDOR. NIGHT

60

SOON AFTERWARDS - THE PRIME MINISTER WALKING ALONG WITH CARTER.

PM

Calm down, Alex - calm down - trust me - this is not the time to pick a fight.

61 INT. PM'S OFFICE. 10 DOWNING STREET. NIGHT.

61

THE PRESIDENT FLOPS DOWN INTO A CHAIR. THE END OF THE DAY.

PRESIDENT (CONTD)

So - who do you have to screw to get a drink round here?

PM SMILES WRYLY AT THE REFLECTION OF HIS SENTENCE.

PM

I'll get you a drink and you don't have to screw anyone. (ON THE SPEAKER PHONE) Two whiskies, please - thank you.

PRESIDENT

On the rocks.

PM

(INTO THE PHONE) With ice. Well, now that was an interesting day.

PRESIDENT

I'm sorry if our line was firm - there's no point tip-toeing around today and then just disappointing you for the next four years. I have plans - and I plan to see them through.

(CONTINUED)

61 CONTINUED:

61

PM

Yes, it was... certainly unexpectedly firm.  
 (HE GETS UP) There's one final thing I'd  
 like to look at - very close to my heart -  
 if you just give me a second.

PRESIDENT

I'll give you anything you ask for - as  
 long as you don't ask for something I don't  
 want to give.

PM WALKS OUT INTO THE CORRIDOR - PASSING NATALIE ON THE WAY WITH  
 THE WHISKIES. HE SMILES AT HER IN THE AWKWARD WAY OF A MAN IN  
 LOVE. THE CAMERA CONTINUES TO FOLLOW HIM.

PM

Pathetic.

HE GOES INTO A DOOR, ENTERS A SECOND OFFICE, GRABS A FILE AND  
 WALKS BACK TOWARDS HIS STUDY. HE ENTERS - AND SOMETHING ODD IS  
 GOING ON. THE PRESIDENT AND NATALIE ARE STANDING IN A GUILTY  
 PROXIMITY. HIS HAND ON HER HIP. SHE BLUSHES COMPLETELY AND MOVES  
 A FOOT AWAY.

THE PRESIDENT IS UNTROWN - HE JUST STRAIGHTENS HIS TIE - AND  
REACHES FOR HIS WHISKY. SOMETHING WEIRD HAPPENS TO THE SOUND FOR  
 A SECOND - THIS IS AWFUL FOR THE PRIME MINISTER.

PRESIDENT

Great scotch.

NATALIE

I'll be going then.

SHE WALKS OUT, HER HEAD BOWED, PAST THE PM.

PRESIDENT

A privilege to meet you, Natalie. I hope to  
 see more of you, as our two great countries  
 work for a better future.

NATALIE

Thank you, sir.

SHE LEAVES.

PRESIDENT

So what are we dealing with here? Something  
 very close to your heart.

PM

Yes. Right. Yes... indeed.

(CONTINUED)

51 CONTINUED: (2)

61

HE IS CLEARLY QUITE SHAKEN BY WHAT'S HAPPENED. THE CAMERA LINGERS ON HIM AS HE TRIES TO GATHER HIMSELF. A CLAP OF THUNDER.

62 INT./EXT. TONY'S FLAT. DAY..

62

IT'S A PRETTY SMALL, UNIMPRESSIVE, VERY SINGLE MAN'S FLAT. KNOCK ON THE DOOR. TONY OPENS THE DOOR TO A SOAKING, CASE-CARRYING COLIN.

COLIN

Hi.

TONY

What are you doing here?

COLIN

Had to rent out my flat to pay for the ticket.

TONY

You're not actually going ahead with this genuinely stupid plan?

COLIN

Bloody am. Think this suitcase is full of clothes? Like hell it is - it's chock-a-block full of condoms.

TONY

But I've only got one bed.

COLIN

I know. But it's a double - and you're a sad act who hasn't had a girlfriend this decade - so there's room for me!

HE'S UP THE STAIRS INTO THE LIVING ROOM. THE TV IS ON, AND THE PRESIDENT IS ON IT. TONY'S SINGLE PIZZA SITS THERE. COLIN HELPS HIMSELF.

Great - pizza. O look, sexy Pres is in town - the 'deeds' he's done - those are the deeds I want to do. Woof woof!

63 INT. MEETING ROOM. 10 DOWNING STREET. DAY.

63

CUT INTO THE ROOM OF THE FINAL PRESS CONFERENCE... WE SEE THE PM AND PRESIDENT SITTING A COUPLE OF YARDS APART, IN FORMAL CHAIRS, HUGE AMOUNTS OF PRESS FACE THEM. THE PM LOOKS VERY SERIOUS.

PRESS PERSON

Mr President... has it been a good visit?

(CONTINUED)

63 CONTINUED:

63

## PRESIDENT

Very satisfactory indeed - we got what we came for - the special relationship is still very special.

## PRESS PERSON

Prime Minister?

PAUSE.

## PM

Love that word 'relationship' - covers all manner of sins doesn't it? I greeted the President knowing there couldn't be equality with America - but I wasn't prepared for a total lack of give and take. I fear this has become a bad relationship - a relationship based on the President taking exactly what he wants - and casually ignoring those things that really matter to... Britain. We may be a small country but we're a great country too, and a friend who bullies us is no longer a friend. And since bullies only respond to strength - from this moment on, I will be more prepared to be less friendly. And the President should be prepared for that.

HUGE EXCITED PHOTOGRAPHING AND WRITING FROM THE PRESS - THIS IS NOW A REAL STORY. AT THE BACK OF THE HALL - OR BEHIND THEM WE SEE THE CABINET MEMBERS COMPLETELY DELIGHTED, PARTICULARLY CARTER. AT LAST THE PM HAS COME OFF THE FENCE. THE PRESS ALL SHOUT OUT TO GET THE PRESIDENT'S REACTION.

## PRESS PEOPLE

Mr President / Mr President / MR PRESIDENT...  
what do you make of that???

## PRESIDENT

Well, it's certainly fighting talk.  
Certainly... unexpectedly firm.

THE PM LOOKS ACROSS AT HIM - THE PRESIDENT LOOKS BACK WITH A MIXTURE OF ANGER AND NEW FOUND RESPECT. THEN WE SEE SOMEONE OUT OF FOCUS BEHIND HIM - THE FOCUS CHANGES - IT'S NATALIE. THE PM LOOKS AT HER. SHE AT HIM. THEN SHE DROPS HER HEAD.

64 INT. PM'S OFFICE. 10 DOWNING STREET. DAY.

64

A CLUSTER OF PEOPLE AROUND THE PM IN HIS OFFICE CONGRATULATING HIM. HIS CABINET ARE VERY PROUD AND OVER-EXCITED. ENTER HIS SECRETARY

(CONTINUED)

64 CONTINUED:

64

PM'S SECRETARY.  
It's your sister on the phone.

PM PICKS UP.

PM  
Hiya, Skunk.

65 INT. KAREN'S HOUSE. DAY.

65

KAREN ON THE PHONE -

KAREN  
Have you gone crazy?

PM  
You can't be sensible all the time.

KAREN  
You can if you're Prime Minister.

PM  
O Jesus. It's the Chancellor of the Exchequer on the other line. I'll ring you back.

KAREN  
You won't.

SHE HANGS UP. AND GATHERS HERSELF. HARRY IS THERE. SHE FLICKS A BUTTON TO TURN ON THE CD. A PRETTY, SLIGHTLY JAZZY SONG PLAYS AS KAREN GOES OVER TO A TABLE FULL OF CHRISTMAS PRESENTS THAT NEED WRAPPING...

KAREN (CONT'D)  
The problem with being the Prime Minister's sister is that it puts your life into rather harsh perspective. What did my brother do today? He stood up to the American President. And what did I do - I built a papier mache lobster head.

HARRY  
What is this we're listening to?

KAREN  
Joni Mitchell.

HARRY  
I can't believe you still listen to Joni Mitchell.

(CONTINUED)

65 CONTINUED:

65

KAREN

What are you talking about? I love her and true love lasts a lifetime. Joni Mitchell is the woman who taught your cold English wife how to feel. Which do you think we should give Daisy - the doll that looks like a transvestite - or the one that looks like a prostitute?

HE SMILES AS SHE SHOWS HIM THE TWO DOLLS. LITTLE DAISY ENTERS.

DAISY

Mummy, Bernie hit me.

KAREN

O God - (TO HARRY) you deal with him. I give up. Tonight I feel my brother made all the right choices.

66 INT. PM'S BEDROOM. NIGHT.

66

THE PRIME MINISTER GETING READY FOR BED. HE LOOKS SERIOUS, AND ALONE. HE PUTS ON A CD. PUSHES IT TO THE RIGHT TRACK - WAITS A SECOND - AND IN IT WHAMS - IT IS A FAVOURITE HIGH TEMPO NUMBER FROM THE 80S - HE DANCES UNEXPECTEDLY FUNKILY TO IT, IN TOTAL EXHILARATION AND TRIUMPH - IT'S BEEN A GOOD DAY.

67 INT. KITCHEN. FARM HOUSE IN FRANCE. MORNING.

67

JAMIE IS EATING BREAKFAST IN A BIG OLD FASHIONED LIKE-SCHOOL DRESSING GOWN. AURELIA ENTERS - TAKES HIS COFFEE CUP OFF THE PILE OF PAPERS. HE OFFERS HER A CROISSANT. SHE SMILES. (FROM NOW ON WHEN SHE SPEAKS IN PORTUGUESE, IT'S IN ITALICS. ON SCREEN IT WOULD HAVE SUBTITLES)

AURELIA

*Thank you very much - but no - if you saw my sister, you'd understand why.*

JAMIE

No?

AURELIA NODS.

JAMIE (CONT'D)

Yes?

SHE SHAKES HER HEAD AGAIN.

JAMIE (CONT'D)

Okay - yes - 'no.' That's all right - more for me.

(CONTINUED)

67 CONTINUED:

67

AURELIA

Just don't go eating it yourself - you're getting chubbier every day.

JAMIE

I'm lucky - I've got one of those constitutions where I just don't put on weight.

SHE LOOKS AT HIM AND SMILES. THERE'S A FRIENDSHIP DEVELOPING. THE PHONE RINGS - LAUGHING - THEY SEARCH FOR HIS MOBILE, EVENTUALLY FINDING IT DOWN A COUCH.

JAMIE (CONT'D)

Hello.

MEL

Hello, Jamie.

JAMIE

O hi. How are you?

MEL

Good - I just thought I'd ring - check how you were - see how the writing's going.

JAMIE

Fine - good, thank you - and how's the sleeping with my brother going? (....)  
Right - much as expected then.

MEL

I just thought maybe with Christmas coming we could get together for a drink or something.

JAMIE

Or maybe not.

MEL

Or as you say - maybe not. O look, sorry - I've got to go.

CUT BACK TO JAMIE - A BIT IN SHOCK - HE LOOKS ACROSS AT AURELIA - SHE SMILES GENTLY AND THEN CONTINUES WORKING...

68 INT. FAIRTRADE OFFICE. MORNING.

68

MEL SITS AT HER DESK. HARRY IS OVER WITH SARAH. WE SEE THAT PHOTO OF THE YOUNG MAN AGAIN.

HARRY

So - any progress on our match-making plan?

(CONTINUED)

68 CONTINUED:

68

SARAH

No. I've done fuck-all and never will because he's too good for me...

HARRY

Well, at least we've got the luxury of worrying about love, eh - unlike the people we're working for...

HE POINTS TO A DESPERATELY SAD, DRAMATICALLY LOCATED POSTER OF AN AFRICAN MAN IN A FIELD, HIS CROPS DESTROYED (THIS SHOULD BE THE PICTURE BEHIND HER, SO WE SEE IT QUITE OFTEN, WHENEVER WE'RE AT HER DESK) SHE LOOKS AT THE POSTER - AND TAKES IN AND APPRECIATES HIS POINT.

SARAH

Yes. Yes.

HER MOBILE GOES

HARRY

And of course, your mobile goes...  
(TURNING TO MEL) So. How's our Christmas party going?

MEL

Good - think I've found a venue. Friend of mine works there.

HARRY

What's it like?

MEL

Good - full of dark corners for doing dark deeds.

SHE LOOKS AT HIM HARD.

HARRY

Right, right. Good. I'd like to see it.

69 INT. PM'S OFFICE. 10 DOWNING STREET. DAY.

69

A DOOR - A KNOCK ON IT - IT'S ANNIE.

PM

Annie, my darling, my dream, my boat.  
I need you to do a favour for me.

ANNIE

Of course. Anything for the hero of the hour.

(CONTINUED)

69 CONTINUED:

69

PM

Don't ask me why - and for heaven's sake don't read stuff into it - it's just a little weird ... personality thing. You remember Natalie, who works here.

ANNIE

The chubby girl.

PM

Would we call her chubby?

ANNIE

I think there's a pretty sizeable arse there, yes, sir. Huge thighs.

PM

Well, whatever. I'm sure she's a lovely girl - but I wonder if you could sort of redistribute her...

ANNIE

It's done.

SHE LEAVES. HE TAKES IN WHAT HE'S DONE, LOOKS OUT THE WINDOW, TO A WORLD WHERE PEOPLE ARE FREE. AND THEN OPENS A NEW HUGE OFFICIAL FILE AND BEGINS TO MAKE NOTES. THE CAMERA MOVES AWAY FROM HIM, ROUND THE ROOM, IT SEEMS TO GET DARKER - AND THEN THE CAMERA FINDS HIM AGAIN, AT THE OTHER END OF THE ROOM.

HE JUST SITS THERE... A KNOCK ON THE DOOR - HE ALMOST FLINCHES.

PM

Yes - come.

THE DOOR OPENS SLOWLY - IT IS A GIRL WITH TEA - NOT NATALIE. HE LOOKS AT HER, THINKING. A POSSIBILITY IS GONE. HE TALKS INTO HIS SPEAKERPHONE.

PM (CONT'D)

Mary, send Peter in, and ask the Chancellor to come and explain why he's spending so much sodding money.

70 EXT. GARDEN. FRENCH FARM HOUSE. DAY.

70

JAMIE IS TYPING OUTSIDE IN A JUMPER, PUTTING THE FINISHED PAPERS UNDER HIS COFFEE CUP - IT'S A LOVELY BIG RAMSHACKLE GARDEN, WITH A LAKE, EVEN A LITTLE WATERFALL AND LAKE AT THE END. AURELIA TAKES THE CUP OFF THE PILE OF PAPERS, TO CLEAN IT, AS SHE HAS DONE BEFORE.

(CONTINUED)

70 CONTINUED:

70

JAMIE

Thank you.

BUT THIS TIME, BECAUSE IT'S OUTSIDE, MOVING THE CUP SUDDENLY LETS ALL THE PAPERS FLY — AURELIA LEAPS TO GRAB THEM — AND SO DOES HE... BUT THE PAGES ARE FLYING AWAY — AND HEADING IN THE DIRECTION OF THE LAKE AT THE END OF THE GARDEN.

AURELIA

*O my God. O my God. I'm so sorry.*

JAMIE

(WORRIED) O no...

SHE RUNS AND CATCHES SOME OF THEM — BUT A HUGE HEAP HAVE HEADED INTO THE WATER...

SHE GETS TO THE WATER'S EDGE — HESITATES FOR A MOMENT, AND THEN WHIPS OFF HER DRESS TO REVEAL JUST PANTS AND A BRA. TIME SLOWS DOWN. JAMIE WATCHES. IT'S AN UNEXPECTEDLY LOVELY BODY UNDER HER FUNNY OLD CLOTHES.

JAMIE (CONT'D)

(CALLING OUT) No — do-do-don't do that.  
They're not worth it.

AURELIA

*I hope they're worth it. —*

JAMIE

It's all just rubbish — please don't...

BUT SHE DIVES IN.

JAMIE (CONT'D)

O God, she's in...

AURELIA

*Fuck, it's cold. Fuck!*

HE REACHES THE EDGE.

JAMIE

O God — and now she'll think I'm a total  
spas if I don't...

HE HESITATES, THEN WHIPS OFF HIS JUMPER AND TROUSERS AND DIVES IN...

JAMIE (CONT'D)

*Fuck, it's freezing. Fuck!*

THEY SWIM AROUND AFTER THE FLOATING PAPERS...

(CONTINUED)

70 CONTINUED: (2)

70

AURELIA

*This stuff better be good... I don't want to die of pneumonia to save some shit that could have been written by my grandmother.*

JAMIE

*Seriously, this isn't worth it - it's not bloody Shakespeare. Stop now. Stop. Enough... O God - what the hell is that?*

AS HE TREADS IN DISGUSTING MUD.

71 INT. LIVING ROOM / KITCHEN. DAY.

71

CUT TO A FEW MINUTES LATER IN THE KITCHEN, OR LIVING ROOM - SHE'S IN HIS BIG OLD DRESSING GOWN - HE'S JUST IN A TOWEL.

JAMIE

*I'm so, so sorry.*

AURELIA

*I'm so sorry.*

JAMIE

Thank you.

AURELIA

*You're welcome. Maybe you can name one of the characters after me.*

JAMIE

*I'll name one of the characters after you.*

AURELIA

*Or give me 50% of the profits.*

JAMIE

*Or I could give you 5% of the profits.*

AURELIA

*What kind of book is it? Kind. Kind..*

SHE POINTS TO THE PAGES AND MIMES LAUGHTER, TEARS &amp; A HEART.

JAMIE

Ah.

MIMES KNIFE - MURDER.

