

ABOUT TIME

A comedy about love and time travel

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1 INT. FAMILY HOME. DAY. / EXT. BEACH. DAY./ EXT. GARDEN. 1
NIGHT.

THE FILM STARTS WITH A VOICE-OVER - SHOWING WHAT TIM, THE LEADING MAN, IS DESCRIBING. HE IS 21. AS HE TALKS ABOUT EACH MEMBER OF THE FAMILY, THE CAMERA STAYS WITH THEM UNTIL THEY ARE PASSED BY ANOTHER FAMILY MEMBER, WHO THE CAMERA THEN FOLLOWS. ONE FLOWING MORNING IN THEIR RAMBLING SEA-SIDE HOME.

TIM (V.O.)

I always knew we were a fairly odd family.

First there was me - too tall, too skinny, too orange - unfortunate hair.

My mum was lovely, but not like other mums - there was something solid about her, something rectangular - her fashion icon was the Queen Mother - I never remember her not in tweed.

Dad, well, he was more normal. He always seemed to have time on his hands - after giving up teaching university students on his 50th birthday, was always available for a leisurely cup of tea, or to let me win at table tennis once more.

Then there was Mum's brother, Uncle D. Always impeccably dressed, he spent the days just, well, being Uncle D. He was the same age as Mum but by the time I was 8, he was really my younger brother.

And then finally, there was Catherine, Katie, Kit Kat. In a household of suits and hair cuts, there was this - what can I call her - nature thing. With her big oval eyes, her wild hair, her purple t-shirts, her torn jeans and her eternally bare feet - she was then and still is, to me, about the most wonderful thing in the world.

All in all - it was a pretty good childhood - full of repeated rhythms and patterns - charades in the winter, with me always losing -

(MORE)

TIM (V.O.) (CONT'D)
 croquet with Uncle D every summer -
 and by the time I was 21, we were
 still having tea on the beach every
 single day, no matter what the
 weather...

SCENE OF THEM TRYING TO HAVE TEA ON THE BEACH ON A VERY BLOWY
 AUTUMN AFTERNOON. MUM IN SCARF, UNCLE D IN THREE-PIECE SUIT,
 DAD LAUGHING AT IT ALL, KIT KAT IN PURPLE T-SHIRT AND TORN
 JEANS - MAKING A FIRE WITH STICKS FOUND ON THE BEACH, TRYING
 TO LIGHT IT, PUTTING ON AN OLD KETTLE. ONE CUP OF TEA TAKES
 ABOUT HALF AN HOUR. A SCONE DROPS IN THE SAND - TIM'S MOTHER
 SURREPTITIOUSLY PICKS IT UP, SCRAPES OFF THE SAND AND PUTS IT
 BACK ON THE PLATE.

TIM (V.O.)
 And then every Friday evening - a
 film.

A NIGHT-TIME SHOT OF THEM WATCHING A MOVIE, PROJECTED ONTO
 THE SIDE OF THE HOUSE - ALL OF THEM IN DECKCHAIRS. IT STARTS
 TO DRIZZLE - AND UP GO SIX UMBRELLAS - NO-ONE MOVES. KIT KAT
 JUST RELISHES THE RAIN.

TIM (V.O.)
 And then, once a year, the ghastly
 New Year's Eve party...

2 INT. FAMILY HOME. NIGHT.

2

A NEW YEAR'S PARTY. THE BEST SONGS FROM 2005 PLAY. AN AWKWARD
 MIXTURE OF YOUNG PEOPLE, OLD PEOPLE AND CHILDREN. THERE'S ONE
 YOUNG MAN DANCING WITH PECULIAR, UNWARRANTED CONFIDENCE -
 TIM'S FRIEND JAY. WE SEE TIM SORT OF SMILING HOPEFULLY AT A
 PRETTY GIRL - SHE IGNORES HIM IN FAVOUR OF A HANDSOMER GUY.
 HE ENDS UP DANCING WITH A GIRL TWICE HIS SIZE, POLLY - SHE,
 IN CONTRAST, GIVES HIM A VERY WELCOMING SMILE.

KIT KAT IS TALKING TO A TOO GOOD LOOKING LOUCHE YOUNG MAN.

CUT ON - TIM IS JUST TRYING TO GET THROUGH THE NIGHT -
 AVOIDING DRUNK PEOPLE. ONE PERSON NUDGES A TABLE AND 27 WINE
 BOTTLES ALL SPILL AT ONCE.

SUDDENLY IT IS MIDNIGHT - A BIG COUNTDOWN TO THE BIG MOMENT.
 TIM FINDS HIMSELF NEAR THE NOW RATHER DRUNK POLLY - SHE MOVES
 TOWARDS HIM, LEANING IN FOR A NEW YEAR KISS. HE PANICS.
 DOESN'T KNOW WHAT TO DO. FINALLY, ON THE DOT OF MIDNIGHT, AS
 ALL AROUND HIM EVERYONE IS KISSING, HE JUST TAKES HER HAND
 AND SHAKES IT FIRMLY.

TIM
 Happy New Year. Sorry.

THEY LOOK AROUND - EVERYONE ELSE IS KISSING. KIT KAT IS
 KISSING THE HANDSOMEST, COOLEST, NASTIEST LOOKING BOY AT THE
 PARTY.

A SWEET 23 YEAR OLD, TEDDY, HAS SWEPT HIS PRETTY 10 YEAR OLD SISTER, AMBER, OFF HER FEET, KISSING HER ON THE CHEEK.

AS TIM HOLDS POLLY'S HAND, WE SEE A TEAR APPEAR IN THE CORNER OF HER EYE. FOR HER, IT'S A PROFOUNDLY SAD MOMENT - NO-ONE LOVES HER. SHE WALKS AWAY. TIM IS MORTIFIED. SHAKES HIS HEAD. BAD START TO THE YEAR.

3 INT. TIM'S BEDROOM. MORNING. 3

A WIDE WINDOW OVERLOOKS THE CAMOMILE LAWN AND THEN THE SEA.

TIM (V.O.)

And so I woke up the next morning,
hung over, ashamed of myself and
not realising it was the day that
would change my life forever.

KIT KAT ENTERS IN THE PURPLE T-SHIRT SHE SLEEPS IN.

KIT KAT

Wake up, Stupid. Dad wants you.

4 INT. DAD'S STUDY. MORNING. 4

TIM OPENS THE DOOR AND ENTERS - IT'S A BIG OLD FASHIONED STUDY - BOOKS AND RECORDS LINE THE WALL MASSIVELY - WHERE THERE AREN'T BOOKSHELVES, THERE ARE PAINTINGS OF OLD RELATIVES. AGAIN, VIEW OUT ON TO CRAGGY TREES AND THE ENORMOUS SEA BEHIND.

HIS DAD IS A FAMILIAR, LIVED IN, QUITE FORMAL MAN. DEEPLY CIVILIZED AND ATTRACTIVE.

DAD

Ah, Tim, come in... Do sit down.

TIM

This is all very formal.

THEY HAVE A PRETTY GOOD RELATIONSHIP - IRONIC AND FAMILIAR, EVEN IF NOT COMPLETELY CLOSE.

DAD

Well, yes, ahm, this is an odd
moment for me - because I had
exactly the same moment with my
Father, when I'd just turned 21 -
and after it, my life was never the
same - so, I approach it pretty
nervously.

TIM

Okay - when you're ready. All very
mysterious.

AN ODD PAUSE.

DAD

Alright. Right. Tim - my dear son - the simple fact is that the men in this family have always had the ability to... This is going to sound strange. Be prepared for strangeness. But there's this family secret - and the secret is that all the men in the family can - travel in time.

(HEADING ON FAST)

Well, more accurately, travel back in time. I mean, once we've travelled back, we can of course travel forward back to the present, but we can't travel into the future from now.

CUT BACK TO TIM. HE IS PERFECTLY STILL. THEN...

TIM

This is such a weird joke...

DAD

It's not a joke.

TIM

It's got to be a joke.

DAD

It's seriously not a joke.

TIM

So you're saying that you, and granddad, and his brothers... could all travel back in time?

DAD

Yes.

TIM

And you still do?

DAD

Absolutely.

TIM

Okay - if it's true - which it isn't...

DAD

Although it is...

TIM

Although it isn't, obviously. But if it was, which it's not...

DAD
Which it is...

TIM
Which it isn't - but if it was, how
would I actually..?

DAD
The 'how' is the easy bit in fact.
You go into a dark place - big
cupboards very useful generally -
toilets at a pinch - then you
clench your fists like this, think
about the moment you're going to,
and you'll find yourself there.
After a bit of a stumble and a
rumble and a tumble.

PAUSE.

TIM
Wow.

DAD
...is as good a reaction as any. I
think I plumped for 'fuck'. But it
was the 80s.

TIM
Do you mind if I just take a few
moments to think about it?

DAD
Please do. I'll just be here.

TIM HEADING OUT.

TIM
No - no - this is so obviously just
a joke.

DAD
It's not. Why would I lie?

TIM
Okay. Well, I mean, there's
obviously only one way to settle
this.

DAD
Yes. Obviously.

TIM
But when I come back downstairs -
after standing in a cupboard with
my fists clenched - you're going to
be in so much trouble. I mean it.

DAD

Let's see, shall we? And Tim... Try to do something useful. You want the first time to be interesting at least.

TIM

So much trouble. I mean it. Really.

5 INT. TIM'S BEDROOM. DAY. 5

TENSE MUSIC. TIM ENTERS HIS BEDROOM CUPBOARD CEREMONIOUSLY. THEN CLOSES HIS EYES, CLENCHES HIS FIST. THEN SOMETHING HAPPENS. A TINY VISION OF THE TIME BEING PASSED THROUGH - A FEW RANDOM IMAGES, LIKE TRAVELLING THROUGH A TIME TUNNEL. CUT OUTSIDE INTO HIS BEDROOM. IT IS NIGHT - TIM STEPS OUT - DRESSED AS HE WAS FOR THE NEW YEAR'S PARTY.

6 INT. MAIN HALL. NIGHT. 6

TIM WALKS DOWN THE STAIRS - UTTERLY STUNNED BY THE STRANGENESS OF LIVING SOMETHING FOR THE SECOND TIME.

FRIEND JAY

You okay, Tim?

TIM

Yes. Good, good.

HE CUNNINGLY STOPS THE SPILLAGE OF THE 27 WINE BOTTLES HE REMEMBERS FROM THE NIGHT BEFORE.

HE SEES KIT KAT LOCK EYES WITH THE NASTY HANDSOME BOY SHE WAS LATER KISSING.

CUT FORWARD TO MIDNIGHT. THE SAME MOMENT AT THE PARTY WHEN HE FAILED TO KISS POLLY. AND INSTEAD OF SHAKING HER HAND - HE NOW KISSES HER. IT MAKES HER SO HAPPY.

POLLY

Thank you, Tim.

TIM

You're welcome, Polly.

AND HE HEADS OFF INTO A DARK ROOM, OFF THE PARTY ROOM...

7 INT. TIM'S BEDROOM. NIGHT. 7

HE'S BACK IN THE CUPBOARD AGAIN. HE LOOKS AT HIS WATCH - HIS CLOTHES. YES, HIS LIFE HAS UTTERLY CHANGED. HE STEPS OUT OF THE CUPBOARD, DAZED. AT WHICH MOMENT, POLLY COMES IN FROM THE BATHROOM. SHE IS WEARING JUST A TOWEL...

POLLY
I've actually never done this
before.

TIM, IN TOTAL SHOCK ALREADY, IS JOLTED INTO TOTAL SHOCK
NUMBER TWO. AN ALMOST NAKED STRANGE GIRL IN HIS BEDROOM.

TIM
Really?

POLLY
But then no-one has ever really
kissed me before - so I thought, if
I'm going to lose my virginity with
someone, it might as well be you.

TIM
Great news.

POLLY
I told Mum I was going to stay at
Shirley's - so we've got all night.
This (HER BODY) is yours for 12
hours. Do with it as you will, Tim
Lake.

TIM
Great. Great. Will you just give me
one second?

POLLY
Of course - 'man stuff'.

HE GOES INTO THE BATHROOM, SWITCHES OFF THE LIGHT, CRUNCHES
HIS FIST - AND GOES BACK TO THE NEW YEAR'S PARTY.

8 INT. MAIN HALL / BEDROOM. NIGHT. 8

MIDNIGHT AGAIN. AND ONCE AGAIN TIM SHAKES HER HAND. THE TEAR
FALLS FROM HER EYE AGAIN.

TIM
I really AM sorry.

AND THEN TIM ARRIVES BACK IN HIS BEDROOM. STEPS OUT. HIS LIFE
IS UTTERLY CHANGED.

9 INT. FATHER'S STUDY. DAY. 9

HE HEADS DOWN INTO HIS DAD'S STUDY - OPENS THE DOOR - OPENS
HIS ARMS IN AMAZEMENT - 'WHAT THE HELL' - DAD SHRUGS HIS
SHOULDERS - 'WHAT DID I TELL YOU?'

