

LOVE ACTUALLY

Written by

Brent Dunham

Based on, If Any

Address
(818) 987-6543

1.

FADE IN:

1 INT. HEATHROW ARRIVALS GATE - DAY

1

A VOICE OVER 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.

PM (V.O.)

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?

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

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.

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

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, LAUGH-INGEST 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

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 ROLLER-MANIA.

GIRL

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.

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.

JAMIE

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?

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.

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.

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
Food?

PRETTY GIRL
No thanks.

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.

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 --

14 INT. RECEPTION HALL - NIGHT

14

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.

MARK

Yes. 'No'. Ahm --

LITTLE PAUSE. HE RETURNS TO FILMING.

MARK

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--"

15 INT. RECORDING STUDIO - DAY

15

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.

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

" I feel it in my fingers, I feel
it in my toes - Love is all --" ○
fuckwankbuggershittingarseheadandho
le. 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.

BILLY

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

○ yeh, definitely. The full pink
trouser.

16 INT. EM'S OFFICE - 10 DOWNING STREET - DAY

16

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

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

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

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

17 INT. DANIEL'S OFFICE - DANIEL'S HOUSE - DAY

17

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.

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.

18 INT. KAREN'S HOUSE - DAY

18

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.

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.

19 EXT/INT. FARM HOUSE IN FRANCE - DAY

19

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.

20 INT. SCHOOL HALL - DAY

20

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

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.

21 INT/EXT DANIEL'S HOUSE - DAY

21

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

DANIEL

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.

DANIEL

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.

22 EXT. BALCONY OF DANIEL'S HOUSE - DAY

22

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.

23 INT. DANIEL'S HOUSE - HALLWAY - DAY

23

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.

KAREN

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

24 INT. DANIEL'S HOUSE - CORRIDOR - NIGHT

24

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.

25 EXT. STREET - DAY

25

COLIN IN THE CAR. HE STOPS FOR A WOMAN CROSSING THE ROAD, AND GIVES HER A BIG THUMBS UP. SHE TURNS AWAY, DESPIISING 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.

26 INT. COLIN'S CAR - DAY

26

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.

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!

27 INT. THE FAIRTRADE OFFICE - MORNING

27

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.

28 INT. HARRY'S OFFICE - MORNING

28

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.

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.

29 INT. THE FAIRTRADE OFFICE - MORNING

29

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.

SARAH
 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'.

30 INT. RADIO STATION STUDIO - DAY

30

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 REALIZES HIS FAUX PAS.

DJ 2
And yes, coincidentally, I believe
Billy is a guest on my esteemed
colleague's show in a few minutes
time. Welcome back, Bill.

31 INT. RADIO STATION FOYER - DAY

31

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

32 INT. RADIO STATION STUDIO - DAY - TEN MINUTES LATER

32

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.

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.

BILLY

-- 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. 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.

MIKE

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

33 INT. PM'S OFFICE - 10 DOWNING STREET - NIGHT

33

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

Natalie.

NATALIE

Sir.

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

PM

Ahm, I'm starting to feel uncomfortable with us in such -- close proximity all the time and me -- knowing so little about you. Seem --
(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

Oh, 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.

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

O God. Did you have this sort of problem?

CUT UP TO A VERY STERN PORTRAIT OF MARGARET THATCHER.

PM

I very much suspect not.

34 INT. ART GALLERY - DAY

34

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 UNRECOGNIZABLE 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

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.

35 INT. ART GALLERY - DAY

35

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.

MARK

Do you look as gorgeous as this at work?

MEL

Yes, though in a different way.

MARK

Then he's doomed, isn't he?

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.

36 INT. HARRY'S OFFICE - DAY

36

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

HARRY

Right. The Christmas party. Not my
favorite 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.

37 INT. FABM HOUSE IN FRANCE - DAY

37

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

A KNOCK ON THE DOOR.

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

38

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

ELEONORE

Bonjour, Monsieur Bennett.

JAMIE

Bonj our, Eleonore.

ELEONORE

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

JAMIE

Ah, no -- change of plan.

ELEONORE

Dommage. And you're here till Christmas?

JAMIE

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

ELEONORE

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.

SHE LOOKS PUZZLED.

ELFIONORE
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.

ELEONORE
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.