AURELIA

*Ah - thriller... murder...*

(CONTINUED)

71 CONTINUED:

71

JAMIE  
Yes. Si. Homicide. Murder.

AURELIA  
Scary?

SHE MIMES A SCARED FACE... HE MIMES BACK AN UNCERTAIN HAND...

JAMIE  
Sometimes scary - sometimes... ha ha ha!!  
Very bad writing, so no-no-not so scary.

A SLIGHTLY AWKWARD PAUSE

AURELIA  
*I must get back to work.*

SHE MIMES CLEANING.

*And then maybe later you will take me home.*

SHE POINTS TO 6 O'CLOCK ON HER WATCH AND THEN MIMES DRIVING...  
HE NODS 'YES'.

JAMIE  
My favourite time of day, driving you.

AURELIA  
*The saddest part of my day, leaving you.*

72 INT/EXT. CAR &amp; FRENCH SCENERY.

72

THEY DRIVE ALONG. HE LOOKS AT HER - HER HAIR STILL WET. SHE CATCHES HIM LOOKING AT HER. HE LOOKS AWAY.

73 EXT. GALLERY. DAY.

73

A SIGN OUTSIDE THE PHOTOGRAPHERS GALLERY SAYS "CHRISTMAS CAPERS"

74 INT. GALLERY. DAY.

74

CUT INSIDE. MARK IS NERVOUS - HARRY AND MEL ARE THERE.

MARK  
I'm really sorry about the pictures.

HARRY  
No, they're very... office party. What's this one called?

MARK  
(VERY DEAD PAN) 'Vagina', I believe.

(CONTINUED)

74 CONTINUED:

74

HARRY  
And this one?

MARK  
That's 'Vagina 2'. As in, Vagina number 2, rather than 'Vagina also', though, of course, it is also a vagina.

KAREN COMES OVER TO HARRY. SHE'S BEEN AT THE OTHER END OF THE GALLERY.

KAREN  
Well, I think it's the best party venue ever. I particularly like the portrait of the Four Tops.

CUT TO A LARGE PHOTO OF FOUR BLACK PENISES

O Jesus - I've got to go see the scary headmistress - Bernie's in trouble again.

HARRY  
Don't tell me.

KAREN  
Take my advice, Mel - don't marry. You give up work, lose your looks and pour all your life and love into children who turn out to be total bastards. Or certainly the boys do. Nice to meet you. (TO HARRY) See you later

SHE KISSES HARRY AND HEADS OUT. AND PASSES, IN THE DOOR, PETER, BACK FROM THE HONEYMOON. MARK IS THRILLED.

MARK  
Pedro! Hey! Good to see you. (THEY HUG) How are you, you ugly bastard?

PETER  
Good. A huge relief to be back - all that sex wears a man out. Mel - dangerous perfection as always. (HE SPIES THE PHOTOS)  
Jesus Christ!

MARK  
I know. I know.

THEY LOOK AT ONE OF THE PICTURES -

PETER  
I mean, what is going on here?

(CONTINUED)

74 CONTINUED: (2)

74

A VERY LARGE PENIS

MARK

It's trick photography. I hope. We all do.

75 EXT. SCHOOL CAR PARK. DAY.

75

KAREN SPEEDS IN RATHER TOO FAST.

76 INT. HEADMISTRESS' OFFICE. SCHOOL. DAY.

76

A SLIGHTLY SCARY FORMAL ROOM - THE HEADMISTRESS IS THERE, A VERY SCARY, SERIOUS, OLDER LADY - WITH A FORM TEACHER AND HER SON, GRUMPY BERNARD. KAREN GIVES HIM A PRETTY STERN LOOK.

HEADMISTRESS

Bernard was asked to write an essay for Religious Education about his Christmas Wish...

KAREN

Right.

HEADMISTRESS

An apparently charming subject. But not for Bernard. Mr Trench.

SHE HANDS OVER TO THE BOY'S R.E. TEACHER.

MR TRENCH

We have had some excellent essays. Many concentrated on a world at peace....

KAREN

Excellent...

MR TRENCH

And there was one very touching one by a young boy with a very sick sister - just wishing that she could for just one day, for Christmas day, be well again.

KAREN

I do hope that happens.

HEADMISTRESS

I would like you to read your son's contribution.

KAREN

Very well...

SHE IS HANDED AN ESSAY.

(CONTINUED)

76 CONTINUED:

76

What? I have to do it here?

HEADMISTRESS

Yes. I'm sorry, Mrs Trevor, but I want your son to face up to what he's done in front of everyone.

KAREN

All right.

SHE STARTS TO READ - WE HEAR HER SON'S VOICE-OVER AND ACTUALLY SEE THE IMAGES HE IS DESCRIBING.

BERNIE (V/O)

I have thought long and hard about what I would wish for at Christmas - but after long considaration...

KAREN

You've mis-spelt 'consideration'...

BERNIE

Sorry...

KAREN SHAKES HER HEAD, DISAPPOINTED AND GOES BACK TO READING

BERNIE (CONT'D)

After long consideration I have decided this is my Christmas wish - that just for one day, you could see people's farts.

CUT BACK TO KAREN FOR A SECOND - SHE LOOKS UP - THEY ALL KNOW WHAT SHE'S JUST READ - AN ATMOSPHERE OF GREAT GRAVITY...

Can you imagine anything more fun?

77 INT. A CHRISTMAS HOME. AFTERNOON.

77

A LOVELY TRADITIONAL CHRISTMAS DUNNER IS BEING EATEN - ALL THE FAMILY THERE.

BERNIE (V/O)

You get to the end of a huge Christmas meal, and your grandmother lets rip - and, at last, for once, she can't blame the dog.

A SMALL BLUE BUBBLE RISES UP FROM THE GRANDMOTHER.

78 INT. CHURCH. NIGHT

78

AN IDEAL OLD COUNTRY CHURCH.

(CONTINUED)

78 CONTINUED:

78

BERNIE (V/O)  
 You go to church, and for the first time ever, it's fun.

THE PLACE IS JUST BUBBLING WITH BLUENESS. LARGE FARTS OUT OF TINY PEOPLE - SMALL ONES OUT OF BIG PEOPLE. THE CHOIR ARE ALL BREAKING WIND.

- and then finally, you get the moment we've waited for all our lives...

79 INT/EXT BUCKINGHAM PALACE. DAY.

79

IT'S THE QUEEN'S SPEECH, WITH BLUE FARTS IN IT.

QUEEN  
 And we must of course never forget the importance of tradition...

A HUGELY FORMAL PARADE - HER ON HER HORSE - AND THE HORSE BREAKS WIND.

- and the importance of family.

THEN A SHOT OF HER AND HER TWO SONS WALKING THROUGH ST JAMES PARK. SHE BREAKS WIND.

80 INT. HEADMISTRESS' OFFICE. SCHOOL. DAY.

80

KAREN SHAKES HER HEAD.

KAREN  
 Right - right. I see. That is disappointing. I'm embarrassed and almost ashamed. Do you mind if I have a word with Bernard outside...

THEY GO OUT INTO THE CORRIDOR TOGETHER...

81 INT. SCHOOL CORRIDOR. DAY.

81

BERNARD  
 Sorry, Mum.

KAREN  
 I'm sorry too, Bernie. Sorry and ashamed and embarrassed that I've put you in a school with such total and utter pricks that they don't get a good gag when they see one.

BERNARD  
 What?

(CONTINUED)

81 CONTINUED:

81

KAREN

You heard me. This is high class comedy — this is first rate stuff. (SWELLING MUSIC) You're my son — and obviously I'm going to love you. But now, I really LOVE you. (AS THEY WALK AWAY, MUSIC PLAYING LIKE CRAZY) I genuinely think they could develop this you know — if they sprayed some sort of invisible fart-detecting gas into the air, it could happen...

BERNARD

You think so?

KAREN

I'm goddamn sure of it.

82 INT. RECORD COMPANY BOARDROOM. DAY.

82

A LARGE CORPORATE BOARDROOM: BILLY IS SEATED, JOE IS PACING.

BILLY

You think so?

JOE

I'm goddamn sure of it. If this lot put a bit of extra cash behind it, we can be number one. All you've got to do is just, you know, butter them up a little — make them realise you're a team player.

BILLY

Right. Cool. Be sweet to the suits.

JOE

I'm being serious, Bill. You're a genius. I know it. You know it. But we also know that this industry is full of self-important little shits, and sometimes we need those little shits on our side.

BILLY

Absolutely. Wise words. Profound truths.

JOE

Here goes.

THE DOOR OPENS. IN COME 3 QUITE HIP LOOKING POP EXECUTIVES. TWO OLDER GUYS AND A YOUNGER WOMAN.

(CONTINUED)

82 CONTINUED:

82

Dave - Alain - Gina - wow - good to see you. I'm Joe - and this is, well, we know who this is, this is... Billy Mann.

BILLY

Hey. Dave. Alain. And Gina. And how old are you, Gina - 12? 13?

GINA

Actually I'm 24. How old are you?

BILLY

I'm 94 - ever given a very old man a blow-job?

JOE LAUGHS LOUDLY TO COVER-UP THE MOMENT.

JOE

Well, I think we all know why we're here. The record is great - the video is a Santa-stic sensation - but we just need to work out how to make damn-arse sure that "Christmas is All Around" reaches Number 1.

BILLY

Absolutely. Rock on. I also wouldn't mind finding out which of you little fuckers said you'd chuck me off the label if the single was a flop.

83 EXT. FRENCH FARM HOUSE. DAY.

83

CUT TO JAMIE PUTTING HIS CASES AND LOTS OF FRENCHY PRESENTS - WINE AND CHEESE ETC IN THE CAR. AURELIA STANDS BY.

JAMIE

Christmas. Noel. Grandio familio.

84 EXT. NEAR AURELIA'S HOUSE. DAY.

84

CUT TO HIM LETTING HER OFF AT THE EDGE OF THE TOWN. SHE IS GETTING OUT WHEN HE STOPS HER. HE PUTS FORWARD HIS HAND TO SHAKE IT. SHE TAKES IT AND SHAKES IT. THEN...

AURELIA

*Thank you. I will miss you and your very slow typing.. and your very bad driving...*

HE SHRUGS HIS SHOULDERS - NONE THE WISER. SO SHE SIMPLY LEANS IN AND KISSES HIM GENTLY ON THE CHEEK. AND SHE WALKS AWAY. HE STOPS AND THINKS AND THEN SETS OFF AGAIN, A LITTLE DAZED AND CONFUSED.

(CONTINUED)

84 CONTINUED:

84

THEN, COMING ROUND THE CORNER, SUDDENLY THERE IS A CAR IN FRONT OF HIM - HE'S DRIVING ON THE WRONG SIDE OF THE ROAD. HE SWERVES AND JUST GETS AWAY WITH HIS LIFE.

85 EXT. LONDON STREET. NIGHT.

85

SMART CUT TO A BUSY LONDON STREET, AT NIGHT... AS THE LIGHTS FROM THE CAR'S ILLUMINATE THE SIDEWALK, WE JUST CATCH A GLIMPSE OF THE HEADMISTRESS FROM BERNARD'S SCHOOL - A LONELY FIGURE NERVOUSLY CROSSING THE STREET.

SEE THE OUTSIDE OF MARK'S GALLERY - HARRY'S OFFICE PARTY IN FULL SWING INSIDE.

86 INT. GALLERY. NIGHT.

86

CUT INSIDE. A CHRISTMAS SONG PLAYS. THE GALLERY LOOKS WARM AND PARTY-READY.

WE SEE KARL, SURROUNDED BY PRETTY GIRLS AND SARAH STANDING A BIT NERVOUSLY ON HER OWN, BESIDE A HUGE GRAPHIC NAKED PHOTO. SHE IS LOOKING QUITE LOVELY HERSELF.

MEL IS LOOKING ABSOLUTELY DEVASTATING, AS GIRLS CAN DO AT CHRISTMAS, WITH A TIGHT RED DRESS AND A TINY PAIR OF DEVILS HORNS. SHE TALKS SLIGHTLY DISINTERESTEDLY TO ANOTHER GIRL. HARRY TALKS WITH KAREN AND A FRIEND - THEN...

KAREN

I suppose I better do the duty round...

HARRY

You're a saint.

YOU SEE HIM LOOKING ACROSS AT FABULOUS MEL AND THEN HE GOES BACK TO HIS CONVERSATION - AND SURREALLY QUICKLY, MEL IS THERE, TAPPING HIM ON THE SHOULDER.

MEL

Any chance of a dance with the boss?

HARRY

Yes, sure, sure.... As long as your boyfriend doesn't mind.

MEL

NOT my boyfriend.

CUT TO MARK - HE IS TALKING TO AN OLD MAN, PROBABLY A RETIRED PARTNER OF THE FIRM...

(CONTINUED)

86 CONTINUED:

86

OLD MAN  
 This is a particularly good one. What's that called?

A PHOTO WITH 100 NAKED PEOPLE, WITH NO HEADS.

MARK  
 I think it's the Mormon Tabernacle Choir.

AND THEN CUT TO MEL & HARRY DANCING - WE'RE AWARE OF KAREN ELSEWHERE, JUST TALKING SWEETLY TO A VERY DULL COUPLE.

HARRY  
 You're looking very... pretty tonight.

LITTLE PAUSE

MEL  
 For you.

HARRY  
 Sorry?

MEL  
 It's all for you... sir.

87 EXT. STREET. NIGHT.

87

THE MOVING CAMERA MOVES AROUND A DARK STREET CORNER - TO FIND A NAKED BODY, CURLED AROUND A DRESSED MAN. IT FEELS LIKE HARRY & MEL OUTSIDE THE GALLERY BACK DOOR. THEN THE D.O.P. JUST APPEARS IN SHOT. THEN THE SOUND OF SNEEZING.

TONY  
 Okay, stop there. Give Judy a coat someone.

JOHN IMMEDIATELY WHIPS OFF HIS JACKET AND GIVES IT TO HER.

JUDY  
 Thanks. You're a real gentleman.

JOHN  
 To you... just to you.

HE'S OBVIOUSLY DEVELOPING A BIT OF A CRUSH.

88 INT. GALLERY. NIGHT.

88

THE PARTY AGAIN. MARK HAVING A SEXLESS DANCE WITH A SHORT GIRL. SARAH TALKING TO KAREN

(CONTINUED)

88 CONTINUED:

88

SARAH  
 I suppose it's his job to dance with everyone, isn't it.

KAREN  
 Yes — some more than others.

SHE LOOKS ACROSS AT MEL WHO IS TALKING TO HARRY. THEN SUDDENLY KARL IS THERE.

KARL  
 Just one dance before we run out of chances.

SARAH  
 Who — me?

KARL  
 Unless you...

SARAH  
 No, no — good — yes — nice — thanks.

A PERKY TUNE PLAYS... BUT THE SECOND THEY START TO DANCE... A ROMANTIC TUNE BEGINS. THEY HAVE TO GET CLOSER AND THEY SEEM TO FIT PRETTY WELL TOGETHER. A MOMENT OF HAPPINESS.

89 INT. HEADMISTRESS' FLAT. NIGHT.

89

THE CAMERA MOVES OUT AND AROUND TO A NEARBY FLAT. A NICE BUT QUITE SMALL LONDON MANSION FLAT — MRS MONROE, THE HEADMISTRESS FROM BERNARD'S SCHOOL, LETS HERSELF IN.

HEADMISTRESS  
 Hello...

GERALDINE (V/O)  
 Aha! Welcome!

THE HEADMISTRESS HEADS IN TO THE KITCHEN — AND CALLS OUT AS SHE POURS A GLASS OF WATER..

HEADMISTRESS  
 And how was today?

GERALDINE (V/O)  
 O, you know. It comes in waves. Excellent episode of Starsky and Hutch after lunch — those two are really very bad drivers indeed.

(CONTINUED)

HEADMISTRESS HEADS INTO THE BEDROOM WHERE HER BED-BOUND PARTNER IS SITTING IN HER PAJAMAS - SHE IS A VERY SICK WOMAN OF THE SAME AGE. YOU CAN TELL IMMEDIATELY THE DYNAMIC OF THE RELATIONSHIP - GERALDINE'S THE TEASING FUNNY ONE - HEADMISTRESS IS THE ROCK.

HEADMISTRESS

Here you go. And I've got some lovely sausages for you later.

SHE SITS DOWN NEXT TO HER

GERALDINE

And how was school?

HEADMISTRESS

One rather strange incident. Mother came in - her son had written a really shocking essay - and she took the boy outside - and left me & Mr Trench waiting like a pair of spare parts for 10 minutes before we realised they'd quite simply buggered off.

GERALDINE

How splendid. Teach you to be so pompous - I bet the essay was excellent.

HEADMISTRESS

Well, actually to be honest, it did have its amusing side. His Christmas wish was to see people's farts.

GERALDINE

Bravo. That's my Christmas wish too.

SHE LAUGHS - THEN SUDDENLY GETS A STAB OF PAIN, AND LETS OUT A LITTLE MOAN.

HEADMISTRESS.

You all right, my love?

GERALDINE

Yes fine - now what about these sausages - they're not all fancy are they - pork and leek and apple and all that shit?

HEADMISTRESS

Absolutely not. (PAUSE) All right, I'll pick out the apple. And the leek. And the asparagus.

GERALDINE ROARS WITH LAUGHTER. HEADMISTRESS TOO. LOVE MAKES HER LOVELY.

90 INT. CAR. NIGHT.

90

CUT TO KARL & SARAH IN A CAR TOGETHER - THE MUSIC PLAYS ON...  
 SARAH STILL IN A STATE OF SHOCK.