10 EXT. BEACH. DAY. 10

CUT TO TIM WALKING ALONG THE BEACH - PASSIONATE, UNFOLDING MUSIC. HE IS LOST IN HIS THOUGHTS AND AMAZEMENT.

11 INT. DAD'S STUDY. EVENING. 11

TIM IS BACK IN THE STUDY WITH HIS DAD. FULL OF URGENT QUESTIONS NOW.

TIM
Does Mum know?

DAD
Not a whistle.

TIM
Strange. And what about the whole..?

DAD
Butterfly effect thing - what can I say, we don't seem to have messed up civilization yet...

TIM
It's going to be a complicated year.

DAD
It's going to be complicated life. Any ideas how to use it?

TIM
Well, it's going to take a lot of thinking about - what have you done... with it?

DAD
For me it's books, books, books. I've read everything a man could hope to. Twice. Dickens three times. And music of course.
(GESTURES TO ALL HIS RECORDS)
And then, I've got to spend more time with you and the family. What are you thinking?

TIM
Well, apart from changing this haircut, money would be the obvious thing.

DAD
 Very mixed blessing. Utterly fucked up your grandfather's life - left him without love or friends. I've never bumped into a genuinely happy rich person.

TIM
 But it would be nice not to have to work.

DAD
 No - that's a real recipe for disaster. Look what happened to your Uncle Fred.

TIM
 What happened to Uncle Fred?

DAD
 Nothing. Absolutely sod all. Wasted his life. You have to use it for things that will really make your life how you want it to be.

TIM
 Well. I suppose, to be honest, for the moment, I really just hope it's going to get me a girlfriend.

DAD
 Wow. Big one.

TIM
 Yup - the mothership.

TIM (V.O.)
 For me, it was always going to be all about love. Of course - there were some old scores to be settled....

12 INT. LECTURE HALL. DAY.

12

TIM'S HAIR IS A BIT DIFFERENT - IT'S A YEAR BACK, HIS FINAL MOMENT AT UNIVERSITY. A SLOUCHY ARROGANT TUTOR ADDRESSES THE SMALL CLASS.

TUTOR
 Well, we draw near the close of your ignominious time here. I wish you all the best, although I fear the worst. God help the legal system if you lot are entering it.

TIM RAISES HIS HAND...

TUTOR (CONT'D)

Yes, Lake, what is it?

TIM

Can I just say, sir, on behalf of all of us, that we also wish you the best - but fear the worst. You're the worst teacher any student has ever had - you're not only stupid, you're arrogant, aggressive, sleazy and wouldn't recognise an original thought if it gave you a tender and caring blow-job.

TUTOR

You are in such trouble, young man.

TIM

Or not. Excuse I'm just popping to the toilet for a moment...

13 INT. TIM'S ROOM. DAY.

13

TIM IS CASUALLY DRESSED FOR THE DAY, BAGGY TROUSERS, OLD SHORT-SLEEVED SHIRT.

TIM (V.O.)

But it was in the summer holidays, that the real business began. I walked downstairs and into love.

14 EXT/INT. THE HOUSE. DAY.

14

KIT KAT'S LITTLE PURPLE CAR ENTERS THE DRIVE - TIM MOOCHES OUT OF THE HOUSE - AND OUT OF THE CAR STEPS THE MOST BEAUTIFUL GIRL HE HAS EVER SEEN. SLOW MOTION AND MUSIC AS THIS SEXUAL ANGEL ENTERS HIS LIFE. HE IS ABSOLUTELY FROZEN.

KIT KAT

Charlotte, this is Tim.

TIM

No it's not. Excuse me.

TIM RUNS INTO THE HOUSE. RUSHES INTO A CUPBOARD. GRIPS HIS FISTS. RUSHES UPSTAIRS. TRIES ON FOUR DIFFERENT OUTFITS - TRIES TO LOOK COOL IN EACH OF THEM. SHAVES. EVEN CUTS HIS HAIR A TINY BIT. PLUCKS HIS NOSE. AND THEN HEADS DOWNSTAIRS AND TRIES TO LOOK CASUAL AS THE CAR PULLS UP. OUT STEPS CHARLOTTE, PARADISE AGAIN.

KIT KAT

Charlotte, this is Tim.

CHARLOTTE

Hi, Tim.

TIM

Hi, Charlotte.

CHARLOTTE

I think you know my brother.

TIM

Really?

CHARLOTTE

Jimmy Kincade.

TIM

O Jesus.

CHARLOTTE

You don't like him?

TIM

No - he's - he's a character.

CHARLOTTE

Your sister loves him.

TIM IS PUZZLED.

KIT KAT

True - not many guys will sleep with you on the first date.

TIM

You slept with Jimmy Kincade?

CHARLOTTE

Wow, you really don't like him.

TIM

Excuse me a moment. Can do better.

THE CAR DRIVES BACK IN...

KIT KAT

Charlotte this is Tim.

TIM

Hi, Charlotte.

CHARLOTTE

I think you know my brother, Jimmy Kincade.

TIM

O yes, what a guy. How is the old bastard?

TIM (V.O.)
 She was heaven. And staying the
 whole summer.

15 INT. BEDROOM. MORNING.

15

TIM IN HIS ROOM IN HIS PYJAMAS - HE EMERGES AND THERE COMING
 TOWARDS HIM, ALONG THE CORRIDOR, IS CHARLOTTE.

CHARLOTTE
 Wow - nice pyjamas. I've never met
 anyone who wears a pyjama.

TIM
 Really? What do people wear in bed
 these days?

CHARLOTTE
 T-shirt and boxers. Or nothing.

TIM
 Right. Of course.

CUT BACK INSIDE HIS ROOM. HE'S NOW WEARING A T-SHIRT OVER
 SOME COOLER BAGGY TROUSERS. HE GOES BACK INTO THE CORRIDOR -
 CHARLOTTE COMING FROM EXACTLY THE SAME DIRECTION AS BEFORE.

CHARLOTTE
 Hey. I had you down for a pyjama
 kind of guy.

TIM
 No. T-shirt and boxers. Or nothing,
 of course.

KIT KAT COMES ALONG THE CORRIDOR.

KIT KAT
 Why are you wearing that?

TIM
 What?

KIT KAT
 What happened to your penguin
 pyjamas?

TIM
 Pyjamas? Not me. No. Bloody hell -
 pyjamas - come on!

THE GIRLS HEAD ON DOWNSTAIRS - TIM GOES BACK INTO HIS ROOM.
 HE PUTS THE PYJAMA TOPS AND TROUSERS BACK ON AND IS STANDING
 IN THE MIDDLE OF THE ROOM WHEN THERE IS A KNOCK ON THE DOOR.
 HE JUST HAS TIME TO LEAP INTO BED, WHEN THE DOOR OPENS. THERE
 IS CHARLOTTE - HE GETS THE DUVET RIGHT UP TO HIS CHIN JUST IN
 TIME TO HIDE THE PYJAMAS.

CHARLOTTE
We thought we might head to the
beach. Coming?

TIM
Yup. Be right there.

HE DOES NOT MOVE.

16 EXT. BEACH. DAY.

16

THEY ARE ON THE BEACH. TIM READING A BOOK, THE GIRLS ON THEIR
FRONT, ON TOWELS, SUNBATHING.

CHARLOTTE
Tim, will you do my back?

SHE HOLDS OUT SOME SUNCREAM.

TIM (V.O.)
Absolutely.

HE BOUNCES UP.

CHARLOTTE
Wow. Keen.

HE'S A BIT EMBARRASSED. HE TAKES THE CREAM, HOLDS IT OVER HER
BACK - SQUIRTS. THE TOP FALLS OFF - A HUGE DOLLOP COVERS HER
BACK... SHE SCREAMS. CUT RIGHT BACK...

CHARLOTTE (CONT'D)
Tim, will you do my back.

TIM
Sure - give us a sec...

HE READS A FEW MORE LINES (IT'S TOUGH TO DELAY, BUT HE DOES
IT...) THEN DRIFTS OVER. HE TAKES THE CREAM CAREFULLY, PUTS A
LITTLE ON HIS HAND AND THEN RUBS IT IN SMOOTHLY.

CHARLOTTE
Nice...

17 INT. DINING ROOM. EVENING.

17

IT'S DINNER - TIM, AS EVER, FOCUSING ENTIRELY ON CHARLOTTE
AND EVERYTHING SHE DOES. THEY ARE EATING SOUP.

CHARLOTTE
What flavour is the soup?

MOTHER
Cauliflower.

DAD
 Ah - the only problem with
 cauliflower I find, is that it
 tastes like cauliflower.

CHARLOTTE LAUGHS A LOT AT THAT.

TIM
 Excuse me one minute.

HE GETS UP TO LEAVE. CUT TO EXACTLY THE SAME SCENE, A FEW
 SECONDS EARLIER.

DAD
 What flavour is the soup?

MOTHER
 Cauliflower.

TIM JUMPS IN...

TIM
 The only problem with cauliflower,
 in my humble opinion, is that it
 always tastes like cauliflower.

CHARLOTTE
 O, I quite like it.

TIM SCRATCHES HIS HEAD. WHAT HAPPENED THERE?

TIM (V.O.)
 It was the summer from heaven - it
 was the summer from hell. I invited
 my friend Teddy round for tennis
 because I knew he'd make me look
 good.

TIM AND THE SWEET GUY FROM THE PARTY WHO WAS DANCING WITH THE
 10 YEAR OLD ON ONE SIDE - TIM CLEARLY THE BETTER PLAYER. ON
 THE OTHER SIDE KIT KAT AND CHARLOTTE, WEARING A TIGHT T-SHIRT
 AND TINY SKIRT. KIT KAT IS MORE INTERESTED IN MAKING SHAPES
 THAN SHOTS - BUT CHARLOTTE IS VERY GOOD.

TIM (V.O.)
 Unfortunately Charlotte just made
 both of us look like idiots. How
 the hell are you meant to
 concentrate on your game with this
 sort of shit going down?

UTTER SLO-MO GORGEOUSNESS, AS THE CAMERA WATCHES CHARLOTTE'S
 BEAUTY AS SHE RUNS, SERVES, DRINKS WATER, LEAPS TO CATCH A
 HIGH BALL. THE ULTIMATE BEAUTIFUL GIRL TENNIS FANTASY.

TIM (V.O.)
 It never got better - until it was
 almost too late.

18 INT. FAMILY DINING ROOM. DAY.

18

THEY ARE SITTING AT THE FAMILY DINING TABLE FOR A NICE STEW AT LUNCH.

DAD

Well, Charlotte, our final lunch -
it's been lovely having you all
summer, hasn't it, Uncle D.

UNCLE D

Beg your pardon?

MUM

Lovely having Charlotte here all
summer.

UNCLE D

Who is Charlotte?

MUM

Come on darling - Charlotte. Next
to you.

UNCLE D

Ah yes - Charlotte - lovely to meet
you - how long are you staying?

CHARLOTTE

I'm leaving today.

UNCLE D

Alas - would have been wonderful to
get to know each other.

19 INT. FAMILY HOME CORRIDOR. NIGHT.

19

LATER THAT NIGHT. TIM TURNS A CORNER AND THERE IS CHARLOTTE.

TIM

Charlotte - as it's the final day -
the last night, can I... ask you a
question?

CHARLOTTE

Ask away. O no - wait - it's not
going to be about love is it?

TIM

What?

CHARLOTTE

Kit Kat warned me about this and
said that if you ever mentioned it,
I should be very firm and say that
you must treat me like a sister and
not be stupid.

(MORE)

CHARLOTTE (CONT'D)
Or have I made a total fool of
myself and you were going to ask me
for last minute tennis tips?

TIM
No, it was about... the other
thing.

CHARLOTTE
Well, that's very sweet of you.

SHE LOOKS HIM DEEP IN THE EYES. THINKING... HIS LIFE IN HER
HANDS.

CHARLOTTE (CONT'D)
Shame you left it till the last
night - you should have tried
creeping along the corridor while
we still had time.

TIM
Okay. Okay. Last night a bad idea?

CHARLOTTE
Last night a very bad idea - seems
like an afterthought. Last night
was never going to work.

TIM
Okay. Good.

SHE WALKS AWAY. AND TIM WALKS STRAIGHT INTO A NEARBY
CUPBOARD.

20 INT. CORRIDOR. NIGHT.

20

CUT TO THE UPSTAIRS CORRIDOR THAT NIGHT. TIM EMERGES CREAKILY
FROM HIS ROOM - AND EDGES TOWARDS ANOTHER DOOR. HE OPENS THE
DOOR GENTLY... AND WALKS IN....

CHARLOTTE
Tim.

TIM
Yes. Hi.

CHARLOTTE
Can I help?

TIM
Well, yes - there is just one thing
- I know you've probably suspected
this - but in the last fortnight, I
have fallen completely in love with
you.

(MORE)

TIM (CONT'D)

Now, obviously, this was going to happen, because you're the prettiest girl in history with the prettiest face and the prettiest hair... but even if, you know, you didn't have the face and you had, absolutely no hair for some bizarre reason, I'd still adore you - not in a schoolboy way, in a really profound adult but not threatening way, and I just wondered whether by any chance you might share my feelings?