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

JAMIE
Absolutely. Con grande plesoro.

ELFIONORE
Which is what? Hungarian?

JAMIE
(PAUSE)
Yes.

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.

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.

40 INT. DANIEL'S FRONT DOOR - MORNING

40

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?

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.

41 INT. DANIEL'S HOUSE - OFFICE - MORNING

41

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.

42 INT. SAM'S ROOM - DAY

42

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.

43 INT. DANIEL'S OFFICE - MORNING

43

CUT TO THE THREE OF THEM IN THE OFFICE.

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 REALIZES THAT WAS TOO COMPLEX.

DANIEL
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.

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.

44 EXT. BANK CASH MACHINE - DAY

44

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.

45 EXT. WALK HOME - DAY

45

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.

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.

46 INT. RM'S OFFICE - DAY

46

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 --

47 EXT. LONDON BENCH OR WALK - DAY

47

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?

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?

48 INT. SAM'S ROOM - DANIEL'S HOUSE - DAY

48

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.

49 INT. KAREN'S HOUSE - DAY

49

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.

KAREN

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

Did you talk to Sarah?

HARRY

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

50 INT. FAIRTRADE OFFICE - EVE

50

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.

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

51 INT. DANIEL'S LIVING ROON - NIGHT

51

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.

52 INT. DANIEL'S HOUSE - LIVING ROOM - LATER THAT NIGHT

52

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.

53 INT. FILM STUDIO - DAY

53

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.

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.

TONY
And massage them, please.

JOHN

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

54 EXT. JAMIE'S CAR IN FRANCE - DAY

54

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.

JAMIE
Montagno. Aguia.

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

JAMIE
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."Ooooo-ooo-ooo" -- o shut up.

HE JUST GOES BACK TO DRIVING.

55 INT. FILM STUDIO - MODERN FLAT - DAY

55

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.

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 UN PASSIONATELY 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.

56 INT. CABINET ROOM - 10 DOWNING STREET - DAY

56

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

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.

PM

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

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.

BIG SIGH.

PM

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.

PM

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

(ABASHED)

Right.

57 EXT. WHITEHALL - 10 DOWNING STREET - DAY

57

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.

58 INT. 10 DOWNING STREET - ENTRANCE HALL - INNER LOBBY - DAY 58

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 SEEKS 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.

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.

59 INT. TV STUDIO - DAY

59

CUT INTO THE MIDDLE OF A CD:UK TYPE SATURDAY MORNING POP SHOW.

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.

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.

60 INT. MEETING ROOM - DOWNING STREET - DAY

60

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.

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?

INT. CORRIDOR - NIGHT

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

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.

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 UNTHROWN. 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.

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.

COLIN

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?

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.

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

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

PM PICKS UP.

PM
Hiya, Skunk.

66 INT. KAREN'S HOUSE - DAY

66

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
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.

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.

67 INT. EM'S BEDROOM - NIGHT

67

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.

68 INT. KITCHEN - FARMHOUSE IN FRANCE - MORNING

68

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 sistert you'd understand
why.

JAMIE

NO?

AURELIA NODS.

JAMIE
Yes?

SHE SHAKES HER HEAD AGAIN.

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

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
Hello.

MEL
Hello, Jamie.

JAMIE
Oh 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.

70 INT. FAIRTRADE OFFICE - MORNING

70

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?

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.

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

71

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.

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

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

72 EXT. GARDEN - FRENCH FARM HOUSE - DAY

72

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.

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

(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
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
Fuck, it's freezing. Fuck!

THEY SWIM AROUND AFTER THE FLOATING PAPERS.

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.

73 INT. LIVING ROOM - KITCHEN - DAY

73

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 & A HEART.

JAMIE
Ah.

MIMES KNIFE - MURDER.

AURELIA
Ah -- thriller -- murder --

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.

AURELIA

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.

75 INT/EXT. CAR & FRENCH SCENERY

75

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

76 EXT. GALLERY - DAY

76

A SIGN OUTSIDE THE PHOTOGRAPHERS GALLERY SAYS "CHRISTMAS CAPERS"

77 INT. GALLERY - DAY

77

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.

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.

KAREN

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?

A VERY LARGE PENIS.

MARK

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

78 EXT. SCHOOL CAR PARK - DAY

78

KAREN SPEEDS IN RATHER TOO FAST.