91 INT. BEDROOM. KAREN'S HOUSE. NIGHT.

91

THE SONG CONTINUES TO PLAY OVER HARRY AND KAREN IN THEIR  
 BEDROOM.

KAREN  
 It was a good night - though I felt fat.

HARRY  
 O don't be ridiculous.

KAREN  
 It's true.

SHE SLIPS OFF HER DRESS SHYLY. SHE IS A LITTLE CHUNKY NOW.

KAREN (CONT'D) (CONT'D)  
 Nowadays the only clothes I can buy were  
 once owned by Pavarotti.

CUT BACK TO HARRY, WATCHING HER.

KAREN (CONT'D)  
 Mel's very pretty.

HARRY  
 Is she?

KAREN  
 You know she is, darling. Be careful there.

92 INT. MEL'S BEDROOM. NIGHT.

92

MEL, SLIPPING OFF HER DRESS IN HER SEDUCTIVE BEDROOM. RED  
 UNDERWEAR. STARTLING FIGURE.

93 INT. HALLWAY. SARAH'S FLAT. NIGHT.

93

LATER THAT NIGHT. IN SARAH'S HALLWAY...

KARL  
 Good night.

SARAH  
 Good night.

HE KISSES HER - NOT ON THE CHEEK - ON THE LIPS. PAUSE. HE'S VERY  
 STRAIGHT-FACED.

(CONTINUED)

93 CONTINUED:

93

KARL

I don't actually have to go.

SARAH

Right. Good. That's good.

IT'S NOT THAT SHE'S SMUG ABOUT THIS — IT'S THE BEST MOMENT OF HER LIFE. SHE JUST MUSTN'T LEAP UP AND SCREAM. SHE TRIES TO PLAY IT COOL.

SARAH (CONT'D)

Excuse me one second, Karl.

94 INT. LIVING ROOM. SARAH'S FLAT. NIGHT.

94

SHE GOES NEXT DOOR — AND SCREAMS SILENTLY AND JUMPS UP AND DOWN HYSTERICALLY AND GESTURES TO GOD IN PRAYER. AND THEN RE-SORTS HERSELF AND GOES BACK INTO THE HALLWAY COOLLY.

95 INT. HALLWAY. SARAH'S FLAT. NIGHT.

95

SARAH

Yup, that's good. Why don't you just... come upstairs...

96 INT. BEDROOM. SARAH'S FLAT. NIGHT.

96

SHE IS TIDYING FRANTICALLY - THEN HE ENTERS.

KARL

Hey...

THEY MOVE TOGETHER AND KISS.

A FEW MOMENTS PASS IN A DISSOLVE...

SHE UNBUTTONS HIS SHIRT. HE JUST LOOKS AT HER. OFF COMES THE SHIRT. SHE PUTS HER ARMS AROUND HIS SHOULDERS AND KISSES HIS NECK. THEN HE KISSES HER AGAIN.

IN BED — SHE IS IN JUST HER BRA AND PANTS — HE LIES ALMOST ON TOP OF HER — HIS SHIRT OFF — BUT HIS TROUSERS ON. THEY KISS. THEN....

KARL (CONT'D)

Here, let me take these off.

HE STARTS TO UNDO HIS BELT.

NOT A GRAPHIC SEX SCENE. BUT WHAT HAPPENS NEXT, WHILE CONCENTRATING ON THEIR FACES, IS THAT HE LIES DOWN, AND WITHIN 20 SECONDS SHE SITS UP ON HIM. HE LOOKS UP.

(CONTINUED)

96 CONTINUED:

96

KARL (CONT'D)  
Pretty girl.

SOFT MUSIC PLAYS. SHE IS LOOKING HARD AT HIM. THEN FULL OF SHYNESS, SHE REMOVES HER BRA...

AND THEN THE PHONE STARTS TO RING. 6 RINGS. SHE GLANCES AT HER WATCH. IT IS 12.30 AM.

SARAH  
I better answer it.

SHE TIPS OFF HIM TO ANSWER THE PHONE, WHICH IT'S A SCRAMBLE TO FIND. THE PERSON ON THE OTHER END IS TALKING A LOT.

SARAH (CONT'D)  
Hello. (...) Hello, darling. (...) No, I'm not busy. No - fire away (...) Right. (...) Right (.....)

SHE LOOKS AT KARL. NAKED BESIDE HER.

SARAH (CONT'D)  
Yes - (...) I'm not really sure it's going to be possible actually to get in touch with the Pope tonight, but... (...)

SLOWLY KARL SLIPS SIDEWAYS, TO SIT BY THE BED.. SHE MOUTHS TO HIM.. 'SORRY'.

SARAH (CONT'D)  
Yes, yes - (...) No, I'm that he's very good at... exorcism. And yes, Paul McCartney might be good too. Yes, I'll definitely look into it...

KARL SITS UP ON THE SIDE OF THE BED.

SARAH (CONT'D)  
Okay, bye, bye - I'll talk to you later.  
(SHE HANGS UP) I'm sorry about that.

KARL  
No, it's fine.

SARAH  
It was my brother. He's not well. He calls a lot.

KARL  
I'm very sorry.

(CONTINUED)

96 CONTINUED: (2)

96

SARAH

No, it's fine. I mean, it's not fine - but it's what it is. And sort of, there being no parents now and us being over here, it's my job to... keep an eye on him. Well, not 'job' - obviously, I'm glad to do it.

KARL

Of course. Of course. It's okay - life is full of interruptions and complications.

HE LEANS IN AND KISSES HER, AND THEN WE HAVE 20 MORE SECONDS OF ROMANCE AND THE PHONE GOES AGAIN. SHE WATCHES IT RING.

KARL (CONT'D)  
Will it make him better?

SARAH

No.

KARL  
Then maybe... don't answer?

PAUSE. SHE LOOKS AT KARL - AND REACHES BACK AND ANSWERS.

SARAH  
Hey, how you doing? (...) Right. Right.

KARL SITS QUIETLY BY THE BEDSIDE

SARAH (CONT'D)  
Little darling - please don't - we're going to find the answer between us and it won't hurt any more... (...)

AND KARL PUTS HIS HEAD IN HIS HANDS, WAITING.

SARAH (CONT'D)  
No, I'm not busy. If you want me to come now, of course I will...

AND KARL JUST STARES AT HER AND SHE DROPS HER HEAD. SAD MUSIC PLAYS. ONLY THE BED BETWEEN THEM - BUT THEY'RE WORLDS APART.

97 INT. BEDROOM. HEADMISTRESS' FLAT. NIGHT.

97

CUT TO GERALDINE FAST ASLEEP, BUT BREATHING BADLY. THE HEADMISTRESS IN BED BESIDE HER LOOKS AT THE CEILING - V. WORRIED.

98 INT. BEDROOM. KAREN'S HOUSE. NIGHT.

98

CUT TO KAREN, LYING AWAKE BESIDE HARRY. VERY SAD. SHE KNOWS IN SOME WAY SHE'S LOST HIM. SHE LOOKS ACROSS AT HIM, THEN BACK UP, A TINY TEAR GATHERED IN HER EYE.

99 INT. BEDROOM. DANIEL'S HOUSE. NIGHT.

99

THE SAME SAD MUSIC PLAYS - DANIEL IS IN HIS BEDROOM, VERY LATE. WE'VE CAUGHT HIM AT A BAD MOMENT - HE IS LOOKING AT A PICTURE OF HIS JOANNA, AND IS NEAR TO TEARS. THE DOOR OPENS - HE SNAPS OUT OF IT, AS BEST HE CAN - GOOD ENOUGH TO FOOL SAM, WHO ENTERS IN HIS PAJAMAS.

SAM

I got some terrible news today.

DANIEL

Let's have it.

SAM

Joanna's going back to America.

DANIEL

Your girl is American?

SAM

Yes - she's American and she's not my girl and she's going back to America and that's the end of my life as I know it.

DANIEL

Right, right. That is bad news. We need Meg and we need her now.

100 INT. KITCHEN. DANIEL'S HOUSE. NIGHT.

100

CUT TO THEM IN THE KITCHEN, IN PAJAMAS, EATING ICE-CREAM FROM TUBS, AND WATCHING THE END OF 'SLEEPLESS IN SEATTLE' - FIRST THE MOMENT SHE APPROACHES THE DESK IN THE EMPIRE STATE AND THE GUY SAYS 'IT'S CLOSED'. THEN CUT BACK TO THE BOYS - THEN BACK TO THE END, AS MEG AND TOM HOLD HANDS AND JIMMY DURANTE COMES IN - 'IT'S SO IMPORTANT TO MAKE SOMEONE HAPPY'

DANIEL

Though you know, Sammy, I'm sure she's unique and extraordinary - but general wisdom is that, in the end, there isn't just one girl for each of us.

SAM

There was for Meg and Tom. There was for you. There is for me. She's the one.

(CONTINUED)

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100 CONTINUED:

100

HE LIFTS HIS FINGER IN A DISTINCTIVE 'ONE' MOVEMENT.

DANIEL

Fair point... But her name's Joanna?

SAM

Yup. Same as Mum. Spooky.

DANIEL

Well then, in one way, we're in luck. At least we have the godlike genius of Scott Walker...

SAM

Who's he?

DANIEL

Listen and learn.

101 INT. LIVING ROOM. DANIEL'S HOUSE. NIGHT.

101

CUT TO THEM SITTING THERE, LISTENING TO SCOTT SINGING THE GLORIOUSLY MELANCHOLIC "JOANNA" : DURING THE FIRST LINE, DANIEL MIMES THE LITTLE PIANO FLURRY - BUT THEN HE BEGINS TO JOIN IN GENTLY SAYING THE WORDS - THEN MELODRAMATICALLY MIMING ALONG TO MIGHTY SCOTT. AND SAM MIMES THE DRUMS BEHIND.

SCOTT WALKER (V/O SINGING)

Joanna.

I can't forget the one they call 'Joanna'  
We owned the summer hand in hand - Joanna  
And now she's always just a tear away...  
Goodbye you, you long lost summer leaving  
me behind you....

102 INT. HEATHROW AIRPORT. DAY.

102

THE NEXT DAY - HEATHROW AIRPORT:

CUT TO HEATHROW AIRPORT. TONY & COLIN ARE JUST RUSHING IN OUT OF THE SAME RAIN.

TONY

You'll come back a broken man.

COLIN

Yeh, back broken - from too much sex.

CUT ON - COLIN IS HEADING TO CUSTOMS - TONY IS BEHIND A BARRIER - THEY SHOUT THESE FINAL WORDS...

(CONTINUED)

102 CONTINUED:

102

TONY  
You are on the road to disaster.

COLIN  
No, I am on shag highway, heading west.

TONY  
All American girls look exactly like Jabba the Hutt.

COLIN  
Farewell, failure! America - watch out!  
Here comes Colin Frissell!

AND HE'S GONE. TONY WALKS AWAY, SUDDENLY ALONE - HE'S REALLY GOING TO MISS COLIN - DOESN'T KNOW QUITE WHAT TO DO WITH HIMSELF...

103 INT. FAIRTRADE OFFICE. DAY.

103

NEXT DAY. A SLIGHTLY POST-PARTY MOOD. HARRY & MEL IN HIS OFFICE.

HARRY  
Right. I'll be back at 3 - Christmas shopping - never an easy or a pleasant task.

HE HEADS OUT - BUT JUST BEFORE HE'S GONE..

MEL  
You going to get me something?

HARRY  
Ahm - I don't know - I hadn't thought.

THERE'S A NEW SEXUAL TENSION BETWEEN THEM.

HARRY (CONT'D)  
Where's Sarah, by the way?

HER NEARBY DESK WITH THAT PHOTO ON IT, IS EMPTY.

MEL  
She couldn't make it in today. A family thing.

HARRY  
There's a word for hangover I've not heard before. See you later.

MEL  
Yes. Look forward to it. A lot.

(CONTINUED)

103 CONTINUED:

103

AND HE HEADS OUT, ALL PERPLEXED BY HOW HE'S FEELING.

104 INT. HOSPITAL. DAY.

104

CUT TO SARAH AND HER BROTHER MICHAEL. IN A HIGH SECURITY HOSPITAL WARD. VERY BARE. A LONELY ROOM.

HE IS A TERRIBLE VERSION OF THE YOUNG MAN WE SAW IN THE PHOTO ON HER DESK. GHOSTLY, PALE, WITH DIRTY HAIR - A DIFFERENT WEIGHT, EITHER THINNER OR FATTER.

THEY ARE JUST SITTING OPPOSITE EACH OTHER. PAUSE. HE JUST LOOKS AT HER.

SARAH

Have you been watching stuff on tv.

MICHAEL

No.

SARAH

O.

MICHAEL

Yes. Every night.

SARAH

O good.

MICHAEL

They're trying to kill me.

SARAH

They're not trying to kill you, babe.

PAUSE. HE SLOWLY LIFTS HIS HAND TO HIT HER. A MALE NURSE MOVES TO PROTECT HER. SARAH TAKES THE RAISED HAND AND SAYS, VERY GENTLY...

SARAH (CONT'D)

Don't do that, my darling.

105 EXT. LONDON STREET. DAY

105

CUT TO HARRY WALKING DOWN THE STREET - IT'S ALL HUGELY CHRISTMAS NOW - TREES AND LIGHTS EVERYWHERE. HE TAKES OUT HIS MOBILE PHONE AND SPEED DIALS.

HARRY

So - are you going to get me something?

(CONTINUED)

105 CONTINUED:

105

MEL

I thought I'd made it clear last night.  
 When it comes to me, you can have  
 everything.

SLIGHTLY SHOCKED, HE PASSES MARK'S GALLERY

106 INT. GALLERY./PETER'S OFFICE / JULIET'S OFFICE. DAY.

106

WE MOVE IN TO THE SHOP - MARK IS ALSO ON THE PHONE - TWO  
 SCHOOLGIRLS GIGGLE IN THE BACKGROUND, INSPECTING THE PHOTOS.

MARK

(TO THE GIRLS) Actually they're not funny -  
 they're art. (ON THE PHONE) Okay - let's  
 say Thursday at my place.

CUT TO PETER IN HIS OFFICE, ON THE PHONE.

PETER

Can't wait - we have exciting pictures of  
 sharks -

CUT TO PETER IN HIS OFFICE, ON THE PHONE.

PETER (CONT'D)

- but for now, I've got Juliet on the line  
 - can I patch you through - she wants to  
 ask you a little favour.

MARK SIGHS. NOT HAPPY

MARK

Okay - fine.

PETER

Thanks. And be nice.

MARK

I'm always nice.

PETER

You know what I mean, Marky. Try to be  
 friendly.

MARK

I'm always...

FUNNY CLICKING SOUND. THEN...

JULIET

Mark.

(CONTINUED)

106 CONTINUED:

106

MARK  
Hi. (DUTIFULLY) How was the honeymoon?

JULIET  
It was great. And thanks for the gorgeous send-off.

SHE IS MAKING THE CALL FROM HER OFFICE. PAUSE.

MARK  
So what can I do for you?

JULIET  
It's only a tiny favour. I've just tried the wedding video and it's a disaster - it's come out all blue and wibbly.

MARK  
I'm sorry.

JULIET  
And I remember you filming a lot on the day - and I just wondered if I could look at your stuff.

MARK  
O no - look - to be honest, I didn't really...

WHILE HE IS TALKING MORE AND MORE SCHOOLGIRLS COME IN. IT'S LIKE THE BIRDS IN 'THE BIRDS' EVERY TIME WE CUT ROUND, THERE ARE 10 MORE THERE.

JULIET  
Please. All I want is just one shot of me in a wedding dress that isn't turquoise. You must at least have 10 seconds of that.

PAUSE. THE PLACE IS NOW REALLY PACKED WITH 50 GIGGLING, UNIFORMED SCHOOLGIRLS.

MARK  
Okay - I'll have a look - but to be honest I think I might have wiped it, so don't get any hopes up. Must go. (HE HANGS UP. NOT HAPPY. ADDRESSES THE GIRLS) Okay - very funny. Unless you have £3,000 and are willing to waste it on total pornography, get out now...

107 EXT. MAIN STREET. DAY.

107

BACK TO HARRY NOW ON A BIG MAIN STREET, ON HIS MOBILE.

(CONTINUED)

107 CONTINUED:

107

HARRY

So - ahm - what do you need - something along the stationery line - are you short of staplers?

MEL

No, I want something I don't need. I want something I want. Something pretty.

HARRY

Right. Right....

HE CLOSES HIS PHONE - DISTURBED BY THIS EXCHANGE. THEN SPOTS KAREN IN THE CROWD AND WAVES.

KAREN

Sorry I'm late - had to drop Bernie off for rehearsal.

HARRY

Is he still traumatised by not being a crustacean?

KAREN

He says only total minglers believe in angels. Quite right. Clever child.

THEY HEAD INTO THE BIG STORE - SELFRIDGES AS IT WERE...

108 INT. DEPARTMENT STORE. DAY.

108

KAREN

Keep yourself occupied for 10 minutes while I do the boring stuff for our mothers.

SHE KISSES HIM AND HEADS OFF. HE QUICKLY LOOKS AROUND - AND SEES THE JEWELLERY SECTION. PAUSES - AND HEADS FOR IT FAST. REACHES A COUNTER. SEES EXACTLY WHAT HE WANTS. THERE'S A QUEUE. DAMN. THEN SUDDENLY, A NEW VOICE...

ASSISTANT - RUFUS.