CHARLOTTE

Wow. Ahm. I tell you what. Why don't you ask me again on my last night?

TIM

Your last night.

CHARLOTTE

Yeh. Try me on the last night. Let's see what happens then.

TIM

Right. Perfect. Just perfect.

HE STANDS OUTSIDE THE DOOR ALONE. AND KNOWS THE TRUTH.

21 EXT. FAMILY HOME. DAY.

21

THE FINAL DAY. CHARLOTTE IN ALL HER GLORY STEPS INTO THE CAR - TIM JUST WATCHES HER - SHE TURNS IN THE BACK WINDOW AND WAVES GENTLY AS THE CAR MOVES INTO THE DISTANCE.

TIM (V.O.)

And so the love of my life drove, just drove away. All the time travel in the world couldn't help me there. And the next day it was my turn to leave.

22 EXT. FAMILY HOME. DAY.

22

HE IS STANDING NEXT TO A TAXI WITH HIS CASES.

HIS DAD SMILES, KIT KAT JUMPS ON HIM WITH A HUG, LEGS ROUND HIS WAIST. UNCLE D SLIPS HIM A 50 PENCE COIN, WITH A WINK...

UNCLE D

Don't spend it all at once, son.

23 INT/EXT. ST JOHNS WOOD. DAY.

23

SHOTS OF LONDON ON A SPRING DAY. LITTLE FLASHES OF ITS IDIOSYNCRATIC MISCELLANY.

TIM (V.O.)

I caught the train to London and headed for my digs, staying with an old friend of the family, who had apparently fallen on slightly hard times and needed the rent. It turned out to be just a few yards from Abbey Road - fans lining up by the crossing and risking their lives to have their photos taken...

HE WALKS PAST THE CLUSTER OF PEOPLE LINING UP TO BE PHOTOGRAPHED ON THE ABBEY ROAD CROSSING, THEN TURNS A CORNER INTO A TREE-LINED STREET - AND ARRIVES AT A BIG OLD-FASHIONED RED BRICK HOUSE. THE DOORBELL IS ANSWERED BY A RAMSHACKLE, 50 YEAR OLD, HARRY.

HARRY

What the fuck do you want?

TIM

I'm James' son.

HARRY

Who?

TIM

James Lake.

HARRY

What about him?

TIM

I'm his son. He said you had a room.

HARRY

Go in there - and wait. Quietly. I mean it - don't make a fucking sound.

24 INT. HARRY'S HOUSE. DAY.

24

TIM SITS IN THE SITTING ROOM, THE WALLS COVERED IN POSTERS OF PLAYS, CLEARLY ALL WRITTEN BY HARRY, WHO NOW REAPPEARS.

HARRY

No - it's gone. I was actually having the first good idea I've had for a year, when you rang on the doorbell - and now it's gone. You little shit.

TIM

Sorry.

HARRY

It's upstairs. The room. How's your Dad? Weird cock I always thought - something weird about him...

TIM

Really?

HARRY

Yeah. Never really liked him actually. Your Mum still look like Winston Churchill? That by the way is my wife.

(PASSING A PHOTO)

You wouldn't like her at first - sarcastic cow - but eventually you'd realize she was the best human being in the world. Which is why she has left me, of course.

THEY REACH THE ROOM. A SMALL BUT PRETTY ATTIC ROOM, WITH SLOPED CEILINGS.

HARRY (CONT'D)

Here we go. Try not to make too much noise - particularly when having sex.

TIM

No chance of that.

HARRY LOOKS AT HIM SCORNFULLY.

HARRY

Christ. Two losers in one house.

HE LEAVES, PASSING A PICTURE OF A PRETTY GIRL ON THE WALL.

HARRY (CONT'D)

That's my daughter. Have sex with her if you like. Apparently everyone else has.

25

INT. HARRY'S HOUSE. MORNING.

25

NEXT MORNING TIM CREEPS DOWN, DRESSED IN A SUIT. HE GLIMPSES HARRY - ASLEEP ON A COUCH WITH THE TV STILL ON, STILL DRESSED - AND THEN HEADS OUT THE DOOR.

26 INT. LEGAL CHAMBERS. DAY.

26

TIM (V.O.)
And so I began my adventures in the
legal trade.

TIM ARRIVING AT HIS LEGAL CHAMBERS - QUIET, GRAND, FORMAL.

TIM (V.O.)
It's a strange world, full of very
strange people, both nice...

IN HIS OFFICE, WE SEE HIS CHAOTIC SWEET NERVOUS CO-WORKER.

RORY
Hello. I'm Rory. Very pleased to
meet you. A real thrill. Who knows -
we might become, you know... pals
etc.

TIM (V.O.)
And nasty.

AND HIS NASTY ARROGANT BOSS ENTERS, TAVERNER QC

TAVERNER QC
Who the hell are you?

TIM
I'm Tim Lake.

TAVERNER QC
Well, I hope you're better than
this clown.... Come on, Roger.

RORY
It's Rory actually. I've been here
a year. And a half.
(TO TIM)
Only saying that to be nice - it's
two years actually.

HE EXITS FULL OF TERROR, PULLING A DESPERATE FACE AT TIM.

TIM (V.O.)
There are lots of things that time
travel can't help with. On the
other hand - it's extremely helpful
in actual exams.

27 INT. EXAM HALL. DAY.

27

TIM IN A HUGE HALL WITH A THOUSAND OTHER STUDENTS. TURNING
OVER AND READING AN EXAM PAPER. HE LOOKS UTTERLY FLUMMOXED
TOWARDS RORY, WHO IS FLUMMOXED TOO. TIM RAISES HIS HAND.

28 INT. EXAM TOILET. DAY. 28

CUT TO TIM IN A TOILET COMPARTMENT - HE CLENCHES HIS FISTS.

29 INT. TIM'S ATTIC ROOM. DAY. 29

BACK TO HIM LOOKING UP SOMETHING SPECIFIC IN A BOOK IN HIS ATTIC ROOM.

30 INT. EXAM HALL. DAY. 30

AND BACK AGAIN, TO THE MOMENT OF TURNING OVER THE PAPER, AND THIS TIME TIM LOOKS QUITE CONFIDENT - WITH A HAPPY THUMBS UP TO DESPAIRING RORY.

TIM (V.O.)

For a while I tried to sublimate my search for love to getting a proper job - though it's not easy. Come exams, the girls all look like Kate Middleton. But I still just looked like me.

ALL THE GIRLS LOVELY IN THEIR EXAM DRESSES. TIM GLIMPSES HIMSELF IN A MIRROR, UNPROMISING IN A BADLY FITTING SUIT.

31 INT. HARRY'S HOUSE. NIGHT. 31

TIM ARRIVES HOME ON THE NIGHT OF THE EXAMS - HARRY IS AT WORK AT THE KITCHEN TABLE. NOT A WORD EXCHANGED AS TIM PASSES, BUT JUST AS HE STARTS TO HEAD UP THE STAIRS...

HARRY

First night of my play Thursday - do you want to come?

TIM

Do you know - I'd love to - but I've got a date.

HARRY

Really? A girl at last? The sad virgin's rocks finally get offed.

TIM

No. It's a friend coming up from home. Male.

HARRY

Urgh. Ditch the pervert.

TIM

Yes, I'd like to, but it's his birthday.

HARRY
Please yourself. Anyway - the
play's total crap - you're better
off out of it.

TIM
I bet it's not.

HARRY
Don't patronise me. I know shit
when I see it. And when I write it.

32 EXT. LONDON STREET. EVE.

32

OUT IN THE STREET WITH HIS FRIEND CALLED JAY, THE OVER-
CONFIDENT BAD DANCER IN THE FIRST PARTY. HE IS EXUBERANTLY
SELF-ASSURED, BUT IN A SELF-MOCKING WAY.

JAY
It's going to be weird to the max -
but it's going to be mighty. This
is a birthday dinner you will never
forget. The Jayman does it again
for tiny Tim and his tiny todge.

TIM
No lights at all?

JAY
None - the waiters are - wait for
it - blind.

TIM
You are fucking kidding me.

JAY
I am fucking kidding you not. As
bats! As bats!

33 INT. 'DANS LE NOIR' RESTAURANT. NIGHT.

33

THE MOODILY LIT FRONT DESK AT "DANS LE NOIR". A DARKENED
CORRIDOR HEADS DOWN TOWARDS THE PITCH DARK RESTAURANT.

MAITRE D
Julian will show you to your table.

JAY
Lead on, maestro.

JAY PULLS A FACE AS A BLIND WAITER APPROACHES...

THEY HEAD ALONG THE CORRIDOR, RIGHT HAND ON THE SHOULDER OF
THE LEADING WAITER. WHEN THEY ARRIVE IN THE DINING ROOM IT IS
PITCH DARK. THE SCREEN IS PITCH DARK - ALL YOU CAN SEE IS A
CLOCK THAT APPEARS IN THE CORNER - 8.15 P.M.

TIM
I'll go for the meat menu, thank
you.

JAY
Give me the fish, Juliano. God, I
wish you had breasts, Timmo, no-one
would see a damn thing. I could
fondle you the whole meal.

34 **8.46 PM**

34

AMONGST THE CLATTERING OF PLATES, RIGHT THERE...

JULIAN
Excuse me, gentlemen, do you mind
if these young ladies sit beside
you - it is the only spare table.

JAY
No, please do. Our honour and
delight. Ladies, asseyez-vous.

JOANNA
Hello, gorgeous.

A VERY CONFIDENT VOICE.

JAY
And hello to you - it's my birthday
and I'm very handsome.

TIM
(EMBARRASSED)
O Christ.

THEN, MAGICALLY, A SECOND, GENTLE VOICE. RIGHT IN HIS EAR...

MARY
Hi.

TIM
O Hello. I'm Tim.

JOANNA AND JAY IMMEDIATELY LAUNCH INTO THEIR OWN CONFIDENT
FLIRTATIOUS DIALOGUE, AS MARY AND TIM TALK...

MARY
I'm Mary.

TIM
O. That's my mother's name.

MARY
Is that bad?

TIM

What do you mean?

MARY

Well, I don't know, but I would've thought that was quite bad - because no-one wants to sleep with their mother - so if someone's got your mother's name, that's got to be an initial turn off, initially.

TIM

That's never occurred to me.

MARY

No. Well, good. It'd be worse if I looked like your mother. Unless your mother's very beautiful.

TIM

She's not. She's rectangular.

MARY

Good. Or bad - for your Dad. I'm sorry for your Dad, but glad for you - and me, as it were.

LITTLE AWKWARD PAUSE.

TIM

How do you think the conversation is going?

MARY

Really badly. Can we start again?

9.15 PM

LOUD CONVERSATION FROM THE OTHER TWO.

MARY (CONT'D)

Jay is quite... enthusiastic.

TIM

I actually hate him. What's Joanna like?

MARY

Basically she's a prostitute.

TIM LAUGHS. SOMETHING IS HAPPENING.

9.45 PM

TIM

I think it's strawberry mousse. Do you want to try it?

MARY

Okay.

TIM

Where's your mouth?

MARY

Here...

TIM

There?

MARY

No, that's my nose, unfortunately.

9.53 PM

JAY

Okay, girls - be honest - who's more beautiful?

MARY/JOANNA

She is / I am

JAY

Excellent. And I'm blindingly handsome - Tim's better seen through a haze of alcohol.

AND HE GOES BACK TO DOMINATING JOANNA WITH NOISY ANECDOTES.

MARY

Actually, I look like Kate Moss.

TIM

Really?

MARY

No. I look a bit like a mouse.

TIM

You like Kate Moss?

MARY

I've loved her all my life. Seriously. I'm actually wearing one of her dresses. You?

TIM

No, her stuff doesn't look good on me.

MARY

No, what do you think of her?

TIM

O - yeah - very pretty - though, I wish she looked a bit more like a mouse.

AND SHE LAUGHS AT HIM. IT'S PROBABLY LOVE.

35

EXT. 'DANS LE NOIR' RESTAURANT. NIGHT.

35

CUT OUTSIDE. THE TWO BOYS HAVE THEIR COATS ON.

JAY

O my God - o my God - I am so in there. What about you?

TIM

Well, I don't know - but she sounded...

THE RESTAURANT DOOR OPENS - JAY STRAIGHTENS HIS HAIR ON PREPARATION FOR POUNCING.

JAY

O my God, here they come...

THE DOOR SWINGS OPEN - THE MOST ROMANTIC LIGHTING... OUT COMES A VERY PRETTY BROAD FACED GIRL.

JAY (CONT'D)

Joanna?

JOANNA

Jay?

JAY

How wonderful to see you at last. Do you fancy some kind of clubbing experience? And then who knows - sex - possibly marriage...

JOANNA

Sorry - we've got to rush off. But help me find a cab - then if you like, I'll give you my number.

JAY

I like it very much.