79 INT. HEADMISTRESS' OFFICE - SCHOOL - DAY

79

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.

PAGE61
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 consideration --

KAREN
You've mis-spelt 'consideration'

BERNIE
Sorry --

KAREN SHAKES HER HEAD, DISAPPOINTED AND GOES BACK TO READING.

BERNIE
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.

BILLY
Can you imagine anything more fun?

81 INT. A CHRISTMAS HOME - AFTERNOON

81

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.

82 INT. CHURCH - NIGHT

82

AN IDEAL OLD COUNTRY CHURCH.

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.

BERNIE (V/O)

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

83 INT/EXT. BUCKINGHAM PALACE - DAY

83

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.

QUEEN

-- and the importance of family.

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

84 INT. HEADMISTRESS' OFFICE - SCHOOL - DAY

84

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.

85 INT. SCHOOL CORRIDOR - DAY

85

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?

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.

86 INT. RECORD COMPANY BOARDROOM - DAY

86

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.

PAGE64

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-arce 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.

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

JAMIE
Christmas. Noel. Grando familio.

88 EXT. NEAR AURELIA'S HOUSE - DAY

88

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.

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.

89 EXT. LONDON STREET - NIGHT

89

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.

90 INT. GALLERY - NIGHT

90

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.

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.

91 EXT. STREET - NIGHT

91

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.

92 INT. GALLERY - NIGHT

92

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

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.

93 INT. HEADMISTRESS' FLAT - NIGHT

93

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.

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.

95 INT. CAR - NIGHT

95

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

96 INT. BEDROOM - KAREN'S HOUSE - NIGHT

96

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

Nowadays the only clothes I can buy
were once owned by Pavarotti.

CUT BACK TO HARRY, WATCHING HER.

KAREN

Mel's very pretty.

HARRY

Is she?

KAREN

You know she is, darling. Be
careful there.

97 INT. MEL'S BEDROOM - NIGHT

97

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

98 INT. HALLWAY - SARAH'S FLAT - NIGHT

98

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.

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

Excuse me one second, Karl.

101 INT. LIVING ROOM - SARAH'S FLAT - NIGHT

101

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.

102 INT. HALLWAY - SARAH'S FLAT - NIGHT

102

SARAH

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

103 INT. BEDROOM - SARAH'S FLAT - NIGHT

103

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. THE N-

KARL

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.

KARL

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

Hello.

(....)

Hello, darling.

(....)

No, I'm not busy. No, fire away.

(....)

Right.

(...)

Right.

(-----)

SHE LOOKS AT KARL. NAKED BESIDE HER.

SARAH

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

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

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.

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

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

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

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.

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

107 INT. BEDROOM - KAREN'S HOUSE - NIGHT

107

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.

108 INT. BEDROOM - DANIEL'S HOUSE - NIGHT

108

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.

109 INT. KITCHEN - DANIEL'S HOUSE - NIGHT

109

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.

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.

111 INT. LIVING ROOM - DANIEL'S HOUSE - NIGHT

111

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 --

112 INT. HEATHROW AIRPORT - DAY

112

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.

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.

113 INT. FAIRTRADE OFFICE - DAY

113

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
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.

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

115 INT. HOSPITAL - DAY

115

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

Don't do that, my darling.

116 EXT. LONDON STREET - DAY

116

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?

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.

117 INT. GALLERY - PETER'S OFFICE - JULIET'S OFFICE - DAY

117

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

-- 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.

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 -

-

119 EXT. MAIN STREET - DAY

119

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

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 mingers believe in angels. Quite right. Clever child.

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

120 INT. DEPARTMENT STORE - DAY

120

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.

PAGE80

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.

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

That's great.

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

HARRY

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.

HARRY

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.

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

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.

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.

121 EXT. MAIN STREET - DAY

121

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.

122 INT. FILM STUDIO - MODERN FLAT - DAY

122

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 FOOURS. 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--?

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 --

123 INT. LANGUAGE SCHOOL - MAIN STREET - DAY

123

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.

PORTRUGUESE VOICE

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

124 INT. MARK'S FLAT - DAY

124

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?

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 VERY 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 --

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

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

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.

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

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.

126 EXT. NARK'S FLAT - STREET - DAY

126

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.