Looking for anything in particular, sir?

HE IS A VERY PARTICULAR LOOKING MAN, VERY ACCURATE, SLIGHTLY CAMP, WITH A VERY PARTICULAR TIE.

HARRY

Yes... Ahm. That necklace there... how much is it?

RUFUS

It's £370.

(CONTINUED)

108 CONTINUED:

108

HARRY

Wow. (THIS IS A MORAL AS WELL AS FINANCIAL DECISION) Okay. I'll have it. Thanks.

IT IS A BEAUTIFUL, DELICATE GOLD HEART NECKLACE.

RUFUS

Do you want it gift-wrapped?

HARRY

Yes, why not.

RUFUS.

Indeed.

HE TAKES THE NECKLACE OUT - AND PUTS IT DOWN ON A LITTLE BLUE PAD. THEN TURNS, OPENS A DRAWER, AND TAKES OUT A LITTLE BOX.

RUFUS

There we go. Just pop this in here...

PUTS THE NECKLACE ON IT - PLACING IT TENDERLY - RE-ORGANISING IT A BIT. THEN GETS THE TOP OF THE BOX AND PUTS IT ON.

HARRY

Excellent.

RUFUS.

Not quite finished.

THIS MAKES HARRY A LITTLE TENSE. RUFUS DOESN'T NOTICE - BUT GOES OVER TO A VARIETY OF RIBBONS.

RUFUS

Blue or burgundy?

HARRY

Ahm, blue, will be fine. Look, if we could be quite quick.

RUFUS

Certainly, sir. Ready in the flashiest of flashes.

IN A VERY TRAINED MANNER HE CUTS TWO FEET OF THE RIBBON - WRAPS IT ROUND THE BOX - THEN WRAPS IT ROUND AGAIN. THEN TIES IT.

HARRY

That's great.

RUFUS

Thank you, sir - we try to make things beautiful.

(CONTINUED)

108 CONTINUED: (2)

108

HARRY

Well, yes, you certainly do.

RUFUS TAKES OUT SOME SCISSORS AND PULLS THE RIBBON TO CURL IT.  
HARRY VERY TENSE NOW, BUT IT'S THE FINAL FLOURISH.

HARRY (CONT'D)

That's great.

RUFUS TURNS AND OPENS ANOTHER DRAWER - AND TAKES OUT A SEE-THROUGH CELLOPHANE BAG

HARRY (CONT'D)

O Jesus. Actually, I don't need a bag - I can just put it in my pocket.

RUFUS

This isn't a bag, sir.

HARRY

Really?

RUFUS

No, sir - this is so much more than a bag.

HE OPENS THE BAG, TURNS, AND OPENS ANOTHER DRAWER, AND TAKES OUT LITTLE DRIED ROSES - AND THEN SOME LAVENDER - AND SPRINKLES THEM IN THE BAG. HARRY LOOKS AT HIS WATCH - AND STARTS TO LOOK WORRIEDLY AT PEOPLE COMING DOWN THE LIFT.

HARRY

Could we be quick... please.

RUFUS

Certainly, sir. Prontissimo.

AND AT THAT MOMENT HIS MOBILE RINGS. HARRY GETTING VERY EXASPERATED NOW.

Just a moment, please, sir. (HE ANSWERS)  
Hello-o. O hello, Gabriel - yes, I'm sure  
it is, but I'm afraid I'll have to call you  
back. Bye now. (TO HARRY) Sorry, sir. Now,  
just....

RUFUS TWISTS THE TOP OF THE BAG. THEN HE TURNS AROUND AND OPENS ANOTHER DRAWER - AND TAKES OUT A FOUR INCH STICK OF CINNAMON.

HARRY

What's that?

RUFUS

It's a cinnamon stick, sir.

(CONTINUED)

108 CONTINUED: (3)

108

HARRY

Actually, I really can't wait.

RUFUS

You won't regret it, sir.

HARRY

Want a bet

LOOKING ROUND MORE FRANTICALLY...

RUFUS

'Tis but the work of a second.

HE TWISTS THE CINNAMON STICK AND TIES IT ON.

RUFUS (CONT'D)

There we go. Almost finished.

HARRY

Almost finished? What else can there be –  
are you going to dip it in yoghurt and  
cover it with chocolate buttons?

RUFUS

No, sir. Just pop it in this Christmas box.

HARRY

But I don't WANT a Christmas box.

RUFUS

But you said you wanted it gift-wrapped.

HARRY

I did – but...

RUFUS

This is the final flourish, sir...

HARRY

O God. Can I just pay?

HE IS LOOKING DESPERATELY ROUND...

RUFUS

Certainly, sir – let's just pop it in here  
– and then just attach a little sprig of  
holly..

HARRY

NO! NO!! NO BLOODY HOLLY! O God – leave it  
– leave it.

(CONTINUED)

108 CONTINUED: (4)

108

BECAUSE SURE ENOUGH, KAREN IS RIGHT THERE. HARRY BOUNCES AWAY FROM THE COUNTER

KAREN

Sorry I'm late.. Hanging round the jewellery section, eh.

HARRY

No, just happened to...

KAREN

Don't panic - my expectations are not that high after 13 years, Mr But-You-Always-Love-Scarves...

HARRY SMILES. AND AS THEY WALK OUT OF THE STORE, RUFUS LOOKS AFTER THEM AND WIPES HIS BROWS.

RUFUS

That was close.

HE TURNS AND JUST CASUALLY DISAPPEARS. HE'S A PROTECTING ANGEL.

109 EXT. MAIN STREET. DAY.

109

KAREN & HARRY HIT THE VERY CHRISTMASSTY STREET - AND PASS JAMIE, NOW BACK FROM FRANCE, OF COURSE. HE IS LOOKING UP FOR AN ADDRESS, OR SIGN - AND FINDS IT - WE SEE HIM ENTER A DOOR LEADING UP TO A RATHER TACKY OUTFIT - "BEDFORD SCHOOL OF LANGUAGES". HE PUSHES PAST A FATHER CHRISTMAS AS HE HEADS IN.

110 INT. FILM STUDIO/MODERN FLAT. DAY.

110

BACK AT THE STUDIO WITH JUDY AND JOHN. THEY ARE BACK IN THE MODERN FLAT, ON A GREY LEATHER SOFA.

DIRECTOR  
And final position.

SHE IS ON ALL FOURS - HE'S BEHIND HER.. THE D.O.P. CASUALLY STANDING BEHIND THE PAIR OF THEM.

JUDY  
I'm really starting to panic about Christmas now - do kids still like Noddy?

JOHN  
Course they do. I'm stuck on my 6 year old nephew - what do you think about a rocking horse?

JUDY  
Wonder what made you think of that..?

(CONTINUED)

110 CONTINUED:

110

HE LAUGHS. SO DOES SHE. HE LAUGHS EVEN MORE - IT'S TURNING INTO GIGGLES. THE DIRECTOR WHISPERS SOMETHING TO TONY

TONY

Come on, guys, keep it together - concentrate. We're almost out of time.

JUDY

Sorry.

THEY BEGIN TO MIME AGAIN WITH COMMITMENT.

JOHN

Look, Judy, you wouldn't possibly consider...

JUDY

What?

TONY

(INTERRUPTING) Okay, that's it. Coats on the stand-ins. Get ready for the actors.

JUDY

What were you...?

JOHN

O nothing, nothing...

111 INT. LANGUAGE SCHOOL. MAIN STREET. DAY.

111

CUT TO A HUGE, NEON LIT ROOM. IT'S FULL OF PEOPLE AT FORMICA DESKS LISTENING TO TAPES, WITH BIG EARPHONES - WE OVERHEAR SOME OF THE TAPES, ALL SPOKEN IN VERY PEDANTIC ENGLISH, AS WE PAN ACROSS 5 PEOPLE LEARNING ENGLISH, FROM EVERY CORNER OF THE WORLD. THE SIXTH PERSON IS JAMIE, CONSCIENTIOUSLY TAKING NOTES - AND IT'S NOT ENGLISH HE'S LEARNING. IT'S PORTUGUESE.

PORTUGUESE VOICE

*Do you have this menu in English? O dear.  
I have a stomach ache - I think it was the  
prawns.*

112 INT. MARK'S FLAT. DAY.

112

MARK IS AT HOME. HE IS WATCHING THE TELLY. THE DOORBELL GOES. HE HEADS DOWNSTAIRS, OPENS THE DOOR. IT'S JULIET, CLEARLY JUST HAVING BEEN TO STARBUCKS.

JULIET

Banoffee pie?

(CONTINUED)

112 CONTINUED:

112

MARK

No, thanks.

JULIET

Thank God. I buy one slice every Saturday — just one, never two — would have broken my heart if you'd said 'yes'.

MARK

O right. Well, lucky you.

JULIET

Can I come in?

MARK

Ah — yeh — I'm actually a bit busy but...

THEY HEAD UPSTAIRS. HE SWITCHES OFF THE TELLY. SATURDAY MORNING KIDS TV.

JULIET

I was just passing and thought we might check that video thing. I thought I might be able to swap it for the pie, or...  
(PRODUCING THEM FROM HER POCKET) Wine Gums.

MARK

Actually I was being serious — I don't know where it is. I'll have a poke around tonight, and then maybe...

JULIET

Mark — can I say something....

MARK

(NOT V. INTERESTED) Yes...

JULIET

I know Peter's your best friend. And I know you've never particularly warmed to me. (HE DEMURS) Don't argue. We've never got... friendly. BUT I just want to say — I hope it can change. I'm nice — I really am. Apart from my terrible taste in shoes. It would be good if we could be friends.

MARK

(A BIT COLDLY) Absolutely. Absolutely.

JULIET

Great....

(CONTINUED)

112 CONTINUED: (2)

112

SHE'S A LITTLE HURT HOW LITTLE HE HAS GIVEN BACK - BUT IT JUST SUMS UP HOW LITTLE HE LIKES HER. SO SHE HEADS ON AGAIN...

MARK

Doesn't mean we'll be able to find the video though. I had a real search when you first called and couldn't find any trace of it, so...

JULIET

There's one here says 'Juliet and Peter's Wedding' - do you think we might be on the right trail?

MARK

Ah - yes - well - wow - that could be it.

JULIET

Well, just finish this (THE SLICE OF PIE) - yum - then do you mind if I just...  
(SHE MOVES TOWARDS THE TELLY)

MARK

As I say though, I've probably taped over it... almost everything has episodes of West Wing on it now... Why don't I...

CUT TO TAPE GOING INTO THE VIDEO. SHE SITS - HE STANDS. IT STARTS WITH A SHOT OF HER COMING DOWN THE AISLE.

JULIET

O bingo - that's lovely. Well done you!  
Hurray.

AND A SHOT OF HER DURING THE PRIESTLY STUFF...

JULIET (CONT'D)

That's gorgeous. Mark, this is just what I was hoping for. Thank you so much.

HE PULLS A RESIGNED, "WELL, I'M GLAD I COULD HELP" FACE...

BACK TO THE TAPE - OUTSIDE THE CHURCH - CLOSE-UPS OF HER...

JULIET (CONT'D)

You've stayed rather close, haven't you....

SHE LOOKS ROUND. MARK NOW HAS HIS HANDS OVER HIS NOSE - YOU CAN JUST SEE HIS EYES. HE'S LOOKING AT HER. THE MUSIC OF OUR FILM STARTS TO TAKE OVER FROM NATURAL SOUND...

(CONTINUED)

112 CONTINUED: (3)

112

CUT TO HUSBAND PETER'S SPEECH - BUT THE CAMERA INSTANTLY MOVES TO JULIET'S DIVINE LAUGHING, BLUSHING FACE... ALL THE TIME. THERE'S NO ONE ELSE IN THIS VIDEO.

THEN CUT TO JULIET DURING THAT FIRST DANCE WE GLIMPSED - JUST HER FACE - PETER'S NOSE JUST COMING INTO FRAME MOMENTARILY ONCE IN A WHILE.

AND THEN THE END OF THE DAY, JULIET DRESSED IN GOING AWAY CLOTHES, WAVING, WAVING GOODBYE. THE MOVIE MUSIC HAS GROWN DURING THIS...

THE TAPE COMES TO AN END - TURNS INTO A FLICKER - SHE LOOKS AT HIM - HE LOOKS AT HER.

JULIET (CONT'D)  
They're all shots of me.

MARK  
Yeh. Yeh. Yes....

PAUSE

JULIET  
But you never talk to me - you always talk to Peter. You don't like me.

PAUSE. NOTHING IMPATIENT HERE - HE JUST CAN'T GO THERE.

MARK  
Hope it's useful. Don't show it around too much. Look, I've got to get to a... lunch. Early lunch. You can just show yourself out, can't you. (HE HEADS TOWARDS THE DOOR - THEN TURNS) It's a self-preservation thing, you see.

113 EXT. MARK'S FLAT./STREET. DAY.

113

CUT TO OUTSIDE THE HOUSE - MARK WALKS AWAY - SAD MUSIC PLAYS - AFTER 7 STEPS HE HESITATES AND SLOWLY TURNS - TAKES TWO STEPS BACK TO THE HOUSE - THEN TURNS AGAIN AND HEADS AWAY.

HE PASSES A PRETTY SAD SAM, WALKING ALONG THE STREET. THE CAMERA STAYS WITH SAM. HE STOPS OUTSIDE A MUSIC STORE. A VIDEO IS PLAYING.

THE VIDEO OF BILLY'S POP SONG IN WHICH HE IS SINGING - AND GIRL FANS ARE SWAYING, DRESSED AS SANTA'S SEXY HELPERS, HOLDING UP LIGHTERS AND SCREAMING ADMIRINGLY.

(CONTINUED)

113 CONTINUED:

113

A THOUGHT GOES THROUGH SAM'S MIND - HE TURNS AND RUNS.

114 INT. DANIEL'S OFFICE. DAY.

114

DANIEL IS THERE. SAM BURSTS IN WEARING SCHOOL UNIFORM.

SAM  
I've got a plan.

DANIEL  
Thank the lord.

SAM  
Girls love musicians, don't they? Even the really weird-looking ones get girlfriends.

DANIEL  
That's right. Lionel Ritchie's never spent a night alone.

SAM  
Whatever, there's this big concert at the end of term - and she's in it - and I thought maybe if I was in the band and played absolutely superbly, then there's a chance that she might actually fall in love with me. What do you think?

DANIEL  
I think it's brilliant. I think it's stellar. Apart from the one obvious, tiny little, baby little hiccup...

SAM  
That I don't play a musical instrument.

DANIEL  
Yup.

SAM  
A tiny insignificant detail. Watch this space, Mr No Imagination..

DANIEL LOOKS A BIT WORRIED.

115 INT. DANIEL'S HOUSE. CORRIDOR. EVE.

115

LOUD, LOUD NOISE OF DRUMMING. DANIEL, ALL PAJAMA-ED UP, VERY LATE AT NIGHT, WALKS PAST SAM'S ROOM - FROM INSIDE WHICH COMES THE SOUND OF TOTALLY OBSESSIVE, REPETITIVE DRUMMING.

(CONTINUED)

115 CONTINUED:

115

THE DRUMMING CONTINUES - AND FORMS THE BASIS OF THE MUSIC OVER A SHORT MONTAGE THAT SEES US GETTING CLOSER AND CLOSER TO CHRISTMAS.

116 EXT. VARIOUS LONDON SITES. NIGHT.

116

CHRISTMAS TREES BEING PUT UP LEFT, RIGHT AND CENTRE. IN WINDOWS, OUTSIDE STORES, IN THE WINDOW OF 10 DOWNING STREET, IN TRAFALGAR SQUARE.

117 INT. FAIRTRADE OFFICE. NIGHT.

117

SARAH PUTTING UP A LITTLE TREE ON HER OFFICE DESK - THE CAMERA MOVES SLIGHTLY DELIBERATELY OVER THE BIG, SAD AFRICAN PICTURE BEHIND HER.

118 INT. ARRIVALS GATE. AIRPORT. WISCONSIN. DAY.

118

AND THE FINAL CHRISTMAS TREE IS BEING PUT UP IN THE AIRPORT OF MADISON, WISCONSIN. MUCH FLURRY AND THEN THERE'S COLIN.

RADIO VOICE

And it's Christmas week on KWNS  
Wisconsin... and here's one for the old  
folk - apparently bulleting up the charts  
in the old UK - isn't that quaint - it's  
good old Billy Mann - from heroin to  
hero...

119 EXT/INT. CAB: MADISON AIRPORT / MADISON STREETS. DAY.

119

COLIN GETS INTO A CAB -

COLIN  
Take me to a bar.

TAXI DRIVER  
What kind of bar?

COLIN  
Just any bar - just your average American  
bar.

TAXI DRIVER  
So, nothing too classy.

COLIN  
Nope - any old bar anywhere.

TAXI DRIVER  
You from England?

(CONTINUED)

119 CONTINUED:

119

COLIN  
Yes - but don't get fresh.

AS HE DRIVES, HE PASSES HOUSE AFTER HOUSE WITH GORGEOUSLY TACKY CHRISTMAS NEONS, SANTA ON THE LAWN, RUDOLPH ON THE ROOF, "SEASONS GREETINGS" EVERYWHERE. FINALLY, THOUGH, THEY PULL UP OUTSIDE A REALLY ORDINARY DAGGY BAR.

COLIN (CONT'D)  
Excellent.

120 INT. BAR. WISCONSIN. DAY.

120

HE HEADS IN - THERE'S NOT MUCH GOING ON - HE GOES TO THE BAR.