CUT TO TIM WHO IS NOW REALLY TENSE. AND THE DOOR SWINGS OPEN. MARY IS VERY SHY, ALMOST COVERING HER FACE, AWARE OF THE STRANGENESS OF THE MOMENT - THIS IS THE FIRST TIME THEY ARE SEEING EACH OTHER. BUT SHE IS JUST GORGEOUS, IN A QUIET, SWEET WAY.

MARY

Hi.

TIM

Hi.

A SMILE. IT IS DEFINITELY LOVE.

TIM (CONT'D)

Well... it was lovely meeting you.

MARY

You too.

TIM

Would it be very immoral if I asked you for your number - just in case, you know, I ever...

CUT TO THE NUMBER NOW ON HIS PHONE. HE DELIBERATELY SAVES IT - UNDER THE NAME 'MARY X'.

TIM (CONT'D)

Thanks. Very good to meet you.

MARY

Very good to meet you too.

TIM

If anybody mugs me for my phone, I will absolutely kill him before he takes it and your number away.

BIG SMILE. THEY WALK APART, THEN SHE TURNS.

MARY

You really like me?

TIM JUST NODS. AND WALKS AWAY. HIS LIFE TRANSFORMED.

36

INT. HARRY'S HOUSE. NIGHT.

36

ENTERING THE FRONT DOOR - TIM HEARS A HUGE SHOUT FROM THE KITCHEN - AND THERE'S HARRY WITH HIS HAND CUT ON A GLASS.

TIM

What's the problem?

HARRY

Nothing - just a flesh wound. You may remember, my play opened tonight.

TIM

O my God yes - how did it go?

HARRY

Well - it went well - very well - you could feel in the room a masterpiece was being unfurled.

TIM

Really?

HARRY

Really. Until - and this is the crucial plot point, I think - until the lead actor had the most massive freeze in the history of theatre.

TIM

No!

HARRY

Yes. He didn't just forget his lines. He forgot his lines to an extent that no actor has ever forgotten his lines before in the annals of dramatic art. In the crucial courtroom scene. The reviews won't say "Major Masterpiece Gets Unveiled" - they'll say "Major Actor Gets Alzheimers".

TIM

It's a disaster?

HARRY

Is an understatement. It's a catastrophe. It's the Titanic of play openings. No survivors.

PAUSE.

TIM

Okay. I'll see what I can do.

HARRY

What the fuck do you mean 'what you can do?' - what you going to ring up every critic and offer them a blow-job if they ignore the fact that we sat in total silence for half an hour waiting for a moron to remember ONE LINE.

TIM

Not quite that.

HE RUNS UPSTAIRS AND STANDS IN HIS ROOM, FISTS CLENCHED.

37

EXT/INT. ROYAL COURT THEATRE. NIGHT.

37

FRONT OF THE ROYAL COURT THEATRE - HARRY TOTALLY IN HIS ELEMENT. MUCH FIRST NIGHT EXCITEMENT. THE PLAY IS CALLED "A GUILTY MAN".

CRITIC
So what's it like, Harry?

HARRY
Masterpiece, I'm told.

TIM
I'm just popping off for a minute.

CUT TO TIM IN FRONT OF A BOARD BACKSTAGE WHERE THERE ARE PICTURES OF ALL THE CAST. SPOTS THE PHOTO OF THE OLD BLOKE WHO MUST BE THE LINE-FORGETTING CULPRIT.

KNOCKS ON HIS DOOR. A GRAND OLD ACTOR OPENS THE DOOR.

TIM (CONT'D)
Hello, I'm a friend of Harry's.

SIR JOHN
Yes, I'm afraid I'm rather busy at the moment.

TIM
Yes, I appreciate that. It's just, I thought - ahm, how's it going with the lines?

SIR JOHN
'The lines' - what do you mean 'the lines'?

TIM
It's just - you know - in the court scene - some of those lines are pretty complex - I thought it might be worth just, you know, having one last look at the lines before you go on - a little refresher...

SIR JOHN
Get the fuck out of here, you sodding lunatic.

TIM IS HUSTLED OUT. BUT SIR JOHN DOES INDEED PICK UP THE SCRIPT AS HE TURNS BACK TO FINISH HIS MAKE-UP.

CUT INTO THE MIDDLE OF THE PLAY.

JUDGE
And now - the Defence.

SIR JOHN STANDS. HUGE LONG PAUSE. BUT IT TURNS OUT TO BE TACTICAL AND HE STARTS A TOUR DE FORCE IN DEFENCE OF A SOLDIER ACCUSED OF DESERTION.

SIR JOHN

I have been alive many weary years -
but never, in that long catalogue
of wasted time, have I ever seen
such an atrocious miscarriage of
justice...

HARRY IS VERY HAPPY. TIM IS VERY SATISFIED WITH HIS ACTIONS.
CUT ON TO THE END OF THE SPEECH

SIR JOHN (CONT'D)

I rest my case.

THE AUDIENCE ACTUALLY APPLAUDS THIS TOUR DE FORCE. TIM
APPLAUDS LOUDEST, LOOKING ROUND, UTTERLY DELIGHTED.

JUDGE

Do the Prosecution have anything
final to add?

A SLIGHTLY YOUNGER ACTOR - 55 - STANDS. ANOTHER LONG PAUSE.
THAT NEVER ENDS. A PROMPT COMES FROM OFF.

PROMPTER

Gentlemen...

FORGETFUL ACTOR

Gentlemen...

NO USE... THE PROMPTER TRIES MORE...

PROMPTER

Gentlemen, I regard today's
proceedings...

FORGETFUL ACTOR

Yes, yes - Gentlemen, I regard
today's proceedings...

BUT THAT'S IT - HE THEN FORGETS UTTERLY. SIR JOHN STANDS TO
TRY TO HELP...

SIR JOHN

Does my honourable friend mean to
say that he regards today's
proceedings with the utmost
gravity? All the more so because a
man's life is at stake?

FORGETFUL ACTOR

Yes. I do.

BUT IT'S GONE AGAIN...

PROMPTER

Nevertheless...

FORGETFUL ACTOR
 Nevertheless.
 (HUGE PAUSE)
 No, it's gone.

SOMEONE RUNS ON AND HANDS HIM A BOOK. IN THE FLURRY, HE LOSES HIS PLACE IN THE SCRIPT. JUST CAN'T FIND IT...

VOICE (O/S)
 Page 57.

FORGETFUL ACTOR
 Thank you...

AUDIENCE REACTIONS OF HORROR. SUDDENLY TIM GETS UP AND HEADS OUT ALONG HIS ROW....

TIM
 Excuse me, excuse me...

CUT TO TIM IN THE TOILET OF THE THEATRE, HIS FISTS CLENCHED.

CUT BACK TO THE MOMENT OF DISASTER.

JUDGE
 Do the Prosecution have anything
 final to add?

THE FORGETFUL ACTOR STANDS. BUT IT'S THE SAME PAUSE. AT FIRST DRAMATIC, THEN WORRYING.

CUT TO HARRY IN HIS SEAT. HE KNOWS SOMETHING IS WRONG. WE SORT OF NOTICE THAT TIM DOESN'T SEEM TO BE IN HIS SEAT.

BACK ON STAGE WITH THE ACTOR. TOTAL FEAR IN HIS EYES. THE OTHER ACTORS NERVOUS AROUND HIM.

THEN HE HEARS A COUGH. IT REGISTERS IN HIS EYES. THEN A 'PSST' - AND HE LOOKS OFF STAGE FOR A MOMENT - AND THERE, STANDING IN THE WINGS, CARRYING HUGE CARDBOARD CUE CARDS, WITH THE SPEECH WRITTEN IN BLACK FELT PEN, IS TIM.

JUST IN TIME - BEFORE IT REALLY IS A NOTICEABLE DRY - THE ACTOR BEGINS TO SPEAK. SPEAK, AND READ, THAT IS - WEAVING HIS MOVEMENTS AND PACE TO FACE TIM AND GIVE HIM TIME TO FLIP THE CARDS. IT'S A CRACKING SPEECH.

FORGETFUL ACTOR
 Gentlemen. I regard today's
 proceedings with utmost gravity.
 All the more so because a man's
 life is at stake. Nevertheless let
 us be clear of one thing - it is
 the life of A Guilty Man...

CUT TO THE END OF THE PLAY. HUGE APPLAUSE. STANDING OVATION - THE ACTOR WHO DRIED LOOKS PARTICULARLY SUPERCILIOUS.

THE AUDIENCE TURNS TO HARRY WHO COULDN'T BE MORE SCORNFUL OF THE PRAISE. AND DELIGHTED BY IT.

CUT INTO THE BAR AFTERWARDS. HARRY IS THE BLAZING CENTRE OF ATTENTION. OUTSIDE THE RING OF FANS HE SPOTS TIM.

HARRY

O look - and here's the little prick who walked out half way through. You missed the best scene, you twerp.

TIM WANDERS OFF ALONE. HE TAKES OUT HIS PHONE. GOES TO THE ADDRESS BOOK, TYPES IN 'M' THEN 'A'. THERE ARE 'MARYS' - BUT THERE'S NO 'MARY X'. SHE'S BEEN WIPED FROM HIS PAST.

TIM

O no - fuck.

38

EXT. 'DANS LE NOIR' RESTAURANT. NIGHT.

38

HOT AND HAVING RUN, TIM'S OUTSIDE "DANS LE NOIR". HE CHECKS HIS WATCH. IT'S 10.48.

TIM

Shit. Shit.

(RUSHES IN)

Two girls in earlier tonight - one of them looked like Kate Moss - the other one like a sort of nice prostitute. Do you have their names?

MAITRE D'

O yes - no, I'm sorry, they were walk-ins and they paid by cash. Sorry, sir.

TIM

That's okay. Just the end of my life.

UTTER SORROW - TIM WALKS OUT ACCOMPANIED BY A WOEFUL SONG.

39

INT. HARRY'S HOUSE. MORNING.

39

BREAKFAST THE NEXT MORNING. MERRY HARRY, MISERABLE TIM.

HARRY

Cheer up, mate, apparently you're living with Britain's greatest living playwright. Don't usually read them - but couldn't resist this one. "Harry Chapman found Guilty - of genius."

HE THROWS TIM THE REVIEW SECTION OF A SUNDAY PAPER, WITH THAT HEADLINE. HE LOOKS UP AT HARRY WITH HATE IN HIS EYES. BUT THEN TIM GLIMPSES AN ADVERT, A REPRODUCTION OF A PHOTO OF KATE MOSS. IT'S AN EXHIBITION OF MARIO TESTINO PHOTOS OF HER - LASTS A WEEK.

TIM

I have to go out right now.

40

INT. GALLERY. DAY.

40

CUT TO TIM SITTING WITH A HUGE PICTURE OF KATE MOSS BEHIND HIM, LOOKING, LOOKING - HE IS SURROUNDED BY THE HUGE ROOMS OF AN EXHIBITION. CROWDS SPEED PAST, WHILE HE STAYS SITTING. EVENING FALLS. NOTHING.

AND AGAIN, THE NEXT DAY, TIM IN DIFFERENT CLOTHES. AND AGAIN. AND AGAIN - KIT KAT'S NOW SITTING WITH HIM. THE SEVENTH DAY.

TIM

Nice of you to keep me company, Kittle.

KIT KAT

Nothing better to do.

TIM

How's Jimmy?

KIT KAT

Dumped me.

TIM

Not again. And work?

KIT KAT

Sacked me.

TIM

Idiots. Coffee?

KIT KAT

Please. And muffins. I need treats.

HE HEADS OFF, AND WHILE KIT KAT'S WAITING, MARY CASUALLY SITS DOWN NEXT TO HER FOR A MOMENT, RE-TIES HER SHOE LACE, AND THEN HEADS OFF. TIM RETURNS.

KIT KAT (CONT'D)

What does she actually look like, your future wife? Who you met at a party, and found out she liked Kate Moss but didn't find out her number?

AND SUDDENLY MARY IS ACTUALLY STANDING RIGHT BEHIND THEM.

TIM
Soft face. Fringe. Bright eyes. The
prettiest girl in the world.

AND THEY WALK OFF IN DIFFERENT DIRECTIONS.

AND THEN, TOTALLY ON THE OTHER SIDE OF THE SHOW, HE SUDDENLY
SEES HER.

TIM (CONT'D)
O my God. It's her.

HE CHARGES OVER TOWARDS HER. KIT KAT FOLLOWS BEHIND. HE
SPEAKS FROM BEHIND MARY.

TIM (CONT'D)
Hi.

SHE TURNS. VERY EMPTY LOOK, OF COURSE - HE'S A STRANGER. WITH
A GRINNING SISTER BESIDE HIM, GIVING A FRIENDLY LITTLE WAVE.
GIVES TIM A THUMBS UP - A BIT EMBARRASSING.

MARY
Hello.

TIM
How are you?

MARY
I'm fine.

TIM
Great.

PREGNANT PAUSE.

MARY
We've never met before.

TIM
O no. Fuck. Of course we haven't.

MARY
You must've mistaken me for someone
else.

TIM
Yes. No. No. Your name's Mary.