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

127 INT. DANIEL'S OFFICE - DAY

127

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.

128 INT. DANIEL'S HOUSE - CORRIDOR - EVE

128

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.

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

129 EXT. VARIOUS LONDON SITES - NIGHT

129

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

130 INT. FAIRTRADE OFFICE - NIGHT

130

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

131 INT. ARRIVALS GATE - AIRPORT - WISCONSIN - DAY

131

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 --

132 EXT/INT. CAB - MADISON AIRPORT - MADISON STREETS - DAY

132

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?

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

Excellent.

133 INT. BAR - WISCONSIN - DAY

133

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 coining 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.

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
 Heyr 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 I CHEERFUL CHRISTMAS SONG ON THE JUKEBOX. IT BUBBLES UP THROUGH THE NEXT SCENES. APPARENTLY WITH THE SAME DRUM BEAT THAT SAM IS PRACTICING.

134 INT. DANIEL'S BOUSE - CORRIDOR - EVE

134

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

135 INT. KAREN'S HOUSE - NIGHT

135

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.

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

136 INT. UNDERGROUND TRAIN - DAY

136

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.

137 INT. 10 DOWNING STREET - STAIRCASE, CORRIDOR, DRAWING ROOM - 137 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.

138 INT. PARKINSON STUDIO - NIGHT

138

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?

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

139 INT. FILM STUDIO - BATHROOM - DAY

139

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

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.

141 INT. BAR. WISCONSIN - NIGHT

141

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

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?

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.

142 INT. DRAWING ROOM - 10 DOWNING STREET - NIGHT

142

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.

143 INT. KAREN'S HOUSE - LIVING ROOM - NIGHT

143

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.

144 INT. JAMIE'S PARENTS' HOUSE - NIGHT

144

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.

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.

145 INT. HOSPITAL - NIGHT

145

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

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.

MICHAEL

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.

146 INT. MARK'S FLAT - NIGHT

146

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.

147 EXT. JAMIE'S FLAT - NIGHT

147

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.

148 EXT. ETAT IN WISCONSIN - NIGHT

148

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.

149 INT. DANIEL'S HOUSE - LIVING ROOM - NIGHT

149

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.

150 EXT. LONDON SKYLINE - EVE

150

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 --

151 INT. RECORD COMPANY BOARDROOM - EVE

151

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!

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".

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
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.

153 INT. ARRIVALS GATE - FRENCH AIRPORT

153

CUT TO JAMIE COMING THROUGH A FRENCH AIRPORT, LOOKING DETERMINED, NOT CARRYING ANY LUGGAGE. HE ACTUALLY BREAKS INTO A RUN FOR NO REASON.

154 INT. THE DRAWING ROOM - 10 DOWNING STREET - EVE

154

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
 Christinas 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. 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.

155 INT. DOWNING STREET - STAIRCASE - CORRIDOR INNER LOBBY - ENTRANCE HALL - NIGHT

155

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.

156 EXT. 10 DOWNING STREET - NIGHT

156

CUT ON. HE GETS INTO THE CAR OUTSIDE DOWNING STREET. A DARK, WET NIGHT.

PM

Take me to Wandsworth. Harris
Street.

157 EXT. THE THAMES - NIGHT

157

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.

158 INT. KAREN'S HOUSE - NIGHT

158

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.

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

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...

161 INT/EXT. EM'S CAR - WANDSWORTH STREET - NIGHT

161

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.

162 EXT. HARRIS STREET - NIGHT

162

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?

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
Sorry to disturb, does Natalie live here?

MEL
I'm sorry, no, she's next door.

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.

165 INT. NATALIE'S HOUSE - NIGHT

165

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.

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.

CUT TO KAREN IN HER BEDROOM. SHE'S JUST STANDING THERE. RIGID. LISTENING TO JONI, PLAYING LOUD ON THE CD.

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.

JONI

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.

168 INT/EXT. PM'S CAR - WANDSWORTH - NIGHT

168

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
slunked 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?

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 --

170 EXT. SCHOOL CAR PARK - NIGHT

170

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

It is pretty important we don't get seen. This has to be a very private visit.

NATALIE

Don't worry, this was my school, I know my way around.

171 EXT. MARSEILLE - NIGHT

171

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.