BARMAN  
Can I help you?

COLIN  
Yes - I'd like a Budweiser thank you.

BARMAN  
One Bud coming up.

A VOICE FROM OFF.

GIRL 1 (V/O)  
You from England?

HE TURNS AND SEES AN EXQUISITE GIRL. JUST IMAGINE YOUR FAVOURITE BEAUTIFUL FEMALE AMERICAN STARS....

COLIN  
Yes. I am from... Basildon.

INCREDIBLY FAMOUS GIRL  
Cute. (SHE CALLS OUT...) Jeannie!

OUT OF THE SHADOWS COMES HER BEST FRIEND. IT'S ANOTHER STARTLINGLY FAMOUS ACTRESS.

STARTLINGLY FAMOUS GIRL  
Yeh.

INCREDIBLY FAMOUS GIRL  
This is....

COLIN  
Colin... Frissell.

INCREDIBLY FAMOUS GIRL  
This is Colin.

(CONTINUED)

120 CONTINUED:

120

STARTLINGLY FAMOUS GIRL  
 Cute name. I'm Jeannie.

INCREDIBLY FAMOUS GIRL  
 He's from England.

COLIN  
 Yup.

STARTLINGLY FAMOUS GIRL  
 Wait till Carol Anne gets here - she's  
 crazy about English guys.

THE DOOR OPENS. ENTER A THIRD LEGEND.

STARTLINGLY FAMOUS GIRL (CONT'D)  
 Hey, Carol Anne - this is Colin, he's from  
 England.

THIRD LEGEND.  
 Make way, girls - this is my round. Hello,  
 gorgeous.

COLIN HAS AN INSANELY HUGE GRIN ON HIS FACE. SOMEONE PUTS A  
 CHEERFUL CHRISTMAS SONG ON THE JUKEBOX - IT BUBBLES UP THROUGH  
 THE NEXT SCENES... APPARENTLY WITH THE SAME DRUM BEAT THAT SAM IS  
 PRACTICING.

121 INT. DANIEL'S HOUSE. CORRIDOR. EVE.

121

DANIEL STOPS AT THE DOOR OF SAM'S ROOM, STILL DRUMMING. HE  
 WINCES.

122 INT. KAREN'S HOUSE. NIGHT.

122

KAREN IS COMING IN, WHIPPING OFF HARRY'S COAT...

KAREN  
 Explain to me again why you're so late?

HARRY  
 O for heaven's sake, woman - can't a man  
 have any secrets?

KAREN  
 Well, hurry up, we've been waiting for  
 hours. It's the first ever preview.

SHE PICKS UP HIS COAT AND GOES TO HANG IT - IN THE POCKET SHE  
 FEELS SOMETHING - AND TAKES IT OUT - IT IS A SMALL FLAT BOX -  
 SHE OPENS IT - IT HAS A DELICATE HEART NECKLACE IN IT. SHE  
 SMILES AND PUTS IT BACK. THEN HEADS INTO THE LIVING ROOM -  
 WHERE A NOW TOTAL BODY-SUIT LOBSTER AND VERY HIP ANGEL AWAIT.

(CONTINUED)

122 CONTINUED:

122

KAREN (CONT'D)

Right - "It was a stormy night in ancient Jerusalem, when a large pink lobster approached an inn..."

123 INT. UNDERGROUND TRAIN. DAY.

123

AN UNDERGROUND TRAIN - PAN ALONG A GROUP OF HIP PEOPLE - THEY'RE ALL WEARING WALKMANS, OR I-TUNES - THEY MUMBLE LITTLE BITS OF TUNE - THEY BOB THEIR HEADS, THEY WEAR HOODS AND SWEAT-SHIRTS. THE FOURTH PERSON IN LINE IS JAMIE, MUCH MORE TRADITIONALLY DRESSED. HE TOO IS LISTENING TO HEAD-PHONES - BUT WHILE THE OTHERS SING AND DANCE - HE IS TALKING - TRYING TO ACT CONVINCINGLY, EVEN IF NOT SOUNDING VERY PORTUGUESE...

JAMIE

Boa noite. Boa noite! BOA NOITE!!

HE'S ALSO GOT A LOT OF CHRISTMAS PRESENT BAGS IN FRONT OF HIM - THIS IS CLEARLY SOMEONE WHO TAKES CHRISTMAS SERIOUSLY.

124 INT. 10 DOWNING STREET. STAIRCASE, CORRIDOR, DRAWING ROOM. 124 NIGHT.

THE END OF A LONG DAY - THE PM IS LOOKING TIRED AS HE WANDERS THROUGH DOWNING STREET. ALL XMAS-DECDED UP FOR NOBODY. A SINGLE MAN IN A BIG HOUSE. HE HEADS UPSTAIRS, AND ALONG A CORRIDOR. HE FINALLY SETTLES DOWN IN FRONT OF THE TV, PARKED NEAR A COUCH IN THE CORNER OF A TOO BIG ROOM. PAPERS IN FRONT OF HIM, HE TURNS THE TELLY ON - IT'S BILLY MANN ON PARKINSON.

125 INT. PARKINSON STUDIO. NIGHT.

125

PARKY

Well, this must be a very exciting moment for you - fighting for the Christmas Number 1. How is it looking so far?

BILLY

Very bad indeed. Westlife are outselling me five to one. But I'm hoping for a last minute surge. And in fact, if I do reach the top, I promise that I'll sing the song stark naked on tv on Christmas Eve.

PARKY

Do you mean that?

BILLY

Course I mean it, Michael. Want a preview, you old flirt?

(CONTINUED)

125 CONTINUED:

125

HE GOES TO UNBUTTON HIS TROUSERS. PARKY LAUGHS. THE PM LAUGHS TOO...

126 INT. FILM STUDIO/BATHROOM. DAY.

126

JOHN AND JUDY IN A SMART BATHROOM... SHE IS MIMING A BLOW-JOB. LIGHTING MAN STILL CLOSE, FITTING A TINY NEW LIGHT.

TONY

Excellent. Excellent. Perfect. Hold it there.

JOHN

Look, ahm... sorry to be a bit forward, but you wouldn't fancy a Christmas drink, would you - I mean, nothing, you know, nothing implied - maybe see something Christmassy or something... - you know - I mean, you obviously don't have to if you don't...

JUDY

No, that'd be lovely.

JOHN

O great.

AND CUT ON TO THE NEXT POSITION. SHE SITS ON HIS FACE.

JOHN (CONT'D)

That is really great. Normally I'm a bit shy about this sort of thing - takes me ages to get the courage up - so thank you - that's, well, great.

JUDY

Well, no - thanks for asking. I'm pretty shy too - if a bloke doesn't make the first move - no move will ever be made....

JOHN

I know what you mean...

TONY

And if you could just lean back for the orgasm now please, Judy.

127 INT. BAR. WISCONSIN. NIGHT.

127

CUT BACK TO AMERICA AND COLIN'S BAR. IT IS NOW LATE AT NIGHT. A CHRISTMAS SONG PLAYS ON THE JUKEBOX.

(CONTINUED)

127 CONTINUED:

127

COLIN

Well, it's pretty late - I suppose I better be going...

THIRD LEGEND

Shame - where are you staying?

COLIN

Ahm, I don't actually know - guess I'll just 'check into a motel' like they do in the movies...

INCREDIBLY FAMOUS GIRL

That is so cute.

STARTLINGLY FAMOUS GIRL

Look, I know this is a bit pushy and we've only just met - but why don't you come back and sleep at our place...?

COLIN

Ahm... Well, I mean, you know - if it's not too much of an inconvenience...

THIRD LEGEND

Hell, no, it'd be a pleasure. The only problem is....

COLIN

What?

THIRD LEGEND

Well...

STARTLINGLY FAMOUS GIRL

The problem is we're not exactly the richest of girls, so there's only one little double bed, and no couch - so you'd kind of have to share with the three of us...

THIRD LEGEND

And on this hot, hot night, it might be kind of crowded and sweaty, and stuff.

COLIN

No, no, I think it'd be fine.

THIRD LEGEND

And...

COLIN

And what?

(CONTINUED)

127 CONTINUED: (2)

127

## THIRD LEGEND

Well, the thing that makes it even more of a squish is - you haven't even met Harriet yet.

## COLIN

There's a fourth one?

## INCREDIBLY FAMOUS GIRL

Yeh - you'll like her - she's the 'pretty one' - (DOES INVERTED COMMAS WITH HER FINGERS)

## COLIN

Really? Wow. Praise the Lord.

128 INT. DRAWING ROOM. 10 DOWNING STREET. NIGHT.

128

THE PM'S POTTERING AROUND A BIG ROOM IN A DRESSING GOWN NOW, STILL LEAFING THROUGH HIS BIG WORK PILE. HE COMES ACROSS A BUNCH OF CHRISTMAS CARDS... WITH A NOTE FROM HIS SECRETARY ON A POST-IT NOTE: 'Read these - a random sample.'

HE CONSIDERS IT, THEN PUTS THEM ASIDE AND WORKS ON.

129 INT. KAREN'S HOUSE. LIVING ROOM. NIGHT.

129

ANOTHER TREE. IT'S KAREN, IN A DRESSING GOWN AND PUTTING AN EXTRA GIFT UNDER THE TREE, LATE AT NIGHT. SHE COMES ACROSS A SQUARE PACKAGE, GIFT-WRAPPED IN GOLD - SHE SMILES - IT TWINKLES LIKE THE HOLY GRAIL.

THERE'S A CARD. SHE OPENS IT. HER HUSBAND'S HAND WRITING

"Sorry I'm such a grumpy bugger. Merry Christmas, darling. Xx  
Bad Harry."

THE PACKAGE IS EXACTLY THE SIZE OF THE NECKLACE CASE - INDEED, SHE PUTS IT UP TO HER THROAT AND SMILES.

130 INT. JAMIE'S PARENTS' HOUSE. NIGHT.

130

A DOOR OPENS.

## JAMIE'S SISTER

Look, everyone - it's Uncle Jamie.

JAMIE IS TOTALLY COVERED IN PRESENTS - HE'S BROUGHT HUNDREDS. INSTANTLY 8 FAMILY MEMBERS OF ALL AGES SURROUND HIM. HUGE EXCITEMENT. HE DUMPS ALL THE PRESENTS AND GETS HUGGED.

(CONTINUED)

130 CONTINUED:

130

JAMIE  
 Yes - splendid - lovely to see you all.  
 And....I'm off actually.

JAMIE'S MUM  
 Jamie?

JAMIE  
 Sorry - a man's gotta do.

HE TURNS TAIL AND LEAVES.

131 INT. HOSPITAL. NIGHT.

131

SARAH IN THE WARD WITH HER BROTHER AGAIN.

SARAH  
 Do you remember Dad and the Christmas  
 pudding?

MICHAEL  
 No.

SARAH  
 Every year Mum served it up - said it was a  
 great English tradition. Every year he  
 never took a single bite.

HE JUST LOOKS AT HER. NOTHING. THEN...

MICHAEL  
 You used to clear the table for the only  
 time during the whole year because the  
 Christmas Top of the Pops was on and you  
 could watch it in the kitchen.

SARAH  
 That's right. Couldn't wash up enough.  
 Washing up my absolute favourite activity  
 for one meal a year.

HE JUST LOOKS AT HER STONILY. THEN A TINY SMILE.

SARAH (CONT'D)  
 I've just realised - Mum was a terrible  
 cook, wasn't she?

MICHAEL  
 Yes. She was. Egg in a cup.

HE THINKS. LOOKS AT HER. ANOTHER TINY SMILE.

(CONTINUED)

131 CONTINUED:

131

MICHAEL (CONT'D)  
How are you, Blondie?

SARAH  
Great. Everything's great.

HE NODS.

MICHAEL  
I'm in hell.

SARAH  
I know you are. I know you are, babe.

SHE TAKES HIS HAND.

132 INT. MARK'S FLAT. NIGHT.

132

V. LATE TOO. MARK WATCHES THE END OF THE MOVIE OF "WHITE CHRISTMAS" ON THE TELEVISION - ALL THE LEADS DRESSED IN RED AND WHITE, SINGING WHITE CHRISTMAS, WITH THE REAL SNOW FALLING BEHIND THEM - ROSEMARY CLOONEY OPENS HER PRESENT BY THE BIG CHRISTMAS TREE AS BING CROSBY LOOKS ON SMILING IN HIS CHRISTMAS HAT. HE SWITCHES IT OFF.

MARK  
Okay. Okay. Tape-recorder.

133 EXT. JAMIE'S FLAT. NIGHT.

133

CUT TO JAMIE, WITH A SMALL BAG AND A COAT ON - LEAVING HIS FLAT AND HEADING OUT INTO THE ROAD TO CATCH A TAXI.

JAMIE  
Heathrow airport please.

134 EXT. FLAT IN WISCONSIN. NIGHT.

134

A LITTLE HOKEY AMERICAN FLAT - SEXY MUSIC - AND A WOMAN IS SILHOUETTED IN THE WINDOW, CLEARLY TAKING OFF A TINY T-SHIRT - THEN TWO MORE GIRLS ENTER THE SHADOW, ALSO STRIPPING DOWN.

BACK AT STREET-LEVEL, A GIRL WALKS UP TO THE FRONT DOOR - AND LETS HERSELF IN. SHE HAS SHOULDER LENGTH CURLY HAIR AND GORGEOUS LEGS BELOW HER MICRO-SKIRT. SHE SHOUTS UP - IN A VOICE THAT IS ALMOST FAMILIAR..

GIRL 4 / HARRIET  
Hi girls - I'm home.

135 INT. DANIEL'S HOUSE. LIVING ROOM. NIGHT.

135

SAM AND DANIEL WATCHING THE GREAT BIG END OF OFFICER & A GENTLEMAN, AS HE SWEEPS HER UP AND CARRIES HER THROUGH THE FACTORY TO THE SOUND OF 'UP WHERE WE BELONG'.

DANIEL

That's very much the kind of thing you should do. Has she noticed you yet?

SAM

No - you know the score in romances - people only get together right at the very end...

DANIEL

Of course.

SAM

By the way - I feel bad I never ask you how your love life's going.

DANIEL

Ha! No. As you know, that was a done deal long ago. Unless Nicole Kidman calls, of course... in which case I want you out of this house straight away, you little motherless mongrel.

136 EXT. LONDON SKYLINE. EVE.

136

THE NEXT DAY - 6.50 PM. THE CAMERA MOVES ACROSS LONDON - A RADIO 1 DJ IS BROADCASTING TO THE NATION...

RADIO 1 DJ

And it's a rainy Christmas Eve in London Town - and the big question is - who is number one - is it going to be Westlife, or will it be the totally unexpected Christmas sensation from Billy Mann?

Well, there's only two records to go in our chart - and this is the first of them. Number two at Christmas this year... (LONG, DRAMATIC, MILKY PAUSE) it's... Westlife...

137 INT. RECORD COMPANY BOARDROOM. EVE.

137

THE ROOM, ONCE EMPTY, IS TOTALLY PACKED WITH RECORD PEOPLE, ALL GOING BERSERK. 'YES, YES, YES' JOE STANDS NEAR BILLY.

JOE

We are the champions!

(CONTINUED)

137 CONTINUED:

137

BILLY  
I am the Champion!

JOE  
You are the champion!

A PHONE GOES. THE ROOM GOES SILENT. BILLY ANSWERS.

RADIO 1 DJ  
Billy...

BILLY  
Hello.

RADIO 1 DJ  
We're live across the nation and you're number one. How do you feel?

BILLY  
Well, as you know - I'm an enormous fan of Westlife and the thought of those young chaps not getting to number 1, well, it's a real heartbreaker.

RADIO 1 DJ.  
And your real reaction, Bill?

BILLY  
Fuck 'em. I'm the king.

JOE LEAPS IN THE AIR.

JOE  
HE'S THE KING!

AND THEN BACKS AWAY IN EMBARRASSMENT.

RADIO 1 DJ  
And how will you be celebrating?

BILLY  
I don't know - either I could behave like a rock and roll loser and get drunk with my fat manager - or when I hang up, I'll get flooded by invitations to a large number of glamorous parties.

RADIO 1 DJ.  
Let's hope it's the latter. And here it is - number one - from Billy Mann... It's "Christmas is All Around".

(CONTINUED)

137 CONTINUED: (2)

137

BILLY

O Jesus - not that crap again! (HE HANGS UP) How do you think I did?

JOE

You're the King of Kings. Not Jesus - you!

GINA STEPS FORWARD, HOLDING HER MOBILE.

GINA

Bill - it's for you.

BILLY TAKES THE PHONE.

BILLY

Elton. Of course. Of course. Of course. Send a very big car and I'll be there.

HE HANGS UP

BILLY (CONT'D)

It's going to be a very good Christmas.

JOE, A BIT LOST NOW IN THE CROWD OF NEW FRIENDS, GRINS FROM EAR TO EAR.

138 INT. ARRIVALS GATE. FRENCH AIRPORT.

138

CUT TO JAMIE COMING THROUGH A FRENCH AIRPORT - LOOKING DETERMINED, NOT CARRYING ANY LUGGAGE. HE ACTUALLY BREAKS INTO A RUN FOR NO REASON.

139 INT. THE DRAWING ROOM. 10 DOWNING STREET. EVE.

139

BACK TO THE PM - IT'S JUST AFTER 7 PM ON CHRISTMAS EVE. STILL SO ALONE. HE SPOTS THE CHRISTMAS CARDS AGAIN. IT'S RAINING AND DULL AND HE PICKS THEM UP CASUALLY.