MARY
That's a bit weird. How do you
know?

TIM
You... look like a Mary.

KIT KAT OBSERVING THIS SCEPTICALLY.

MARY
In what way?

TIM
Well, my Mum's called Mary.

HE ISN'T DOING WELL - AND KNOWS IT.

MARY
And I look like your mother?

TIM
Not at all. Much prettier.

MARY
Right - well... great meeting you.
Sorry, I've got to go - my friend's
waiting for me.

TIM
Yes. Absolutely.

HE TURNS IN DESPAIR TO KIT KAT.

KIT KAT
Very poor.

TIM
Very poor indeed. But let me handle
it from here.

KIT KAT
Coke-ee-dokee... But, you know, she
looks cute. Two thumbs up from the
English judge.

CUT TO MARY - WITH HER FRIEND JOANNA. TIM REAPPEARS.

TIM
Ahm, me again.

MARY
Hello.

TIM
Hello.

MARY
Joanna, this is..?

TIM
Tim.

JOANNA
Hi.

TIM

Yes. I just had a weird experience with Mary here of thinking she was someone else I knew - but she wasn't BUT I just wondered if... I could walk round with you, because I'm... quite lonely.

MARY

What about the girl you were with?

TIM

My sister. She had to go. Somewhere interesting. We're a very interesting family.

MARY

(TO JOANNA)

We should definitely say 'no'.

JOANNA

Yes - this is dangerous territory.

MARY

All right. You have to promise you are not one of the following things - 1/ a lunatic 2/ a stalker 3/ worst of all - a bore.

TIM

No. I'm just a big Kate Moss fan.

MARY

Really? Do you agree the magic of her lies in her history - the informality of her early shots, compared to this stuff, so you always know, despite the high fashion, she's still just that same cheeky normal girl naked on the beach?

TIM

Yes, I do agree.

41 INT. GALLERY CAFE. DAY.

41

CUT TO THEM TOGETHER AT THE GALLERY CAFÉ.

TIM

Milk?

MARY

Yes.

TIM

Sugar?

MARY
No.

TIM
Boyfriend?

MARY
Yes!

TIM
No! You don't have a boyfriend!

MARY
Don't I look like I would have a
boyfriend?
(TO JOANNA)
Do I look like I'd never get a
boyfriend?

TIM
No, no, I don't mean that. It's
just... I didn't expect - is he -
quite a new boyfriend?

MARY
Yes. In fact - Rupert - over here.

TIM
(TO HIMSELF)
Rupert?

A RATHER GROOVY, GOOD LOOKING YOUNG MAN APPROACHES.

RUPERT
Hi - sorry I'm late - with my Dad -
he's very needy with Mum... gone.

HE LEANS AND KISSES HER. THE JOY OF NEW BOY AND GIRLFRIEND.

MARY
This is Tim.

TIM IS HATING THIS.

RUPERT
How's the exhibition?

MARY
Gorgeous - she's so beautiful.

RUPERT
Never got it really. Not my type.

THIS DOESN'T GO DOWN WELL WITH TIM.

TIM
Who is your type then?

RUPERT
Her, obviously.

TIM PULLS A FACE AT THAT. THEN A THOUGHT OCCURS...

TIM
So tell me, when did you two meet?

RUPERT
Only a week ago actually. It's been a bit of a whirlwind, hasn't it, poochy face?

THAT'S EVEN WORSE. BILE GATHERING IN TIM'S THROAT.

MARY
I'm going to have to teach you what you can and can't say in front of people.

RUPERT
'Poochy face' out?

MARY
Definitely out. And don't even think about 'fuckbucket'.

RUPERT
I would never call you 'fuckbucket'.

MARY
Good.

TIM AMUSED, THOUGH IT HURTS...

TIM
So, come on, more details. About the wonderful first meeting.

RUPERT
Well, okay, it was, what, a week ago - your birthday, Joanna...

JOANNA
June 10.

RUPERT
And Jo was having a little party.

TIM
Where?

JOANNA
My flat.

TIM
Which is where?

MARY

What are you - a detective?

TIM

No, no - I just have a very visual imagination - I like to, you know, imagine stuff completely.

JOANNA

Meard Street, W 11 - 8.30 at night - will that do?

TIM

Absolutely. Excuse me - sorry - I've now suddenly got a bit of a tummy ache - watch out for those muffins - I'll be back in a tick.

HE LITERALLY SPRINTS TO A TOILET, GOES IN, CLENCHES HIS FIST...

42

EXT. MEARD STREET. NIGHT.

42

ARRIVING AT MEARD STREET IN A CAB, TIM SEES BOYFRIEND RUPERT GETTING OUT OF A CAB WITH FOUR OTHER YOUNG MEN.

TIM

O god - I should have thought this through. Erm... Rupert!

RUPERT

Yes...

TIM

Hello.

RUPERT

Can I help?

SOMETHING A BIT NASTY POSH ABOUT HIM NOW HE'S NOT WITH MARY.

TIM

Yes - ahm - ahm - it's about your father.

RUPERT

My father?

TIM

Yes - ahm - I'm afraid he's in real trouble.

RUPERT

What kind of trouble?

TIM

Well, I'm not at liberty to reveal that - but my strong advice would be that you go to see him straight away.

RUPERT TAKES OUT HIS PHONE. TIM HAS TO ACT FAST.

TIM (CONT'D)

But don't ring him first.

RUPERT

Why?

TIM

He's not at liberty to make or receive phone calls, I'm afraid.

RUPERT

I'm sorry - but who are you? - because there is a scenario here where you're a random lunatic.

TIM

Right.

(DRAWS BREATH)

Well then let me explain the actual scenario. I'm a plain clothes policeman and I'm doing you a fucking favour because I know how badly these things can affect the kids - so, risking my career, I'm telling you to move your posh arse in the direction of Paddington Police station. You weren't your Dad's one phone call because he called his lawyer because he doesn't want to rot in jail for 50 years - but now he desperately needs a friend - and my sources tell me you may be the only member of the family left, with your mother... gone. But, of course, you could just go get drunk instead, and leave him to suffer - miserably - alone - forever.

RUPERT LOOKS AT HIM.

RUPERT

Paddington Police Station?

TIM

Yes.

RUPERT

Where's that?

PAUSE

TIM
Paddington. Obviously.

A FRIEND COMES BACK OUT TO THE STEPS.

FRIEND
What the hell's going on, Rupe?

RUPERT LOOKS AT TIM WHO SHAKES HIS HEAD - 'DON'T BLAB'.

RUPERT
It's okay. Nothing. I'll be back in
an hour. Save me a drink.

THAT 'BACK IN AN HOUR' WORRIES TIM A BIT.

RUPERT (CONT'D)
I suppose I should say 'thank you'.

TIM
Just doing my job, friend.

A CAB FLIES BY - RUPERT HAILS IT. CUT INSIDE THE CAB.

RUPERT
Paddington Police Station.

CABBIE
Where's that?

RUPERT
Paddington. Obviously.

43 INT. MEARD STREET PARTY. NIGHT.

43

TIM CHARGES INTO THE PARTY AND GOES STRAIGHT UP TO MARY.

TIM
Hi. I'm Tim.

MARY
Mary.

TIM
My mother's name. But let's not get
into that. You wouldn't like to
come out to dinner with me, would
you? Sometime in the next... hour.

MARY
That's my friend Joanna over there -
she's much prettier than me -
shouldn't you hit on her first?

TIM
No, I like the look of you more.

MARY
Easier to get?

TIM
No. Just generally preferable.

MARY
Okay - I might come, if you're not crazy. Which you now have to prove.

TIM
Well, let's talk about Kate Moss.

MARY
I actually like Kate Moss.

TIM
I always think the key thing about her is the history. We all remember those fantastic pictures of her as a young school girl on a beach, so that even now, beneath all the glamour, we still see the wonderful young, impish amateur.

MARY
(AMAZED)
That is exactly right.

CUT TO THEM HEADING OUT THE DOOR AND HAILING A CAB - JUST AS RUPERT'S CAB COMES AND RUPERT JUMPS OUT, FUMING.

44 INT. GREEK RESTAURANT. NIGHT.

44

TIM AND MARY IN AN AVERAGE GREEK RESTAURANT.

TIM
So - what do you do?

MARY
I'm a reader at a publisher.

TIM
No! You read for a living.

MARY
(SENSING HIS IRONY)
Yes - that's it. I read.

TIM
That's so great - the rest of us, we just read, you know newspapers, books - but you, you get paid for it.

(MORE)

TIM (CONT'D)

It's like someone asking, 'what do you do for a living?' - 'I breath, I'm a breather. I get paid for breathing'. How did you get that job?

MARY

Okay - what do you do, smartarse?

TIM

I'm a lawyer. Sort of.

PAUSE.

MARY

Sexy.

TIM

(GENUINELY SURPRISED)

Is it?

MARY

I think so - in a suit, in a court saving people's lives - that's quite sexy, isn't it?

TIM

Yes, I guess it is. But not as sexy as reading. Sitting there, in your office, in a little chair - reading.

MARY

Wait right there, mister. A lot of books get submitted to the publisher I work for, and it's my responsibility to find out if any of them are masterpieces. No-one ever forgets the PWTDJKRALB.

TIM

What's that?

MARY

The People Who Turned Down JK Rowling And Lost Billions.

TIM

Of course. Scary...

MARY

Exactly. So it's an IMMENSE responsibility.

TIM

I bet it is. And does this mean when you're doing normal reading, it's ruined, because it's your job?

(MORE)

TIM (CONT'D)

Like prostitutes. I always worry that when they stop being prostitutes, they can't enjoy sex any more.

MARY

You always worry about that?

TIM

No, I sometimes worry about it.

MARY

Good - because someone who always worried about that would be a worry.

TIM

Right - but, when you read a newspaper, do you think, "o fuck this - it's work"? Or a menu - 'I'm not reading this unless you pay me hard cash...'"

THEY ARE COMPLETELY ON THE SAME WAVELENGTH...

45

INT. MARY'S HALLWAY/FLAT. NIGHT.

45

THE HALLWAY OF HER FLAT. TINY CORRIDOR, THEY ARE SQUEEZED CLOSE TOGETHER IN THE LIGHT COMING THROUGH THE GLASS WINDOW ABOVE THE TATTY DOOR.

MARY

I'm going to go into the bedroom and put on my pyjamas.

TIM

Right.

MARY

In about a minute, you can come in and take them off.

HE WALKS IN - SHE IS SITTING ON THE EDGE OF THE BED, WEARING BLUE PYJAMAS. HE COMES TOWARDS THE BED, TRIPS OVER HER SHOES, GATHERS HIMSELF - AND TAKES OFF HER PYJAMA TOP.

UNDERNEATH IS HER BRA. HE REACHES ROUND TO TAKE IT OFF, BUT IT'S NOT EASY - LOTS OF UNHAPPY FINGERS.

MARY (CONT'D)

It's a front opener.

TIM

O yes - of course. Thanks.

THEY BEGIN TO KISS - THE CAMERA MOVES DISCREETLY AWAY FROM THEM - AND BACK AGAIN. SEX IS ALL OVER.

TIM (CONT'D)

Sorry. I'm sure it'll be better second time.

MARY

I thought it was pretty lovely.

TIM

Well, right, yes, it was lovely. Just give me... one minute.

MARY

Ah yes - man things...

HE WALKS OUT - AND WALKS BACK IN AGAIN, FIVE MINUTES EARLIER - SHE IS SITTING ON THE BED WEARING HER BLUE PYJAMAS AGAIN. HE COMES TOWARDS THE BED, AVOIDS HER SHOES, SITS DOWN - AND REMOVES HER PYJAMA TOP... HE REACHES FOR THE FRONT OF HER BRA - AND WITH A PRACTISED FLICK UNDOES IT.

MARY (CONT'D)

Wow. You know your bras.

TIM

I like to think so.

AGAIN THEY KISS - AGAIN THE CAMERA GOES UP AND COMES BACK DOWN. THIS TIME ON RETURN, THE BED LOOKS MESSIER.

MARY

Wow. Well done - some guys make the most awful mess of it first time.

TIM

Pah - amateurs. Could you... excuse me just one second...

CUT TO HIM RE-ENTERING THE ROOM, NOW TAKING OFF HIS TOP AS HE APPROACHES THE BED AND THEN REMOVES HER PYJAMA TOP...

CUT TO THEM LYING IN BED TOGETHER. THEY ARE SPLAYED OUT AND COMPLETELY SATISFIED.

MARY

It's like we've been together forever...

TIM

If only. Best night of my adult life...

CUT ON - AND OFF COMES HER PYJAMA TOP AGAIN.

CUT TO THEM IN BED AGAIN. THEY ARE UTTERLY EXHAUSTED.

TIM (CONT'D)

Best night of my entire life. And now I've got a suspicion I'm going to have the best sleep of my life.

MARY

O really. So my perfect man is a typical man after all. Once is always enough.

TIM

I'm not sure that's completely fair.

MARY

Just one more little kiss.

TIM

It's 4 in the morning.

MARY

Perfect.