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.

172 INT. CORRIDOR - BACKSTAGE - SCHOOL - NIGHT

172

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
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 -
-

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

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.

173 EXT. MARSEILLE - NIGHT

173

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.

174 EXT. LONDON STREET - NIGHT

174

CUT TO MARK, NOW CRUISING SLOWLY AND PARKING HIS CAR AND
 GETTING OUT AFTER A MOMENT'S HESITATION.

175 INT. SCHOOL HALL - NIGHT

175

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.

177 INT. BACKSTAGE - SCHOOL HALL - NIGHT

177

WE GO BACK TO PM & NATALIE STANDING THERE NERVOUSLY, BACKSTAGE, GLIMPING THROUGH A LITTLE CRACK.

178 INT. SCHOOL HALL - NIGHT

178

THE SONG ENDS TO GREAT APPLAUSE. KAREN COMES ON TO SPEAK. MR TRENCH STANDS BESIDE HER.

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

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.

MR TRENCH

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.

JOANNA

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.

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

I don't want a lot for Christinas
 There is just one thing I need
 I don't care about the presents
 Underneath the Christinas 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.

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.

180 EXT. MARSEILLE - NIGHT

180

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.

181 INT. RESTAURANT - MARSEILLE - NIGHT

181

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.

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

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 Williamm,
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.

MR BARROS

What did you say?

AURELIA

Yes, of course.

EVERYONE CHEERS.

JAMIE

You learnt English?
(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.

182 INT. SCHOOL CORRIDOR - NIGHT

182

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 wayI 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.

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.

DANIEL

Yes. Good. Merry Christmas.

AS THEY WALK AWAY.

SAM
Tell her.

DANIEL
What?

SAM GESTURES TOWARDS THE WOMAN.

DANIEL
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
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 --

184 EXT. SCHOOL YARD - NIGHT

184

IN THE SCHOOL YARD.

SAM
There she is.

JOANNA GETS INTO A BIG CAR WHICH INSTANTLY DRIVES AWAY.

SAM
O God.

DANIEL

We can get there. I know a very
cunning, if complicated, short cut.

185 EXT. LONDON STREETS - NIGHT

185

ALL OF THESE NEXT SCENES ARE ON DANIEL'S EXOTIC SHORT CUT SO
THE CAR WHIPS PAST A MANSION BLOCK, AND WE WHIP INSIDE --

186 INT. JOE'S FLAT - NIGHT

186

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.

187 EXT. LONDON STREETS - NIGHT

187

THE CAR WHIPS PAST A BIG WHITE BUILDING.

188 INT. HOSPITAL - NIGHT

188

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.

190 EXT. LONDON STREETS - NIGHT

190

DANIEL'S CAR SHOOTS THROUGH A SUBURBAN STREET, WHICH ACTUALLY
TURNS OUT TO CONTAIN NEWLYWED JULIET AND PETER'S HOUSE.

191 INT/EXT. JULIET AND PETER'S HOUSE - NIGHT

191

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.

JULIET

○ 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 THERESA OR SOMEONE DEAD.

MEANWHILE - FOR YOU

HE HANDS HER A BOX.

NOT ONE - BUT TWO.

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.

193 EXT. JUDY'S FIAT - NIGHT

193

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!!!

194 INT. JOE'S FLAT - NIGHT

194

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.

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.

BILLY
Come on, let's get pissed and watch porn.

195 INT. FAIRTRADE OFFICE - NIGHT

195

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 --

196 EXT. AFRICA - DAY

196

-- AND THE MAN BEGINS TO MOVE - AND THEN INTO FRAME STEPS A BEAUTIFUL WOMAN. THEY SPEAK THEIR NATIVE LANGUAGE.

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.

197 INT. DEPARTURES - HEATHROW AIRPORT - NIGHT

197

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

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.

ODD PASSENGER

(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.

198 INT. INSIDE DEPARTURES - HEATHROW - NIGHT

198

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?

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.

SAM

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.

JOANNA'S DAD

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.

201 INT. DEPARTURES - NIGHT

201

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.

JOANNA'S DAD

For love may come and tap you on
 the shoulder,
 Some starless night
 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.

202 INT. ARRIVALS GATE - HEATHROW AIRPORT - DAY

202

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.

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?

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.

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.