FIRST A COUPLE OF BORING ONES - HE TURNS ONE OVER TO READ THE SIGNATURE, WHICH STILL DOESN'T MAKE SENSE UPSIDE DOWN.

THE THIRD ONE JOLTS HIM - IT IS FROM NATALIE. HE READS IT. IT SAYS THIS....

NATALIE (V.O)

Dear Sir - Dear David - Merry Christmas and I hope you have a very Happy New Year - I'm very sorry about the thing that happened. It was a very odd moment and I apologise and feel like a fool.

(MORE)

(CONTINUED)

139 CONTINUED:

139

NATALIE (V.O) (CONT'D)  
 Particularly because (if you can't say it  
 at Christmas, when can you, eh?) - I'm  
 actually ever yours, with LOVE. KISS KISS  
 KISS - Your Natalie.

HE PAUSES. PUTS IT DOWN. RE-READS IT. THEN, AS MUSIC STARTS TO  
 PLAY, HE MAKES UP HIS MIND. HE LEAVES THE DRAWING ROOM.

140 INT. DOWNING STREET - STAIRCASE / CORRIDOR / INNER  
 LOBBY/ENTRANCE HALL. NIGHT. 140

HE RUNS RIGHT THROUGH THE CORRIDOR - DOWN THE STAIRCASE -  
 THROUGH THE EMPTY INNER LOBBY AND OUT TOWARDS THE FRONT DOOR.  
 THERE'S A SECURITY PERSON THERE.

PM  
 I need a car.

141 EXT. 10 DOWNING STREET. NIGHT. 141

CUT ON. HE GETS INTO THE CAR OUTSIDE DOWNING STREET - A DARK,  
 WET NIGHT.

PM  
 Take me to Wandsworth. Harris Street.

142 EXT. THE THAMES. NIGHT. 142

HIS BIG CAR SHOOTS ACROSS BATTERSEA BRIDGE. A POLICE CAR FOLLOWS  
 IT.

THE CAMERA SWEEPS UP AND OVER ON TO THE NEXT BRIDGE, AND THERE,  
 CROSSING IT, IS A HUGE WHITE, ELTON JOHNNY LIMOUSINE - WITH  
 BILLY INSIDE IT, DRINKING CHAMPAGNE.

THEN IT SWEEPS ON TO THE NEXT BRIDGE, AND THERE RUSHING PAST IS  
 MARK, THE BEST MAN, IN HIS CAR...

143 INT. KAREN'S HOUSE. NIGHT. 143

CUT ON - CHRISTMAS IS REALLY IN SWING NOW - IT'S PRESENT-OPENING  
 TIME AT KAREN'S. SHE TWINKLES IN HARRY'S DIRECTION.

KAREN  
 Now, just one present each tonight. Who's  
 got one for Daddy?

HARRY  
 Why don't you take one for yourself.

KAREN  
 Maybe I will. Perhaps I'll take this...

IT'S HARRY'S PRESENT. SHE SMILES AS SHE STARTS TO UNWRAP IT.

(CONTINUED)

143 CONTINUED:

143

HARRY

I'm afraid there's only one this year. I haven't exactly had a lot of time to go out shopping.

KAREN

No — but what you had I'm sure you've used well.

SHE OPENS IT SLOWLY. IT IS... A CD OF JONI MITCHELL.

KAREN (CONT'D)

Right. Right. Well, that's a surprise. Wow.

HARRY

Thought it might be up your street.

KAREN

Yes. Goodness. That's great.

HARRY

My passionate wife.

KAREN

Ha! Yes. If you don't mind I think I might absent myself for a second. All that ice-cream. Darling — could you just make sure the kids are ready to go.

SHE MOVES SLOWLY OUT OF THE ROOM WITH A SLIGHTLY GLAZED SMILE. A SLIGHTLY MYSTERIOUS MUSICAL SOUND STARTS...

144 INT/EXT. PM'S CAR. WANDSWORTH STREET. NIGHT.

144

THE PM & HIS CARS ARRIVE IN WANDSWORTH & TURN INTO QUITE A SHORT STREET.

DRIVER

What number, sir?

PM

There's a good question. I've got absolutely no bloody idea. Damn. Damn. Ahm.. O hell.

145 EXT. HARRIS STREET. NIGHT.

145

HARD CUT — HE STANDS AT THE DOOR OF NUMBER ONE, HARRIS STREET — AND KNOCKS. HE HAS WITH HIM A BODYGUARD, WHO IS FIVE YARDS AWAY, DISCREET. AN OLD LADY COMES OUT.

PM

Hello. Does Natalie live here?

(CONTINUED)

145 CONTINUED:

145

OLD LADY  
No.

PM  
Right, fine. Thank you. Sorry to disturb.

OLD LADY  
Aren't you the Prime Minister?

PM  
Well, yes - in fact I am. Merry Christmas.  
Part of the service now. I'm hoping to get  
round everyone by New Year's Eve.

OLD LADY  
O lovely.

CUT TO HIM RINGING ON THE NEXT DOOR. THE TWO CARS ALWAYS  
CRUISING ALONG, FOLLOWING HIM. A 6 YEAR OLD GIRL ANSWERS

PM  
Hello.

WANDSWORTH CHILD  
Hello, are you singing carols?

PM  
Ah, no, I'm not.

WANDSWORTH CHILD  
O. (RATHER DEPRESSED) We haven't had a  
single carol singer this year. Mum said  
there'd be carol singers all the time.

TWO OTHER SAD LITTLE KIDS EDGE UP NEXT TO THEIR BROTHER AND LOOK  
OUT DISAPPOINTED.

PM  
Well, I mean, I suppose I could. Ahm.. "Good  
King Wenceslas looked out...." (HE GESTURES  
TOWARDS THE BODYGUARD, WHO JOINS IN  
UNEASILY) " on the Feast of Stephen...."

CUT - THE PM KNOCKS ON ANOTHER DOOR. IT OPENS. THERE IS MEL. AND  
ON HER NECK, THE NECKLACE.

PM (CONT'D)  
Sorry to disturb - does Natalie live here?

MEL  
I'm sorry, no - she's next door.

(CONTINUED)

145 CONTINUED: (2)

145

PM  
O brilliant.

MEL  
You're not who I think you are, are you?

PM  
Yes, 'fraid so. Sorry about all the cock ups — the health service is an absolute bugger - but hope to do better next year.

PM STRAIGHTENS HIS TIE AND HIS HAIR, AS HE HAS DONE FOR HER BEFORE, THEN, IN SLOW MOTION, HIS FINGER SLOWLY MOVES TO RING ON THE BELL. FINALLY HE REACHES IT AND RINGS IT.

146 INT. NATALIE'S HOUSE. NIGHT.

146

THE DOOR OPENS — AND A WHOLE, EXPLOSIVE FAMILY IS CROWDED INTO A THIN CORRIDOR, ALL IN THEIR WINTER COATS, OBVIOUSLY JUST SECONDS BEFORE ALL GOING OUT. IT COULDN'T BE MORE AWKWARD — THEY'RE ALL THERE, 7 PEOPLE — AND NOT NATALIE.

PM  
Hello, is Natalie around?

NATALIE HASN'T SEEN HIM AND IS COMING FROM THE NEXT ROOM.

NATALIE  
Where the fuck is my fucking coat? O hello.

PM  
Hello.

BIG AWKWARDNESS — AND HE IS LOOKING A BIT LIKE A DROWNED RAT.

NATALIE  
This is my Mum and my Dad and my Uncle Tony and Auntie Glynne...

PM  
Pleased to meet you.

NATALIE  
And this is... the Prime Minister.

MUM  
Yes, we can see that, darling

SOME CHILDREN SCUTTLE AROUND.

NATALIE  
— and... unfortunately we're very late.

(CONTINUED)

146 CONTINUED:

146

MUM

It's the school nativity concert, you see, David, and it's the first time all the local schools have joined together, even St Basil's which is most...

NATALIE

Too much detail, Mum.

DAD

Anyway... ahm... how can we help, sir?

PM

Well, actually I needed Natalie... about some... state business...

DAD

Right, yes - of course. (HE LOOKS AT HIS WATCH) Right, well, perhaps you should come on later, Plumpy... (NATALIE NUDGES HIM) erm.. Natalie....

PM

No - look, I don't want you to miss the concert.

NATALIE

No, it's nothing really.

MUM

Keith'll be very disappointed.

NATALIE

Really no - it doesn't matter...

MUM

The octopus costume has taken me months. 8 is a lot of legs...

PM

Look - why don't I drive you? We can talk in the car.

SHE GIVES HIM A V. HAPPY LOOK.

NATALIE

Okay.

147 INT. BEDROOM. KAREN'S HOUSE. NIGHT.

147

CUT TO KAREN IN HER BEDROOM. SHE'S JUST STANDING THERE - RIGID - LISTENING TO JONI, PLAYING LOUD ON THE CD.

(CONTINUED)

147 CONTINUED:

147

JONI

Moons and Junes and Ferris wheels  
 The dizzy dancing way that you feel  
 As every fairy tale comes real  
 I've looked at love that way.  
 But now it's just another show,  
 And you leave 'em laughing when you go  
 And if you care, don't let them know  
 Don't give yourself away.

A TEAR FALLS FROM HER EYE, WHICH SHE WIPES AWAY. HER HANDS PLAY WITH HER HAIR.

I've looked at love from both sides now  
 From give and take, and still somehow  
 It's love's illusions I recall,  
 I really don't know love,  
 Really don't know love at all.

SHE TRIES TO SMILE - AND AS THE SONG CONTINUES, HEADS BACK TO REJOIN FAMILY LIFE, WITH SMILES AND KISSES AND LAUGHTER.. AND A BREAKING HEART.

KAREN

Come on, my darlings - we better be going  
 or we'll be horribly late.

148 INT./EXT. PM'S CAR. WANDSWORTH. NIGHT.

148

CUT INTO THE PM'S CAR - THERE ARE PM AND NATALIE SITTING WITH THE BODYGUARD AND ONE BROTHER.

WE SEE THE POLICE CAR IS TOTALLY FULL OF FAMILY BEHIND. BACK IN THE PM'S CAR... PAUSE

PM

Thanks for your Christmas card.

NATALIE

You're welcome. I just thought I - (THEN OUT IT COMES IN A SPLURGE) I'm so sorry about that day - I mean I came into the room, and he slinked towards me and there was a fire and I was just standing there and he's the President of the United States and... nothing happened, I promise - and I just felt such a fool because... you're the man I really...

HER BROTHER

We're here!!!!

THIS IS THE KEY MOMENT - WHICH WAY WILL THEY JUMP?

(CONTINUED)

148 CONTINUED:

148

PM

Look, I better go - the last thing anyone needs is some boring politician stealing the kids' thunder.

NATALIE

Do you have to?

PM

Yes. Although I'll be very sorry to drive away from you.

NATALIE

Just give me one second...

149 EXT. SCHOOL CAR PARK. NIGHT.

149

SHE JUMPS OUT OF THE CAR. MEANTIME THE SCHOOL CAR PARK IS FULL OF ACTION.

DANIEL AND SAM ARE ARRIVING - SAM CARRYING DRUMSTICKS - VERY DETERMINED LOOKING. DANIEL TO MAKE HIS HAIR LOOK A LITTLE MORE FASHIONABLE.

THEN CUT TO JUDY AND JOHN, MEETING JOHN'S FAMILY. THERE'S A LITTLE NEPHEW THERE.

JOHN'S BROTHER

John's been very mysterious - where did you two meet?

JUDY

Ahm...

NATALIE COMES BACK TO THE CAR.

NATALIE

Come on in - we can watch from backstage.

LITTLE PAUSE.

PM

Okay. Terry, I'll be back in an hour.

AS THEY STEP OUT, AS EVER WITH THE BODYGUARD, HE PAUSES IN A MOMENT OF CLARITY.

PM (CONT'D)

It is pretty important we don't get seen.  
This has to be a very private visit.

(CONTINUED)

149 CONTINUED:

149

NATALIE  
 Don't worry - this was my school, I know my way around.

150 EXT. MARSEILLE. NIGHT.

150

JAMIE ARRIVES IN HIS CAR IN A VERY THIN, POOR CITY STREET IN MARSEILLE. HE GETS OUT OF HIS CAR, HEADS DOWN AND RINGS ON A DOOR BELL.

A MAN ANSWERS. HUGE BLACK MOUSTACHE - ABOUT SIXTY - BIG BELLY - JUST WEARING A VEST. JAMIE SPEAKS IN FLUENT PORTUGUESE.

JAMIE  
*Boa tarde, Mr Barros - I am here to ask your daughter for her hands in marriage. I hope that you will give me your permission.*

MR BARROS  
*You wish to marry my daughter?*

JAMIE  
*I do.*

MR BARROS CALLS BACK.

BARROS  
*Come here quickly - there is a man at the door.*

THROUGH THE PLASTIC CURTAIN LEADING INTO THE NEXT ROOM COMES A VERY BIG PORTUGUESE GIRL. THERE'S NO LOVE LOST BETWEEN FATHER AND DAUGHTER.

MR BARROS  
*He wants to marry you.*

SOPHIA  
*But I've never met him before.*

MR BARROS  
*Doesn't matter - the sooner I get you out of the house the better.*

SOPHIA  
*You're going to sell me to a complete stranger?*

MR BARROS  
*Who mentioned 'sell' - I'll pay him.*

(CONTINUED)

150 CONTINUED:

150

JAMIE

Ahm, excuse me - I'm meaning your other daughter - Aurelia.

MR BARROS

O - I'm sorry. My mistake.

SOPHIA

I get it. This must be the Englishman she has been talking about till my ears bleed with boredom.

MR BARROS

She is not here. She's at work. I'll take you. You - stay here!

SOPHIA

O don't be stupid.

151 INT. CORRIDOR/BACKSTAGE. SCHOOL. NIGHT.

151

BACK AT SCHOOL - KAREN AND KIDS AND HARRY ARE LATE - SHE'S HAVING TROUBLE MOVING HER BROOD DOWN THE CORRIDOR.

KAREN

(TO HARRY) You go get the seats. Come on everyone - quick quick.

THE PM & NATALIE & THE BODYGUARD ALSO GOING DOWN A LITTLE CORRIDOR - IN A SORT OF BACK STAGE AREA... AND THEN THE TWO PARTIES BUMP INTO EACH OTHER...

KAREN (CONT'D)

David!

SHE HUGS HIM. AND STAYS HUGGING HIM A BIT LONGER THAN YOU'D EXPECT. SUDDENLY THE EMOTION COMES OUT. HE'S SURPRISED BY HER INTENSITY.

PM

Hey - hey.

KAREN

What the hell are you doing here?

PM

Right... well....

KAREN

I always tell your secretary's secretary's secretary these things are going on - but it never occurred to me that you'd actually turn up....

(CONTINUED)

151 CONTINUED:

151

PM

Well, look, it's a long story and I didn't want everyone to see, so I'm just going to hide myself somewhere and watch - good luck, Daisy! Good luck, Bernie. Heard about your essay - very amusing.

BERNIE

(SLIGHTLY GOBSMACKED) Thank you, sir.

KAREN

I've got to tell you - I've never been gladder to see my stupid big brother. Thank you.

PM

You're welcome.

AND NOW REALLY, NATALIE & THE BODYGUARD CAN'T GO ON STANDING THERE ANY LONGER

PM (CONT'D)

This is Gavin. And this is Natalie - she's my... catering manager.

KAREN

Well, watch out he keeps his hands off you - 20 years ago you would have been just his type.

THEY ALL LAUGH.

NATALIE

I'll be very careful. (TO THE PM) Don't try something, sir, just cos it's Christmas..

MORE UNEASY LAUGHTER. A BELL GOES - THE SHOW'S STARTING.

KAREN

O Christ. Show time. See you after.

PM

Well, maybe, maybe.

SHE GIVES HIM A FINAL HUG, AND WHISPERS

KAREN

Thank you, Prime Minister.

PM AND NATALIE HEAD OFF AND ENTER A SORT OF BACKSTAGE AREA, FULL OF ROPES AND PULLEYS.

152 EXT. MARSEILLE. NIGHT.

152

JAMIE AND FATHER AND SISTER ARE MOVING THROUGH THE STREETS.

SOPHIA

*You better not say 'yes', father -*

MR BARROS

*Shut up, Miss Lardcake 2003.*

THEY PASS ANOTHER FAMILY SITTING OUT...

SOPHIA

*Father is about to sell Aurelia as a white  
slave to this Englishman.*

THE OTHER FAMILY FOLLOW. THEY DON'T WANT TO MISS THIS.

153 EXT. LONDON STREET. NIGHT.

153

CUT TO MARK, NOW CRUISING SLOWLY... AND PARKING HIS CAR - AND  
GETTING OUT AFTER A MOMENT'S HESITATION.

154 INT. SCHOOL HALL. NIGHT.

154

CUT INTO THE CONCERT - IT'S THE CLIMAX OF A NATIVITY SCENE. THE  
CAST ARE POINTING AT THE STAR ABOVE JESUS AND SINGING "CATCH A  
FALLING STAR". A LITTLE SIGN SAYS 'FORM 2B'

FORM 2B

Catch a falling star and put it in your  
 pocket, save it for a rainy day  
 Catch a falling star and put it in your  
 pocket, never let it fade away,  
 Never let it fade away, never let it fade  
 away..