46

INT. MARY'S ROOM. MORNING.

46

THE NEXT MORNING. TOGETHER THEY'RE HEADING DOWN THE ESCALATOR IN AN UNDERGROUND. THE FOLKSY ROMANTICISM OF 'HOW LONG WILL I LOVE YOU?' PLAYS. THEY PASS THE BUSKERS PLAYING IT...

BUSKERS

How long will I love you?
As long as stars are above you
And longer if I can...

AND AS THE SONG PLAYS, WE SEE THE NEXT SIX MONTHS OF THEIR RELATIONSHIP, IN THEIR COMINGS AND GOINGS IN THE TUBE - THE BAND JUST PLAY THE SONG ONCE - BUT WE SEE THINGS LIKE THESE, MOVING THROUGH SEASONAL CLOTHES...

1/ MARY AND TIM ARE BOTH RETURNING FROM WORK - AND HAPPEN TO MEET IN FRONT OF THE BAND AND KISS.

2/ IT IS LATE AT NIGHT - THEY ARE COMING HOME - SHE IS ON HIS SHOULDERS, FAST ASLEEP.

3/ THEY CAN'T RESIST THE MUSIC - AND HAVE A LITTLE DANCE TOGETHER.

4/ THEY SIT WAITING FOR A TRAIN - WITH KIT KAT IN BETWEEN THEM - AFTER A TINY PAUSE - SHE JUST TURNS AND HUGS MARY.

5/ THE TWO OF THEM RETURNING FROM A LADY GAGA CONCERT - THEY BOTH WEAR GAGA T-SHIRTS - THEN, FOLLOWING, KIT KAT IN ABSOLUTE FULL COSTUME, HUGE HAT, HUGE SHOES.

6/ RUSHING, REALLY LATE, THEY SPLIT ONTO SEPARATE PLATFORMS - MARY MISSES THE TRAIN - 'FUCK FUCK FUCK'. TIM SEES, AND LAUGHS.

7/ BOTH IN FULL ANIMAL COSTUMES FOR A FANCY DRESS PARTY - ONE BIG SOFT RABBIT, ONE DALMATION.

8/ BOTH IN A BIT OF A RUSH - TINY PECK ON THE CHEEK AND THEY HEAD OUT OF SHOT. THEN BOTH OF THEM COME BACK - AND HAVE A PROPER KISS. THEY NOTICE THEY ARE BEING WATCHED BY THE BUSKERS - AND TIM THROWS THEM A COIN. SHE PULLS A FACE, REACHES INTO HIS BACK POCKET - AND GIVES THEM A 20 QUID NOTE.

47

INT. MARY'S FLAT. MORNING.

47

CASUAL SATURDAY MORNING ATMOSPHERE IN THE FLAT...

MARY

I've got some bad news.

TIM

How bad?

MARY

Very bad.

TIM

You're dying?

MARY

Not that bad?

TIM

I'm dying?

MARY

No. My parents are dropping round.

TIM

O God. No. When?

MARY

Now.

TIM

Now now?

MARY

Now now.

TIM

Do they know I exist?

MARY

I have mentioned something like you
- but nothing very specific.

THE DOOR BELL RINGS.

TIM
Do I live here?

MARY
Definitely not.

TIM
Are we having sex?

MARY
Yes, but probably not oral.

TIM
I wasn't going mention oral.

MARY
Well don't.

TIM
How did you think that was going to come up?

MARY
I'm just saying - if it does, deny it completely.

TIM
Who's going to bring it up? Your Dad? "Tim - had any cunnilingus with my daughter recently?"

MARY OPENS THE DOOR. THERE ARE THE PARENTS.

MARY
Dad. Mum. O, and this is Tim.

TIM
Hello, sir. Ma'am.

MARY'S DAD
Shall we drop back when you haven't got company?

MARY
Well, that's quite tricky - because Tim sort of lives here.

MARY'S MUM
Really?

TIM
Yes. But no oral sex, I promise you.

DAD
I beg your pardon.

TIM

Excuse me.

THE DOOR OPENS AGAIN.

MARY

Dad. Mum. O, and this is Tim.

TIM

Hello, sir.

DAD

Shall we drop back when you haven't got company?

MARY

Well, that's quite tricky - because Tim sort of lives here.

MUM

Really?

TIM

Yes. But in the spare room.

MARY

There isn't a spare room.

TIM

No. But in the spare bit of her room where she isn't. In other words - no sex. Of any kind. Especially not...

MARY

Coffee anyone? It's a great morning drink.

AS SHE TURNS SHE PULLS A FACE AT TIM - EVEN WHEN HE FUCKS UP, SHE LOVES HIM AND THEIR LIFE TOGETHER IS GOOD.

48

INT. MARY'S ROOM. NIGHT.

48

BACK IN BED. BOTH LYING THERE.

TIM

I've got tickets for the National Theatre tomorrow. Do you want to come?

MARY

So not. I'm just going to sleep all day.

TIM

I don't see why going to the theatre should get in the way of that. Many of the best sleeps of my life have happened in the Royal Shakespeare Company.

MARY

No, take someone else.

TIM

What kind of sad act is going to be free on a Saturday night with no day's notice?

49

INT. NATIONAL THEATRE. NIGHT.

49

THE SHOW IS GOING ON AT THE NATIONAL. SHAKESPEARE - 'NAY BUT THIS DOTAGE OF OUR GENERAL O'ERFLOWS THE MEASURE...' PAN ALONG AN AUDIENCE ROW - THERE, ABSOLUTELY GRIPPED, IS RORY FROM THE OFFICE. TIM IS NEXT TO HIM.

THE END OF THE SHOW - TIM AND RORY GET READY TO LEAVE.

TIM

O my God. It's Charlotte.

RORY

Who?

TIM

My first real love.

RORY

Where?

TIM

There.

RORY

The old woman?

TIM

No, not the old woman - the astonishing blonde.

RORY

The one with dark hair?

TIM

No - blonde - blonde means with blonde hair.

AND THERE SHE IS, EXQUISITE, MYSTERIOUS, IN THE CROWD.

TIM (CONT'D)

Stay there - I mean it - stay.

HE MOVES THROUGH THE CROWD TOWARDS HER.

TIM (CONT'D)

Charlotte.

SHE LOOKS AROUND NOT SEEING HIM. HE ALMOST LOSES HIS NERVE,
THEN HAS ONE MORE GO.

TIM (CONT'D)

Charlotte.

CHARLOTTE

O my God - Tim.

SHE GIVES HIM A HUGE, WONDERFUL HUG.

CHARLOTTE (CONT'D)

Fabulous to see you. O - this is my
girlfriend, Tina.

A VERY PRETTY, SHORT-HAIRED, DARK-HAIRED GIRL.

TIM

No!

CHARLOTTE

(PUZZLED)

Yes.

TIM

That is so brilliant - hello Tina.

TINA

Why is it brilliant?

TIM

Well, you know there are certain
moments in your life that scar you
for life - and Charlotte's
rejection of me was one of those
moments - totally screwed up my
self-confidence. But now I know
she's got a... girlfriend that's
suddenly a huge burden off my mind -
I can be a confident heterosexual
all over again.

CHARLOTTE

Not that kind of 'girlfriend'.

PAUSE.

TIM

What?

CHARLOTTE

You think I'm gay?

TIM
 O. No. Of course. 'girlfriend' -
 yes. No. Wow. Friend who is a girl.
 So - I'm just going to get my boy-
 friend - I'm very keen you should
 meet him.

AND BACK IN TIME AGAIN - TIM APPROACHES CHARLOTTE.

TIM (CONT'D)
 Charlotte.

CHARLOTTE
 O my God - Tim. Fabulous to see
 you.
 (HUGE HUG)
 O - this is my girlfriend, Tina.

TIM
 Hello, Tina - though you should be
 a little careful with that, by the
 way. There are still quite a lot of
 us old-fashioned types who
 interpret 'girlfriend' as sort of
 meaning 'gay' so if you say Tina's
 your girlfriend, people will assume
 you're 'gay'.

TINA
 I am gay. Do you have a problem
 with that?

PAUSE.

TIM
 No, I don't. Love that stuff.

BACK IN THE STALLS - JUST AT THE END OF THE PLAY.

TIM (CONT'D)
 Wow - I just saw the girl who broke
 my heart three summers ago.

RORY
 Let's go say 'hello'.

TIM
 No, best let sleeping dogs lie.

50 EXT. NATIONAL THEATRE. NIGHT.

50

CUT TO THEM COMING OUT OF THE THEATRE.

TIM
 What did you think of it then?

RORY
Brilliant. Best night of my year.

VOICE/OFF
Tim.

AND THERE CHARLOTTE IS AGAIN, IN ALL HER GLORY.

TIM
Charlotte. What a... surprise.

CHARLOTTE
Good to see you.
(SHE GIVES HIM A BIG HUG)
This is my girlfriend Tina...

RORY
(BAD WHISPER)
She's gay!

TIM
Shut up. Hello, Tina.

CHARLOTTE
How great to see you. We're just
off to dinner, but it'd be great
to... hang out sometime.

TIM
Well, yes, great. I'd love that.

CHARLOTTE
Send my love to Kit Kat - how is
she?

TIM
She's fine. She's okay. Not finding
London totally easy...

CHARLOTTE
Jimmy tells me he sees her
sometimes.

TIM
(NOT HAPPY)
Really? Since when?

CHARLOTTE
There was always something there.
And you are?

RORY
Very well, thank you.

TIM
She means your name.

RORY

Rory. My name's Rory.

CHARLOTTE

Nice to meet you, Rory.

SHE HEADS AWAY

RORY

God she is beautiful. She's so beautiful if you had sex with her, you'd die. You'd just die - you'd open her shirt, you'd see her breasts, your eyes would explode. You'd have to have sex with her blind. And then you'd come. And then you'd die.

TIM

Yes - but you notice she didn't give me her number...

THEN SUDDENLY, THERE SHE IS AGAIN.

CHARLOTTE

I told Tina to go have dinner on her own. You hungry?

TIM

Sod off, Rory.

RORY

Okay - thanks again for the play. Gripping stuff.

(CONFIDENTIALLY)

You know she's gay.

51 EXT. RESTAURANT. NIGHT.

51

THEY'RE EATING IN A LOVELY OUTSIDE RESTAURANT. LOTS OF LAUGHING... TIM IS VERY HAPPY TO BE WITH HER.

CHARLOTTE

I'm starting to think we slightly wasted that summer holiday.

TIM

Ha!

CHARLOTTE

If we could travel back in time, maybe I wouldn't have said 'no'

TIM

You didn't say 'no' - you laughed. You went 'ha ha ha'.

CHARLOTTE LAUGHS.

TIM (CONT'D)
That was it - that was exactly the
sound - the sound of my confidence
dying for a decade.

LITTLE PAUSE.

CHARLOTTE
I'm just staying round the corner.

52

EXT. CHARLOTTE'S HOTEL. NIGHT.

52

THEY'RE OUTSIDE HER HOTEL. CRISP SEDUCTIVE NIGHT AIR.

CHARLOTTE
Do you want to come up?

HE JUST STARES AT HER... UTTERLY BEAUTIFUL.

CHARLOTTE (CONT'D)
Make up for lost time.

PAUSE. HE IS VERY UNDECIDED WHAT DO TO. SHE IS SOOOOO PRETTY.

CHARLOTTE (CONT'D)
So...

TIM
So... so...
(AND HE MAKES UP HIS MIND)
So lovely to see you. Total joy.
What a lovely night. I must get
home - something important I have
to do. Goodbye Charlotte.

A LITTLE KISS ON THE CHEEK - THEN HE TURNS AND SPRINTS AWAY.

53

EXT. LONDON STREETS / UNDERGROUND. NIGHT.

53

AND ABSOLUTELY JUMPS IN THE STREET - OVERJOYED BECAUSE HE'S
NOT HAVING SEX. NO MAN HAS EVER BEEN IN A BIGGER RUSH. HE
SPRINTS ACROSS TRAFALGAR SQUARE, AND RUSHES DOWN TUBE STAIRS.
HE HAS ANTS IN HIS PANTS AS HE WAITS FOR THE TRAIN. HE RUSHES
ON, JOGS IN THE CARRIAGE. WHEN THE TRAIN STOPS, HE GETS OUT -
THEN REALISES HE'S GOT OUT TOO EARLY, AND JUST MANAGES TO
SQUEEZE BACK IN AGAIN.

OUT OF THE UNDERGROUND, HE SPRINTS HOME - HE LITERALLY CAN'T
MOVE FAST ENOUGH - HE LETS HIMSELF INTO MARY'S FLAT.

54 INT. MARY'S FLAT. NIGHT.

54

THERE MARY IS SLEEPING - HE DIVES ON TOP OF HER. SHE IS UTTERLY SLEEPY, MASCARA SMUDGED ON HER CHEEKS.

MARY

What?

TIM

Would you like to marry me?

MARY

Sssh - I'm trying to sleep - don't be so selfish.

TIM

Right. That went well, I think.