THERE IS JESUS, SURROUNDED BY MARY & JOSEPH AND 3 ANGELS - TWO  
 OF THEM DRESSED NORMALLY AND BAD BERNARD DRESSED LIKE A  
 STREETWISE RAPPER - BUT WITH A HALO. WIDEN TO TAKE IN THE CAST  
 OF COWS, SHEEP, AND LOTS AND LOTS OF SEA CREATURES - LOBSTERS,  
 SQUID, PENGUINS, AN OCTOPUS, A BLUE WHALE ETC.

155 INT. BACKSTAGE. SCHOOL HALL. NIGHT.

155

WE GO BACK TO PM & NATALIE STANDING THERE NERVOUSLY, BACKSTAGE,  
 GLIMPING THROUGH A LITTLE CRACK.

156 INT. SCHOOL HALL. NIGHT.

156

THE SONG ENDS TO GREAT APPLAUSE. KAREN COMES ON TO SPEAK - MR  
 TRENCH STANDS BESIDE HER.

(CONTINUED)

## KAREN

Thank you very much. Before we finish, I'd just like to say to our headmistress Mrs Monroe, on behalf of all the parents, that we think it's very brave her being here today - in the light of her recent loss. Geraldine was a wonderful and wicked woman - and sorrow is particularly hard at Christmas...

WE CUT TO THE HEADMISTRESS - SHE IS WEARING DARK GLASSES. SHE JUST NODS POLITELY. WE ALSO SEE HARRY, SORROW-CAUSER.

## KAREN (CONT'D)

So finally, the climax of the evening - Mr Trench...

## MR TRENCH

Yes - St Joseph's top 3 classes will now perform their chosen Christmas number. The lead vocal is by Joanna Anderson.

DANIEL RAISES AN EYEBROW - THIS IS HER....

Backing vocals co-ordinated by her mother, the great Mrs Jean Anderson. Some of the staff have decided to help, and we ask you to forgive us our sins. Thank you.

THE SONG BEGINS IN DARKNESS - THE TINKLING OF INNOCENT CHRISTMAS BELLS AND THEN INTO THE SPOTLIGHT STEPS THE LEAD SINGER -

SHE IS A FABULOUS 12 YEAR OLD BLACK GIRL - A FEMALE MICHAEL JACKSON. A SLOW MAGNIFICENT START, WHITNEY MEETS MARIAH...

## JOANNA

I don't want a lot for Christmas  
There is just one thing I need  
I don't care about the presents  
Underneath the Christmas tree

WE CUT ROUND EXPECTANT PARENTS - AND AT ONE POINT CUT TO MRS MONROE - FROM BENEATH HER DARK GLASSES, TEARS FALL GENTLY DOWN HER CHEEKS. SHE DOESN'T WIPE THEM.

I just want you for my own  
More than you could ever know.  
Make my wish come true  
All I want for Christmas is you....

AND THEN IT KICKS INTO 'ALL I WANT FOR CHRISTMAS IS YOU', ORIGINALLY SUNG BY MARIAH CAREY. IT IS STUNNING.

(CONTINUED)

156 CONTINUED: (2)

156

SHE IS STUNNING. ON PIANO IS BAD BERNIE - GRINNING AND NOW WEARING A T-SHIRT SAYING 'HELL'S ANGEL'

SAM'S MONOTONOUS DRUMS SUDDENLY MAKE FANTASTIC PHIL SPECTOR SENSE - BUT THEN HE EXPLODES INTO SOME VERY EXPERIMENTAL RIFFS - HE'S DAMN GOOD! AT ONE MOMENT DANIEL LOOKS TOWARDS HIM AND SENDS BACK A DISTINCTIVE 'SHE'S THE ONE' FINGER - SAM NODS WITH A SMILE.

THE HEAD OF THE BACKING VOCALS IS A MIGHTY WOMAN, CLEARLY JOANNA'S MUM, SUPPORTED BY SELF-CONSCIOUS STAFF MEMBERS, LETTING THEIR HAIR DOWN FOR THE FIRST TIME THIS CENTURY. BEHIND THEM A CHOIR OF KIDS. IT IS AN EXUBERANT, FABULOUS END TO THE SHOW - SOME PARENTS START TO STAND, LED ON BY JOANNA'S DAD - THOUGH DANIEL AND THEN HARRY ARE HOT ON HIS HEELS - EVENTUALLY EVERYONE IS STANDING... JOHN AND JUDY ARE HAVING A PARTICULARLY FUNKY TIME, BOTH DANCING QUITE BADLY.

AND THE PM, QUITE CLOSE TO THE STAGE NOW, PEERS THROUGH THE WINGS AMAZED AT THIS PHENOMENAL GIRL - ALTHOUGH WHEN SOMEONE APPROACHES, HE TRIES TO HIDE AND FADE INTO THE BACKGROUND - STILL WORKING HARD NOT TO BE SEEN. HE BACKS UP INTO NATALIE - AND IN THE DARKNESS, THEIR LIPS COME TOGETHER..

JOANNA (CONT'D)

I don't want a lot for Christmas  
 There is just one thing I need  
 I don't care about the presents  
 Underneath the Christmas tree  
 I don't need to hang my stocking  
 There upon the fireplace  
 Santa Claus won't make me happy with a toy  
 on Christmas day  
 I just want you for my own,  
 More than you could ever know,  
 Make my dreams come true -  
 All I want for Christmas is you.  
 You baby...

FINALLY JOANNA POINTS ON 'ALL I WANT FOR CHRISTMAS IS YOU, IS YOU' - AND AT ONE POINT SHE POINTS AND STARES STRAIGHT AT SAM. IT IS THE MOMENT WE'VE BEEN WAITING FOR.... BUT THEN - SHE MOVES ON.... SAM'S HEAD DROPS - HIS DREAMS DEFEATED.

HYSTERIA JUST BEFORE THE END - THE AUDIENCE EXPLODES INTO APPLAUSE...

AS THE FINAL REPEATED STRAINS OF 'ALL I WANT FOR CHRISTMAS IS YOU, BABY' WE PAN ALONG THE KIDS TO GLEEFUL BAD BERNARD - WHO LOOKS ROUND AND SURE ENOUGH - HE SEES MR TRENCH, HIS R.E. TEACHER, ALSO BOWING, AND EMITTING A BRIGHT BLUE VISIBLE FART. BERNIE SMILES THE HUGEST SMILE OF ALL.

(CONTINUED)

156 CONTINUED: (3)

156

FINALLY FAKE SNOW STARTS TO FLUTTER DOWN ON THE CHILDREN AND THE STAGE BACKDROP GOES UP TO REVEAL THE LITTLE SURPRISE - A FULL PAINTED WINTER WONDERLAND, SAYING 'MERRY CHRISTMAS', CLEARLY DONE BY ALL THE CHILDREN.

A SLIGHTLY BIGGER SURPRISE IS THAT STANDING THERE IN THE MIDDLE OF THE STAGE, THINKING THEY ARE BACKSTAGE AND TOTALLY PRIVATE, ARE THE PRIME MINISTER AND NATALIE KISSING - INSTANTLY OUT COME THE CAMERAS OF EVERY SINGLE PARENT IN THE SCHOOL, IT IS A THUNDER AND LIGHTNING OF FLASHES.. THERE IS NOTHING THE PM AND NATALIE CAN DO.

PM

Right. So not quite as private as we'd hoped... What do we do....

THEY STARE AT EACH OTHER - THEN HE TURNS AND... TAKES A LITTLE NERVOUS BOW.

157 EXT. MARSEILLE. NIGHT.

157

QUITE A LARGE GROUP OF PEOPLE NOW WALKING THROUGH THE BACKSTREETS - ABOUT 22 OF THEM - THEY'VE BEEN COLLECTING AT SISTER SOPHIA'S INSTIGATION. THEY TURN OUT ON TO THE HARBOUR - AND THEN MOVE ALONG TO A RESTAURANT FACING THE WATER, AND BURST INTO IT.

158 INT. RESTAURANT. MARSEILLE. NIGHT.

158

THERE IS A PROPRIETOR BEHIND THE BAR

MR BARROS

*Where is Aurelia - this man has come to ask her to marry him.*

PROPRIETOR

*He can't do that - she's our best waitress.*

MR BARROS

*Don't be so selfish. Where is she?*

PROPRIETOR

*Why should I care, if she's not going to continue working here, the little tart?*

AND AT THAT MOMENT AURELIA BACKS THROUGH THE DOOR HOLDING THREE PLATES OF FOOD - SHE TURNS AND SEES JAMIE STANDING THERE. SHE FREEZES. AND THEN VERY GENTLY PUTS THE FOOD DOWN - AND WIPES THE HAIR ON HER FACE BACK. SHE'S PROBABLY WEARING MAKE-UP FOR THE FIRST TIME.

(CONTINUED)

158 CONTINUED:

158

JAMIE  
*Boa noite, Aurelia.*

AURELIA  
*Boa noite, Jamie.*

PAUSE

MR BARROS  
*Get a move on, Mister.*

JAMIE  
*Beautiful Aurelia - I've come here with a view to asking you... to marriage me.*

CUT TO HER.

JAMIE (CONT'D)  
*I know I seems an insane person - because I hardly know you - but sometimes things are so transparency, they don't need evidential proof. I'd be very honoured if you would make marriage with me, and I will habit here, or you can come and habit with me in England..*

SOPHIA  
*Definitely go for England, girl. You might meet Prince William - then you can marry him instead.*

MR BARROS  
*Ssssh.*

JAMIE  
*Of course I don't expect you to be as foolish as me, and of co-co-course I prediction you say 'no' - but it's Christmas and I just wanted to... check.*

PAUSE AS SHE THINKS.

SOPHIA  
*O for heaven's sake say 'yes', you skinny moron.*

CUT BACK TO AURELIA AND BACK TO JAMIE. THEN - BECAUSE SHE TOO HAS LEARNT THE LANGUAGE OF THE PERSON SHE LOVES, IN VERY BROKEN ENGLISH.

AURELIA  
*Thank you - that will be nice. 'Yes' is being my answer.... Easy question.*

(CONTINUED)

158 CONTINUED: (2)

158

MR BARROS  
 What did you say?

AURELIA  
 Yes, of course.

EVERYONE CHEERS.

JAMIE  
 You learnt English?

AURELIA  
 (IN ENGLISH) Just in cases.

AND THE BANDS STRIKES UP. AND THE ENTIRE PORTUGUESE COMMUNITY HUGS HIM. INCLUDING THE SISTER WITH A HUGE KISS ON THE LIPS.

AND AURELIA AND JAMIE MOVE TOGETHER AND TWIRL IN GLORIOUS AND GLAMOROUS SLOW MOTION AS THEY DANCE INTO THE FUTURE...

159 INT. SCHOOL CORRIDOR. NIGHT.

159

AFTERWARDS IN THE SCHOOL CORRIDOR THE ATMOSPHERE IS EXPLOSIVE AND EXCITED -- THE FULL CHRISTMAS MONTY. SAM COMES UP TO DANIEL, NOT HAPPY

DANIEL  
 Hey. Great show. Classic drumming.

SAM  
 Yeh, thanks. Plan didn't work though.

DANIEL  
 Tell her then.

SAM  
 Tell her what?

DANIEL  
 Tell her that you love her.

SAM  
 No way! Anyway, they fly tonight.

DANIEL  
 Even better -- you've got nothing to lose - and you'll always regret it if you don't. I never told your Mum enough - I should have told her every day - because she was perfect every day. You've seen the films, kiddo - it ain't over till it's over.

PAUSE

(CONTINUED)

159 CONTINUED:

159

SAM

Okay - let's do it, Dad. Let's go get the shit kicked out of us by love... Just give me one sec...

HE CHARGES OFF INTO AN ART ROOM JUST ACROSS THE CORRIDOR...

DANIEL TURNS AND BUMPS INTO SOMEONE - SHE IS A MOTHER WITH BOY - SHE LOOKS WEIRDLY, SUSPICIOUSLY LIKE NICOLE KIDMAN, THOUGH OBVIOUSLY IT ISN'T HER (THOUGH, IN FACT, IT IS) - THE TEETH, OR HAIR COLOUR, SOMETHING IS VERY WRONG. SHE'S A VERY INDEPENDENT LONDON MUM.

NICOLE

Sorry. I'm a daft, blind cow.

DANIEL

That's okay. My fault.

NICOLE

No it wasn't. You're Sam's Dad, aren't you?

DANIEL

Yes. Well, step-dad. Daniel.

NICOLE

I'm Carol. Tommy was second trumpet. Watch out Louis Armstrong, I say.

DANIEL

I agree. Well done, kiddo - though I prefer Chet Baker.

DEEP PAUSE. THE TWO ADULTS JUST LOOK AT EACH OTHER.

NICOLE

He's also the gymnast, isn't he?

DANIEL

Yeh - doesn't get him the girls, though.

NICOLE

We're a very foolish, shallow sex.

SAM

Okay, I'm back

DANIEL

Yes - well - I hope we'll meet again, Karen.

NICOLE

Carol. I'll make sure we do.

(CONTINUED)

159 CONTINUED: (2)

159

DANIEL  
Yes. Good. Merry Christmas.

AS THEY WALK AWAY.

SAM  
Tell her.

DANIEL  
What?

SAM GESTURES TOWARDS THE WOMAN.

DANIEL (CONT'D)  
Don't be such an arse.

AND HE LOOKS BACK AT HER - JUST AS SHE LOOKS BACK AT HIM - IT'S GOING TO HAPPEN....

HARRY AND KAREN ARE ALSO MOVING DOWN THE CORRIDOR WITH THE CHILDREN.

BERNIE  
Was I fantastic?

KAREN  
It was the greatest piano playing I have ever seen - and I once saw Rachmaninov play.

HARRY SMILES AT HER - SHE SMILES BACK. THEY WALK ON, HER LOOKING FORWARD.

KAREN (CONT'D)  
You gave someone else a gold necklace for Christmas... I hope you haven't given her your heart as well.

HE LOSES THE COLOUR IN HIS CHEEKS, BUT KEEPS ON WALKING.

HARRY  
Karen....

160 EXT. SCHOOL YARD. NIGHT.

160

IN THE SCHOOL YARD.

SAM  
There she is.

JOANNA GETS INTO A BIG CAR - WHICH INSTANTLY DRIVES AWAY.

(CONTINUED)

160 CONTINUED:

160

SAM (CONT'D)

O God.

DANIEL

We can get there. I know a very cunning, if complicated, short cut.

161 EXT. LONDON STREETS. NIGHT.

161

ALL OF THESE NEXT SCENES ARE ON DANIEL'S EXOTIC SHORT CUT... SO THE CAR WHIPS PAST A MANSION BLOCK, AND WE WHIP INSIDE...

162 INT. JOE'S FLAT. NIGHT.

162

AND THERE'S JOE IN HIS ROOM - HE'S GOT A BOTTLE OF CHAMPAGNE OPEN - AND HE'S DRINKING ON HIS OWN, WATCHING BILLY ON TV, HIS FOOT TAPPING LIKE THE FAN HE HAS ALWAYS BEEN AND STILL IS.

163 EXT. LONDON STREETS. NIGHT.

163

THE CAR WHIPS PAST A BIG WHITE BUILDING.

164 INT. HOSPITAL. NIGHT.

164

SARAH AND HER BROTHER - THEY SIT IN THE HOSPITAL IN TOTAL SILENCE - HIM, JUST LOOKING OUT. SHE HOLDS HIS HAND.

SARAH

Love you, Michael.

LITTLE PAUSE

MICHAEL

I know.... (PAUSE) Doesn't help.

SARAH

I know.

SHE GENTLY STROKES HIS HAIR.

165 EXT. LONDON STREETS. NIGHT.

165

DANIEL'S CAR SHOOTS THROUGH A SUBURBAN STREET, WHICH ACTUALLY TURNS OUT TO CONTAIN NEWLYWED JULIET AND PETER'S HOUSE.

166 INT./EXT. JULIET AND PETER'S HOUSE. NIGHT.

166

INSIDE PETER & JULIET ARE SITTING WATCHING TELLY... IT'S THE END OF 'THE BODYGUARD', KEVIN, WHITNEY AND THE PLANE...

THE DOOR BELL RINGS. JULIET GETS UP TO GET IT. SHE LEAVES THE LIVING ROOM, GOES THROUGH A LITTLE CORRIDOR AND OPENS THE FRONT DOOR. IT'S MARK.

(CONTINUED)

JULIET

O hello.

HE MIMES 'SSSSSH'. SHE DOES. HE HAS A BUNCH OF BIG WHITE CARDS, LIKE BOB DYLAN IN HIS FAMOUS VIDEO. ON THEM MARK HAS WRITTEN STUFF IN CLUMSY FELT-PEN. THE FIRST ONE READS 'SAY IT'S CAROL SINGERS.'

PETER (V/O)

Who is it?

JULIET

....It's carol singers.

PETER (V/O)

Just give them a quid and tell them to bugger off.

MARK BENDS AND PUSHES THE BUTTON ON A SMALL BOOGIE BOX AT HIS FEET. IT STARTS TO PLAY A TAPE OF YOUNG, BAD CAROL SINGERS, SINGING 'SILENT NIGHT'. HE'S THOUGHT THIS THROUGH. THEN HE PRODUCES THE REST OF THE CARDS, ONE BY ONE:

WITH ANY LUCK BY NEXT YEAR

I'LL BE GOING OUT WITH ONE OF THESE GIRLS.

A CARD SHOWING PICTURES OF THE 4 MOST BEAUTIFUL MODELS IN THE WORLD.