55 INT. MARY'S FLAT. MORNING.

55

AT BREAKFAST THE NEXT DAY - TIM SITS AT THE TABLE, REVVING UP FOR THE BIG MOMENT. MARY CHARGES IN, SO LATE FOR WORK...

MARY

O God, I am SO late.

TIM

Mary.

MARY

Yes.

TIM

I've got something I really need to ask you.

MARY

Yes - come on - what?

(CHECKING WATCH)

I am so screwed.

TIM

I just wondered if you'd like, eventually, at some time in the future... to marry me.

MARY

O my God. Ahm -

SHE LOOKS AT HER WATCH.

Really? You're doing this now?

TIM

Sorry. I'm just popping out for a second.

AND HE IS THERE AGAIN ALONE - MARY RUSHES IN LATE AGAIN...

MARY
O God I am so late.

TIM
See you tonight then.

MARY
Yeah.

56 INT. MARY'S FLAT. NIGHT.

56

TIM IN THE KITCHEN WAITING, NERVOUSLY. POISED TO PROPOSE.

MARY
O God - I am exhausted. I'm just
going to jump in the shower.

TIM
(RESIGNED)
Right.

CUT INTO THE BATHROOM. SHE EMERGES FROM THE SHOWER. HE WAITS
DIRECTLY OUTSIDE NERVOUSLY.

TIM (CONT'D)
Mary.

MARY
Hand me another towel, will you?

TIM
Yes. Mary.

MARY
Do you mind if I just have a little
private moment?

TIM
Of course.
(AS HE EXITS, UNDER HIS
BREATH)
Wouldn't want to ask you to marry
me when you're just busting for a
wee...

A FEW MINUTES LATER - IN THE BEDROOM.

MARY
Okay. I'm all yours.

TIM
Mary.

AND ON GOES THE HAIR DRYER.

TIM (CONT'D)
 O for Christ's sake turn that
 fucking thing off and...

THIS IS THE MOMENT SHE TURNS IT OFF.

...tell me whether you want to
 marry me or not?

MARY
 I'm sorry? Was that a marriage
 proposal?

TIM
 Yes.

MARY
 Not a very romantic one.

TIM
 No. You want more romantic?

MARY
 Maybe just a little bit more
 romantic than "turn that fucking
 thing off and tell me if you want
 to marry me or not." But, no, it
 has a certain rough charm...

TIM
 I'll be back in a minute.

BACK TO HER IN THE SHOWER. HE OPENS THE CURTAIN.

TIM (CONT'D)
 I think we should go out to dinner.

57 EXT/INT. PETERSHAM NURSERIES. DAY.

57

CUT TO AFTER DINNER. WE SEE THE RESTAURANT - A JAZZ BAND
 PLAYING. THE CAMERA MOVES AND FINDS TIM AND MARY WALKING IN
 THE GROUNDS - DARK, SHADOWY, BUT BEAUTIFUL.

TIM
 Isn't this gorgeous?

MARY
 Yes - and a bit dangerous and I'm
 getting a bit cold. Shall we go
 back in?

TIM
 Just give me a moment...

CUT TO TIM AT THE RECEPTION DESK WITH THE MANAGER. HE IS
 WORKING TOWARDS THE PERFECT PROPOSAL.

TIM (CONT'D)

We're going out for a walk - do you think you could turn on the lights in the garden?

MANAGER

Of course, sir.

TIM

And can I borrow a couple of coats?

CUT TO MARY AND TIM OUTSIDE AGAIN. IT REALLY IS MAGICAL NOW - GORGEOUS GARDENS, WITH WHAT SEEMS TO BE OLD RUINS, LITTLE STONE SEATS, LOVELY LIGHTING - AND MARY NOW IN A LOVELY RED COAT. TIM IN AN OLD COUNTRY COAT.

TIM (CONT'D)

This is pretty gorgeous, isn't it?

MARY

Gorgeous. Very romantic.

TIM

God - what's this? There's something in the pocket of the coat...

MARY

What?

TIM

Let's see. Here have a look...

HE TAKES OUT A LITTLE BOX, SHE OPENS IT - IT'S AN ENGAGEMENT RING.

MARY

O my God. Is this a proposal?

TIM SMILES AND NODS.

MARY (CONT'D)

In a garden, under an arch, in the moonlight - could it be any more romantic?

TIM

Well, actually - give me a minute.

CUT BACK TO THE GARDEN A MINUTE EARLIER - LIGHTS, COATS, EVERYTHING PERFECT. SHE OPENS THE BOX - IT IS AN ENGAGEMENT RING.

MARY

O my God. Is this a proposal? In a floodlit garden, under an arch - could it be any more romantic?

TIM
Well, actually...

HE FLICKS HIS FINGERS - AND THERE IN A LIGHT, UNDER A MARBLE ARCH, ARE THE RESTAURANT JAZZ COMBO... AND THEY LAUNCH STRAIGHT INTO 'MY FUNNY VALENTINE'.

MARY
Slightly weird song for the occasion - 'your looks are laughable, unphotographable' .

TIM CLICKS AGAIN - THIS TIME THEY PLAY 'WHEN I FALL IN LOVE'. HE IS ON HIS KNEES. SHE LOOKS DOWN AT HIM.

MARY (CONT'D)
Honestly, you should have just asked me one night in bed.

TIM
Don't think I didn't try. Any thoughts about the answer? 'Yes' / 'No' / 'Maybe' all possible.

PAUSE.

MARY
I think I'll go for 'yes'. Thanks for asking. Particularly cool since I'm actually pregnant.

TIM
No!

MARY
Yes. I'm going to be full of surprises, honey.

58

EXT. FAMILY HOME. DAY.

58

OUTSIDE THE DOOR OF THE FAMILY HOME. MARY'S A BIT NERVOUS.

TIM
Most important - if they offer you a cup of tea - just say 'no'.
(HIS MOTHER OPENS THE DOOR)
Mum - this is Mary.

MUM
Mary - pleased to meet you at last. Good lord, you're pretty.

MARY
Don't be stupid. It's all just mascara and lipstick.

MUM

Let's have a look... O yes - good - lots of mascara - and very nice lipstick. It's very bad for a girl to be too pretty. Stops her developing a sense of humour, or a personality. Tea?

MARY

I'd love a cup of tea.

TIM

O Christ, that's the whole day gone.

59

EXT. BEACH. DAY.

59

DURING THE TRADITIONAL TEA ON THE BEACH...

TIM

What happened when Dad asked you to marry him?

MUM

O, it was so romantic - I mean really extraordinary, very unlike your father. The sunniest day - music was playing - and a little child came running up and gave me a rose just after he asked me.

TIM

Really - how lovely - how lucky, Dad.

DAD

(WITH A TWINKLE)
Very lucky.

60

INT. DAD'S STUDY. DAY.

60

LATER TIM IS LEAFING THROUGH HIS FATHER'S COLLECTION OF SINGLES AND ALBUMS... LOTS OF FABULOUS SIXTIES SLEEVES. JUST CASUAL CONVERSATION.

TIM

How many times?

DAD

What?

TIM

Did you do the proposal to Mum.

DAD
O God - I mean, 10. Took a
fortnight.

TIM
O look! I'd forgotten this. My God -
Jimmy Fontana.
(AN OLD ITALIAN RECORD)

DAD
Greatest song ever recorded by an
Italian who looks like he has a
dead badger on his head.

61 EXT. GARDEN. DAY

61

MUM WALKING ALONG TALKING TO MARY.

MUM
And what are your faults?

MARY
Insecure.

MUM
Sweet.

MARY
Bad temper sometimes.

MUM
Crucial. How else are you going to
get people to do what you want?

MARY
And I can't hold my drink.

MUM
That's fun.

MARY
Sometimes yes, sometimes no.
Sometimes I sing, which is the
'yes', but sometimes I just fall
asleep - that's the 'no'.

MUM
I hope we get lucky tonight.

62 INT. LIVING ROOM.

62

MARY IS STANDING IN FRONT ALL THEM ALL. SINGING ADELE'S
"SOMEONE LIKE YOU" BOISTEROUSLY.

MARY

"I heard that you're settled down,
That you found a girl, and you're
married now,
I heard your dream came true..."

DAD

(TO TIM)

We love this girl...

63

INT. GAMES ROOM. NIGHT.

63

TIM AND HIS DAD IN THE TABLE TENNIS ROOM. THEIR PLACE. DAD IS
JUST POISED TO SERVE...

DAD

Where's Mary?

TIM

Fast asleep.

DAD

Sweet. Right -

(TV COMMENTING)

And what an extraordinary game this
is - for the first time a father
and son are playing each other in
the World Table Tennis final - and
neither of them are Chinese.
Tremendous play by the old world
champion and his son, the first
openly gay British ping-pong
player. But it feels like the
youngster's beginning to crack -
there are tears in his eyes...

TIM

There are not.

DAD

There soon will be.

A TRIUMPHANT SMASH.

64

INT. HALLWAY. DAY.

64

SUDDENLY, ALMOST MAGICALLY, KIT KAT APPEARS TRIPPING DOWN THE
STAIRS AS TIM IS HEADING FOR THE KITCHEN.

TIM

I didn't know you were here.

KIT KAT

Yeah, just popped up for a while.

TIM
What about the job?

SHE WRINKLES HER NOSE - OBVIOUSLY THE JOB IS NO MORE.

TIM (CONT'D)
How long have you been here?

KIT KAT
Couple of months.

TIM
Wow. So life in London?

KIT KAT
Horrid. Is Mary here?

TIM
Yes.

KIT KAT
Where?

TIM
Outside, I think.

KIT KAT RUSHES OFF - HE CALLS AFTER HER...

TIM (CONT'D)
Be gentle - be gentle...

BUT IT'S TOO LATE - KIT KAT CHARGES OUT THE DOOR - SEES MARY,
RUNS AT HER - KNOCKS HER TO THE GROUND, PINS HER ARMS AND
STARTS KISSING HER ALL OVER HER FACE.

65 INT. DINING ROOM. NIGHT.

65

EVERYONE AT DINNER.

TIM
Right - I've got an important
announcement to make.

UNCLE D
O dear.

MUM
What's the problem, D?

UNCLE D
It's the Germans, isn't it. War.

TIM
No, it's not war, Uncle D. It's
that we've decided to get married.

ALL SAY "HURRAY!". KIT KAT SCREAMS WITH JOY AND ASSAULTS MARY AGAIN. FROM THE GENERAL EXCITEMENT EMERGES UNCLE D.

UNCLE D
Who are you getting married to?

TIM
Mary here.

UNCLE D
Thank God for that - would have been jolly embarrassing if it had been another girl. Imagine that - (TO MARY) you would have looked like a total gooseberry, wouldn't you?

DAD
Can I say I've only known Mary for a few hours, but already I'm sure, in the event of a nasty divorce, I'm sticking with her, not Tim.

TIM
Thank you. O, and by the way... the wedding will be quite soon, because we're having a baby too.

UNCLE D
You're pregnant?

MARY
Yes.

KIT KAT SCREAMS AGAIN.

UNCLE D
Good lord - who's the father?

MARY
Tim here...

UNCLE D
Thank God for that. Very awkward if it had been another fella...

66 INT. MARY'S FLAT. NIGHT.

66

NIGHT IN THEIR FLAT A FEW DAYS LATER. TIM IS READING - MARY ENTERS IN CASUAL TRACKSUIT AND T-SHIRT.

MARY
We have to decide tonight.

TIM
What?

MARY

Everything you've refused to engage with. Best man. Honeymoon. Where we're marrying. How many guests.

TIM

We haven't decided any of those?

MARY

The only thing you've decided is that I will come down the aisle to the sound of an Italian weirdo singing a song called Il Mondo.

TIM

Excellent...

MARY

To which I have said a definitive 'no'. So here's the deal. I will take off one item of clothing for every decision you manage to make. This is a one off offer. Striptease, in your own living room, by a woman you think, by your own admission, is very pretty.

EXPECTANT PAUSE.

TIM

Okay. You have my attention, young lady.

MARY

Right. Good. Where do you think we should get married?

TIM

Home - I'd hate anywhere else.

SHE TAKES OFF HER T-SHIRT, AND IS WEARING A BRA UNDERNEATH.

MARY

Good. Who should the priest be?

TIM

The local bloke with the yellow teeth and massive uni-brow...

MARY

Okay, that's a lock for Hagrid.

SHE TAKES OFF HER BAGGY SWEAT PANTS. SHE HAS NO SOCKS. SHE IS JUST STANDING THERE IN BRA AND PANTS.

MARY (CONT'D)

Ah. Right. I should have thought this through first.

TIM

Yes.

MARY

I should have worn more clothes.

TIM

Yes.

MARY

So I better pick two really important questions. Best man.

TIM

Damn. I really want to see those breasts, but...

MARY

Best man. Now.

TIM

This is SO hard. It's lose/lose - you piss off all the ones you don't pick and you end up hating the one you do pick because he makes an embarrassing speech and ruins your day.

MARY

Do you want to see these puppies or not?

TIM

(VERY TENTATIVE) Harry?