BUT FOR NOW, LET ME SAY,

WITHOUT HOPE OR AGENDA,

JUST BECAUSE IT'S CHRISTMAS

AND AT CHRISTMAS YOU TELL THE TRUTH

TO ME, YOU ARE PERFECT,

AND MY WASTED HEART WILL LOVE YOU UNTIL YOU  
LOOK LIKE THIS...

PICTURE OF A VERY, VERY OLD WOMAN - OR W.H. AUDEN AGED 80 - OR THE LAST PHOTO OF MOTHER THEREZA - OR SOMEONE DEAD.

MEANWHILE - FOR YOU

HE HANDS HER A BOX.

NOT ONE - BUT TWO.

(CONTINUED)

166 CONTINUED: (2)

166

SHE OPENS IT - IT IS TWO SLICES OF BANOFEE PIE. HE TURNS OVER ONE MORE CARD

MERRY CHRISTMAS

AND THEN THE FINAL ONE

FATSO.

HE GIVES HER A LITTLE THUMBS UP - AND TURNS AWAY, TAKING THE BOOGIE BOX, WITH 'SILENT NIGHT' GETTING FAINTER.

SUDDENLY A TAP ON HIS SHOULDER. HE TURNS. JULIET HAS COME DOWN THE PATH, AND GENTLY KISSES HIM ON THE LIPS. HE SMILES AND WALKS AWAY.

MARK

Enough. Enough now.

167 EXT. JUDY'S FLAT. NIGHT.

167

CUT TO THE NAKED TWO OUTSIDE HER FRONT DOOR, STILL FULLY CLOTHED AT THE END OF THEIR FIRST DATE. NERVOUS.

JUDY

I better be getting inside, actually. My Mum and...

JOHN

Yeh - it's a bit cold, isn't it. Look, how about I ring you tomorrow?

JUDY

That would be lovely.

JOHN

O great. Great. (HE DOES A NERVOUS THUMBS UP TO HER) Well, night.

JUDY

Night. It was a lovely, lovely evening.  
"All I Want for Christmas is You..."

SHE POINTS AT HIM. A LITTLE LAUGH. PAUSE. THEN SHE LEANS FORWARD AND GIVES AN AWKWARD BUT TENDER PARTING KISS.

SHE SLIPS BACK INTO THE HOUSE AND CLOSES THE DOOR - HE TURNS FROM THE DOOR - THEN LEAPS INTO THE AIR, DOWN THE STEPS, ECSTATIC.

JOHN

Result!!!

168 INT. JOE'S FLAT. NIGHT.

168

JOE IS OPENING THE DOOR

JOE

What the hell are you doing here? You're meant to be at Elton John's.

BILLY

Yes - I was there for a minute or two - and then I had an epiphany.

JOE

Really. Come in. And what was this epiphany?

AS THEY HEAD UPSTAIRS AND INTO THE FLAT.

BILLY

It was about Christmas.

JOE

You realised that it was all around.

BILLY

No, I realised that Christmas is a time to be with the people you love.

JOE

Right.

BILLY

And I realised that - as dire chance and fateful cock-up would have it - here I am, mid-fifties and without knowing it, I've gone and spent most of my adult life with a chubby employee. And as much as it grieves me to say it, it might be that the people I love is, in fact, you.

JOE

Well, this is a surprise.

BILLY

Yeh.

JOE

10 minutes with Elton John and you're gay as a maypole.

(CONTINUED)

168 CONTINUED:

168

BILLY

No — I'm serious here. I left Elton's place where there were a hefty number of girls with very few clothes on in order to hang out with you. At Christmas.

PAUSE.

JOE

Well Bill - I'm touched.

BILLY

It's a terrible, terrible mistake, Chubs — but you turn out to be the fucking love of my life.

JOE

How about that...

BILLY

And, to be honest, despite all my complaining — it HAS been a wonderful life.

JOE IS ACTUALLY DEEPLY MOVED.

JOE

Well, thank you. Thanks, man. It's been a real honour. I feel very proud.

HE STICKS OUT HIS HAND FOR A SENTIMENTAL HAND-SHAKE.

BILLY

O, don't be such a moron.

AND GIVES HIM A HUGE BEAR HUG.

Come on, let's get pissed and watch porn.

169 INT. FAIRTRADE OFFICE. NIGHT.

169

DANIEL'S CAR AGAIN — IT PASSES AN OFFICE BLOCK — WE CUT INSIDE — SLIGHTLY MYSTERIOUS MIDNIGHT MOOD. WE DRIFT ACROSS THE OFFICE AND COME TO THE BLACK AND WHITE AFRICAN PHOTO BEHIND SARAH'S DESK — AND MOVE INTO IT — IT SLOWLY TURNS INTO A VERY MUTED COLOUR...

170 EXT. AFRICA. DAY.

170

....AND THE MAN BEGINS TO MOVE — AND THEN INTO FRAME STEPS A BEAUTIFUL WOMAN. THEY SPEAK THEIR NATIVE LANGUAGE

(CONTINUED)

170 CONTINUED:

170

BEAUTIFUL WOMAN  
 (TENDERLY) Come on. There's nothing more you can do today.

AFRICAN MAN  
 I feel I've let you down.

BEAUTIFUL WOMAN  
 Don't be stupid. As long as I see that big grin on that ugly face of yours from time to time, everything's fine with me.

HE GRINS, A BIG BAD GRIN.

AFRICAN MAN  
 We'll have to leave.

BEAUTIFUL WOMAN  
 If we have to, we have to. Things could be worse - you could have married my sister, and we know how slowly she walks.

HE LAUGHS. SHE KISSES HIM. AND AS THEY WALK OFF, THEIR SON MOVES INTO THE PICTURE, AND HOLDS HIS FATHER'S HAND.

171 INT. DEPARTURES. HEATHROW AIRPORT. NIGHT.

171

HEATHROW AIRPORT - DANIEL & SAM ARE RUSHING IN. THEY REACH THE FAST TRACK ENTRY POINT.

GATE MAN  
 I'm afraid I can't let you through without a boarding pass.

DANIEL  
 No exceptions? Not even to let someone say goodbye to the love of his life?

GATE MAN  
 No.

ANOTHER PASSENGER COMES PAST.

GATE MAN (CONT'D)  
 Boarding pass, sir.

THE MAN IS IN GREAT CONFUSION.

ODD PASSENGER  
 Just give me a moment. I know I've got it here - if you'd just - could you hold that for a second.  
 (MORE)

(CONTINUED)

171 CONTINUED:

171

ODD PASSENGER (CONT'D)  
 (HANDS GATE MAN HIS HAND LUGGAGE) There we  
 go - now - it's - if you could just hang on  
 to this -

THE GATE MAN NOW HAS A LARGE HAND CASE AND A CAPE OVER HIS ARMS.  
 SAM SPOTS HIS CHANCE. HE MAKES A RUN FOR IT - HE CHARGES  
 THROUGH, PAST THE GATE MAN - WHO DOESN'T SEE HIM GO....

DANIEL

Yes!

ODD PASSENGER  
 I'm sorry - I must have left it when I was  
 having a cup of coffee.

HE TURNS AND FOR THE FIRST TIME WE SEE HIS FACE - IT IS THE  
 ANGEL, RUFUS, FROM BEFORE - AND AS HE WALKS PAST DANIEL, HE  
 GENTLY DISAPPEARS...

172 INT. INSIDE DEPARTURES. HEATHROW. NIGHT.

172

MEANTIME ON THE OTHER SIDE, HELL IS BREAKING LOOSE - SAM RUNS  
 THROUGH SECURITY - EVERYONE IS GOING CRAZY AFTER HIM - HE RUNS -  
 HE DODGES - HE LEAPS ON CONVEYOR BELTS. AND ALL TO THE EPIC  
 MAGNIFICENT CONTINUATION OF SCOTT WALKER SINGING 'JOANNA'....AND  
 THE MUSIC FROM THE END OF 'OFFICER AND A GENTLEMAN' AND  
 'SLEEPLESS IN SEATTLE' AND DIRTY DANCING, AND 'LOVE IS ALL  
 AROUND'... IT'S EVERY END OF EVERY ROMANTIC FILM.

THEN, SURROUNDED BY GUARDS, HE SEEMS CORNERED.

BUT NOT SO FAST - REMEMBER - GYMNASTICS IS SAM'S STRENGTH. HE  
 GORGEOUSLY FLIP FLOPS HIS WAY OUT OF TROUBLE, AND CARTWHEELS  
 THROUGH THE AIRPORT. EVENTUALLY HE SEES GATE 36. WHEN HE GETS  
 THERE THE ROOM IS ALMOST COMPLETELY EMPTY - AND JOANNA IS JUST  
 GOING THROUGH TO THE PLANE...

BUT A STURDY SECURITY GUARD AND A HOSTESS STAND BETWEEN HIM AND  
 HER. HE'S STUMPED - TILL SUDDENLY THEY TURN - NOTICING THAT UP  
 ON THE TELEVISION SCREEN, BILLY IS STARTING TO TAKE HIS CLOTHES  
 OFF AS HE PERFORMS HIS SONG.

BILLY IS PLAYING CHRISTMAS IS ALL AROUND, INCREASINGLY NAKED.

SAM TAKES HIS CHANCE AND NIPS IN. THERE'S ONLY HIM AND JOANNA IN  
 THE WHOLE LONG ROOM.

TOTAL SILENCE. THEN...

SAM

Joanna.

JOANNA

Sam?

(CONTINUED)

172 CONTINUED:

172

SAM  
I thought you didn't know my name.

JOANNA  
Course I do. You're the guy who does the handsprings. And the great drumming.

JOANNA'S DAD  
You the drummer? (SAM NODS) Unbelievable.

JOANNA'S MUM  
Why aren't any of us telling the truth here - it was goddamn unbelievable

JOANNA  
What are you doing here?

SAM  
Ahm... ah - well - o Jesus -

NOW ALL HIS PURSUERS HAVE ARRIVED.

I've got to run. Take this... you know what it means... think Form 2B.

HE REACHES INTO HIS POCKET AND TAKES OUT OF IT... A HANDFUL OF SILVER SPARKLE, LIKE KIDS SPRINKLE ON GLUE. AND THEN HE RUNS AWAY... SHE WATCHES HIM SPRINGING FREE

JOANNA'S DAD  
Come on, Jo.

SHE LOOKS DOWN AT THE SPARKLE IN HER HAND, AS THEY HEAD TOWARDS THE PLANE. THEN GENTLY - THIS PLAYS...

Catch a falling star and put it in your pocket, save it for a rainy day  
Catch a falling star and put it in your pocket, never let it fade away.

173 INT. DEPARTURES. NIGHT.

173

WE CUT TO SAM, BEING LED OUT, PAST FAST TRACK, BY GUARDS TO A WAITING DANIEL.... THEN HE GETS A TAP ON HIS SHOULDER. HE TURNS - IT'S JOANNA - SHE KISSES HIM ON THE CHEEK. THEN SHE TURNS AND RUNS BACK IMMEDIATELY. HE GRINS LIKE A MADMAN. HE DOES THE BIG 'ONE' GESTURE AT DANIEL, AND RUSHES TO HIM. DANIEL LIFTS HIM IN THE AIR AND HUGS HIM.

For love may come and tap you on the shoulder,  
Some starless night  
(MORE)

(CONTINUED)

173 CONTINUED:

173

JOANNA'S DAD (CONT'D)  
 And just in case you feel you want to  
 hold her,  
 You'll have a pocket full of starlight,

FROM SAM'S POCKET IN SLOW MOTION POURS THE SILVER SPRINKLE -  
 THEIR STARLIGHT....

THE CAMERA MOVES OFF THEM, AND THROUGH THE AIRPORT...

A CAPTION SAYS: A MONTH LATER..

174 INT. ARRIVALS GATE. HEATHROW AIRPORT. DAY.

174

IT IS THE ARRIVALS GATE. THE NORMAL GAGGLE OF PEOPLE ARE WAITING - LOTS OF THEM DRIVERS WITH NAMES ON LITTLE BOARDS - BUT A LOT OF REAL FRIENDS. NO-ONE WE KNOW.

THEN THE FIRST PERSON COMES OUT OF THE ARRIVAL GATE - SOMEONE RUSHES FORWARD TO HUG THEM. THEN...

BILLY STEPS OUT - HE HAS A GORGEOUS SIX-FOOT BLONDE WITH HIM. JOE STEPS OUT OF THE CROWD AND COMES AND TAKES HIS BAG, AND KISSES THE HAND OF THE BLONDE.

CUT TO DANIEL AND SAM WAITING - AND 'NICOLE KIDMAN' THEN APPEARS AND HANDS DANIEL THE CUP OF COFFEE SHE'S JUST BOUGHT.

TONY IS ALSO WAITING - HE'S TAPPED ON THE SHOULDER - THERE WITH THEIR LUGGAGE AND HUGE GRINS ARE JUDY AND JOHN

JOHN  
 Hey! What you doing here?

TONY  
 O just waiting for a friend - what about  
 you guys...?

SHE WIGGLES AN ENGAGEMENT RING ON HER FINGER - THEY COULDN'T BE HAPPIER.

HARRY COMES OUT & LOOKS AROUND - SEEMS TO BE NO-ONE THERE - THEN FROM BEHIND SOMEONE SLIPS KAREN, SMILING, DUTIFUL. AND THERE ARE THE KIDS CARRYING A SIGN - 'WELCOME HOME DAD' - ABOUT WHICH GRUMPY BERNIE LOOKS DISTINCTLY GRUMPY.

NEXT OUT ARE JAMIE AND THE RADIANT AURELIA. PETER AND JULIET THERE TO GREET HIM.

JAMIE  
 Well, here she is - this is Aurelia. This  
 is Peter and Juliet.

PETER  
 Welcome to our cold and bitter country.

(CONTINUED)

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JAMIE

O, and Mark, I didn't see you.

FOR INDEED, HE IS THERE, HANGING BEHIND.

MARK

Yeh, just thought I'd tag along.

AURELIA

Jamie's friends are so good looking. He never tells me this. I think maybe now I have made wrong choice, picked wrong Englishman.

JAMIE

She ca-ca-can't speak English properly, she doesn't know what she's saying - she doesn't in fact mean that at all.

THEY LAUGH.

THEN IT IS JOANNA, THE LITTLE GIRL - SAM BREAKS THROUGH, RUNS TO HER - THEN REALISES HE HAS TO HOLD BACK AND SHAKES HER HAND VIGOROUSLY. DANIEL AND NICOLE ARE AMUSED.

THEN WE SEE TONY IN THE CROWD - AND HE FINALLY SEES AMERICAN COLIN AND WAVES.

COLIN SEES HIM AND WAVES BACK - GIVES A BIG THUMBS UP - AND POINTS BACKWARDS - AND THROUGH THE DOORS COMES HIS NEW GIRLFRIEND. SHE IS HARRIET - THOUGH SHE IS, IN FACT, THE MOST BEAUTIFUL AMERICAN STAR.

COLIN

This is Harriet.

TONY

Hello, Harriet.

HARRIET

Hi - really pleased to meet you.

COLIN

How have you been, you old loser?

TONY

O, you know - bit of this, bit of that. Bit lonely actually.

COLIN

Excellent. Look, we couldn't crash at your place for a day or two could we?

(CONTINUED)

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TONY

Well, I suppose so - though you know it'll have to be on the couch, I've just got the one bed...

COLIN

Ah... Petit problemo...

TONY

What?

HARRIET

Well, the thing is, Tony - I know this is REALLY naughty of me, really wicked, sinful - but I also brought my sister...

TONY

(NOT VERY HAPPY) Ah...

AND HARRIET GESTURES BACKWARDS - COMING THROUGH THE CUSTOMS IS THE FIFTH STAGGERING AND FAMOUS AMERICAN WOMAN. WE'LL CALL HER CARLA...

HARRIET

Well, she's my half-sister...

TONY

O right.

CARLA

Hello, you must be Tony.

SHE KISSES HIM FULL ON THE LIPS.

TONY

Yes, I am... Tony... Clopton. Hi.

CARLA

I heard you were gorgeous.

TONY

Yes, well, welcome to England. Looking forward to having you stay. No rush to leave. I hope you'll be happy with the sleeping arrangements. So... America was...?

COLIN

So great.

THEN A BIG STIR AND THE PRIME MINISTER COMES THROUGH, SURROUNDED BY QUITE SUBTLE SECURITY PEOPLE.

(CONTINUED)

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AFTER A TINY PAUSE, NATALIE RUSHES THROUGH THE CROWD AND HUGS HIM WITH TOTAL LOVE, THROWING HER LEGS ROUND HIS WAIST - FLASHES OF 50 WAITING PAPARAZZI FLASH.

PM

(WHISPERING) God you weigh a lot.

NATALIE

O shut up - if you can carry the weight of the nation's woes, you can damn well carry little old me...

MUSIC STARTS TO BUILD UP TO A CLIMAX.

THEN THE DOOR OPENS AGAIN, AND OUT STEPS A MIDDLE-AGED WOMAN WE HAVEN'T SEEN BEFORE. AND HER OLDER HUSBAND STEPS OUT AND GRABS HER AND SWINGS HER AROUND. SHE LAUGHS.

THEN A HIPPY LOOKING MAN - AND HIS HIPPY GIRLFRIEND CHARGES OUT FROM THE CROWD...

THEN A MOTHER COMES OUT - AND A FATHER AND THREE CHILDREN RUSH TOWARDS HER.

WE'RE BACK IN THE WORLD OF NORMAL PEOPLE - WITH LOVE ACTUALLY... ALL AROUND.

THE END.