MARY

The breasts are the border from which no decision can ever return. Harry? Really?

SHE REACHES BACK FOR HER BRA STRAP.

TIM

No. Bad idea. He'll get drunk. Jay?

MARY

Your choice.

TIM

He's my best friend, but he's a moron.

MARY

He will fuck up everything, yes.

TIM

Rory - he's boring - but he'll try SO hard...

MARY

Sure?

TIM

Yes. Definitely. Rory. No, Harry.
It's Harry.

MARY

Okay. It's Harry.

WE SEE FROM BEHIND AS SHE FLICKS OFF HER BRA.

TIM

Actually, no - Rory.

MARY

That is such a cheat. But Rory it
is - it's Rory and it can never
change. Honeymoon?

SHE PLACES HER THUMBS ON HER PANTS.

TIM

Wow - this is turning into an
exceptionally good night. I know
this one! VENICE!!!

MARY

Don't think we can afford Venice...

TIM

Anywhere, anywhere literally....

67

INT. FAMILY HOME CHURCH. DAY.

67

CUT TO THE WEDDING DAY. THEY'RE IN A SMALL LOCAL CHURCH NEAR HOME. ALL THE GUESTS ARE THERE. TIM IS AT THE FRONT WITH HIS NERVOUS BEST MAN, RORY. HIS WHOLE FAMILY IN THE FRONT ROW. UNCLE D LOOKING PARTICULARLY RESPLENDENT.

JAY MAKES EYE CONTACT WITH A VERY CUTE BRIDESMAID, JOANNA. THE PRIEST IS THE YELLOW TOOTHED UNI-BROWED GUY.

A CLANK OF A DOOR - SUDDEN HUSH. THEN, WE SEE A FINGER PUSH A BUTTON ON A CD PLAYER SOMEWHERE IN THE CHURCH. A VERY DRAMATIC POP SONG STARTS TO PLAY. THEN AN ITALIAN VOICE BEGINS TO SING.

CUT TO TIM SHOCKED. CUT TO VARIOUS SURPRISED MEMBERS OF THE CONGREGATION. CUT TO HIS DAD... AND HIS MUM LOOKING AT HIS DAD... AND DAD LOOKING AT TIM...

WE ALSO SEE BIG POLLY FROM THE BEGINNING - NEXT TO HER ENORMOUS 6' 8" HUSBAND.

WHEN MARY TURNS INTO THE MAIN AISLE, IN HER HEAVENLY WEDDING DRESS, TIM IS OVERJOYED.

IT IS HIS REQUEST "IL MONDO", A HUGE EPIC ITALIAN LOVE BALLAD. KIT KAT'S BRIDESMAID DRESS IS, BY THE WAY, AN INSANE PURPLE WONDER.

WHEN WE HIT THE SONG'S CHORUS, TIM'S DAD STARTS TO DO A GROOVY DANCE MOVEMENT TO IT - AS DOES TIM - AS FINALLY, SO DOES THE BRIDE, HEADING DOWN THE AISLE... EVENTUALLY, DAD DOES THE FULL ARMS UP IN THE AIR - AND THEN REALIZES IT'S SLIGHTLY UNSUITABLE... AND APOLOGISES TO HIS WIFE...

CUT TO THE BRIDE AND GROOM KISSING AT THE ALTAR - WE HEAR THUNDER - CLEARLY IT'S GETTING STORMY OUTSIDE - THE CONGREGATION APPLAUD - AND NOW THERE IS MASSIVE RAIN ON THE WINDOWS. AMONGST THE GUESTS IS THE SWEET LOOKING GUY WHO DANCED WITH THE 10 YEAR OLD.

CUT TO THE END OF THE SERVICE - AS THE COUPLE COME OUT OF THE CHURCH, IT IS ABSOLUTELY POURING. THE NEXT TWO MINUTES OF FILM SHOW THE WORST RAINSTORM/HURRICANE EVER SEEN IN BRITAIN. IT IS ABSOLUTE CHAOS. WITH A BELLOWING ITALIAN AND A THOUSAND VIOLINS AS THE SOUNDTRACK.

AS THEY WALK FROM THE CHURCH, THE BRIDE'S TRAIN IS TOTALLY IN THE SKY - AND THEN TEARS OFF - OLD PEOPLE FALL - SOMEONE IN A WHEELCHAIR SCOOTING DANGEROUSLY TO THE CLIFF EDGE...

THEY REACH THE COMFORT OF THE MARQUEE - BUT IT'S FALSE COMFORT - IT TEARS QUICKLY - AND STARTS TO DECONSTRUCT AS WATER FLOODS IN THROUGH THE HOLES IN THE FABRIC. PEOPLE ARE HANGING ON FOR DEAR LIFE - SOMEONE IS NEARLY DECAPITATED BY A FLYING METAL POLE. SOME CHILDREN HAVE FOUND THE UTTER MUD OF THE GARDEN AND ARE COMPLETELY FILTHY. EVERYONE IS COMPLETELY SOAKED. A LOT OF THE WOMEN APPEAR TO BE ALMOST NAKED NOW, AS THEIR WET THIN DRESSES STICK TO THEM LIKE COLOURED FLESH.

IT IS BROAD, REALISTIC, CHAOTIC COMEDY. ALL ACCOMPANIED BY THE REMAINING, EPIC, ORCHESTRAL MINUTE OF 'IL MONDO'.

68

INT. FAMILY HOME / MARY'S FLAT. DAY.

68

THE ENTIRE WEDDING IS NOW BEING SQUEEZED INTO THE UNPREPARED LIVING ROOM OF THE FAMILY HOUSE. RORY STANDS UP TO SPEAK. HE IS INCREDIBLY NERVOUS.

RORY

When Tim asked me to be his Best Man I was terrified, so I thought, well, the best thing is to find a book about speeches - and ahm, this is it and it says "think of really funny anecdotes" - and there IS one very funny story actually from work.

(MORE)

RORY (CONT'D)

It was quite a complicated case based on an issue of cross-amortization of ownership of post-divorce properties - and ahm - let me just explain the context - the defendant - a certain Mr...

CUT STRAIGHT TO HARRY SPEAKING, IN EXACTLY THE SAME PLACE...

HARRY

When Tim asked me to do his best man speech, my immediate reaction was - "how much are you going to pay me, you little shit? I don't write for free, you know..."

CUT BACK TO THE STRIPPING GAME IN THE FLAT...

TIM

I'm going to go for Jay.

MARY

Really?

TIM

Yeh - he might be funny and I'm pretty sure we can rein him in...

WE CUT RIGHT BACK TO THE RECEPTION. JAY HAS A WHITE BOARD - WITH A POWERPOINT PRESENTATION.

JAY

These were the girls available in Tim's teenage years.

SLIDE OF TIM AND, AROUND HIM, FIVE PHOTOS OF GIRLS.

JAY (CONT'D)

And this is how far he got with each of them.

THERE ARE NOW NUMBERS ON LINES BETWEEN TIM AND THE GIRLS.

JAY (CONT'D)

Let me explain the code. Zero - obviously nothing. Quite a lot of those. 5 - blow job. Only one, I'm afraid.

AND BACK TO MARY AND HER BRA.

TIM

Do you know, I know it's unusual, but I think I'll go for Dad.

CUT TO DAD FINISHING HIS TOAST AND IT'S GOING WELL...

DAD

And so, a toast to the man with the worst haircut, but the best wife in the room.

THEY ALL LAUGH AND CLAP AND TIM SMILES AT HIM.

AFTER THE DAD'S SPEECH, THEY CHAT IN A CORNER OF THE ROOM.

DAD (CONT'D)

I wish I'd said that I love you.

TIM

You did, Dad - it was implied...

DAD

I'm not sure 'implied' is good enough for a wedding day, are you?

PAUSE - THEY BOTH KNOW WHAT HE MEANS.

TIM

Don't do it - it's fine - I'm really happy with it as it was - you really don't have to.

DAD

I'll do what I want to do, young man.

CUT BACK TO THE NEW SPEECH...

DAD (CONT'D)

My natural instinct of course is to try to be funny about my son - so many flaws - plays table tennis like a hairy goat, has never quite mastered the art of shaving. But always important, first, to say the one big thing. I've only loved three men in my life - my Dad was a frosty bugger - so that only leaves dear Uncle D - Nat King Cole, of course - and this young man here. I'd only give one piece of advice to anyone marrying. We're all quite similar in the end, we all get old, we all wrinkle, we all tell the same tales too many times - but try to marry someone... kind. And this is a kind man - with a good heart. I'm not particularly proud of many things in my life - but I'm very proud to be the father of my son.

AFTERWARDS, BACK IN THE SWING OF THE PARTY...

KIT KAT

Well done, Daddio. I thought you'd probably just joke your way through it.

DAD

I was tempted to - but decided not to. This time.

WE SHOULD BE A LITTLE WORRIED ABOUT KIT KAT AGAIN.

DAD (CONT'D)

Are you okay, Kit Kat?

KIT KAT

O yes - I'm good, very good. Orange juice, no vodka - or is it the other way round?

SHE TOASTS HIM IN VODKA.

UNCLE D

You next, Kittle Kattle?

KIT KAT

I don't know Uncle D. Boys aren't very nice.

UNCLE D

Aren't they, darling?

KIT KAT

Not in my experience. Always taking liberties. Not giving much back in return.

UNCLE D

O dear.

SHE'S GETTING DRUNK AND JIMMY KINCADE IS IGNORING HER. TIED INTO THE FACT THAT KIT KAT WAS AT HOME WHEN THEY ANNOUNCED THEIR PROPOSAL, AND THAT SHE'S JOBLESS, IT IS STARTING TO BE A NAGGING WORRY, THE DIMMING OF THIS GORGEOUS GIRL.

CUT TOWARDS THE END OF THE RECEPTION...

OLDER WOMAN

I'm so sorry to disturb you - but I wonder if I could have your autograph.

HARRY

No - no! Fuck off. It's a wedding for God's sake.

(MORE)

HARRY (CONT'D)

I'm here to celebrate true love - not to hand out stupid bits of paper with my illegible signature on it that you can flog on eBay, so at the next wedding you can afford to buy a less hideous hat.

TIM

I see you've met my mother-in-law.

HARRY

O God - (TO HER) you might have told me. People should wear name tags.

MOTHER IN LAW

What would you have said if you'd known?

HARRY

'Sod off', rather than 'fuck off', I suppose.

A FEW FINAL WEDDING IMAGES, AND A FINAL WORRYING MOMENT WITH KIT KAT, OUT COLD, JIMMY JUST CASUALLY SMOKING BESIDE HER, NOT WORRYING. CUT TO MUM AND DAD ROMANTICALLY WALTZING...

THEN MOVE FROM THEM DANCING TO TIM AND MARY. MARY TAKES A GLASS OF CHAMPAGNE FROM A WAITER AND DOWNS IT.

TIM

Do you wish we'd picked another day?

MARY

Not for all the world.

69 INT. WEDDING BEDROOM.

69

TIM IS LOOKING AT HIS BEAUTIFUL BRIDE, IN HER NIGHTGOWN. SHE TURNS TO HIM.

MARY

"And I-I-I will always love youououou..."

CUT ON FIVE MINUTES. MARY LIES IN BED - COMATOSE. TIM SMILES AT HIS WONDERFUL BRIDE.

70 INT. MARY'S FLAT. DAY.

70

CUT TO A FEW MONTHS LATER - A VERY PREGNANT MARY IS SITTING IN A CHAIR - 'READING'. THEN SUDDENLY...

MARY

O Jesus. It's coming.

TIM
O Jesus. What do we need? Ahm...

MARY
I've done it all - it's all in the bag.

TIM
Nappies? Phone chargers?

MARY
Everything. Every single thing. Just get the car. All you have to do is drive me to the hospital.

TIM
Right. Okay. Excellent.

71

EXT. MARY'S FLAT / LONDON STREETS. DAY.

71

THEY ARE SQUEEZED INTO THE CAR - HE SETS OFF, NERVOUSLY...

MARY
Where are we going?

TIM
To the hospital.

MARY
Which is in the opposite direction.

TIM
Of course it is.

MARY
Okay - stop the car.

TIM
Is it coming? (THE BABY...)

MARY
No, it's not coming. I just want to point out you just had one job, that's ONE. The keeping fit, I did - the preparing the nursery, I did - the packing the bag, I did - the carrying the alien in my sodding stomach for nine years, I did. Your ONE AND ONLY job after impregnation was driving me to the hospital. Do you actually know which hospital we're going to?

TIM
Yes.

MARY
Which hospital?

TIM
Ahm...

MARY
YOU TELL ME THE NAME OF THE
HOSPITAL OR I WILL GIVE BIRTH TO
THE BABY IN YOUR FACE.

PAUSE.

TIM
Either St. Mark something or
Paddington something?

MARY
(WITH THE VOICE OF SATAN) DRIVE! I
WILL GUIDE YOU.

CUT ON - THEY ARE STUCK IN A LONG ROW OF TRAFFIC.

MARY (CONT'D)
For God's sake - do something.
There's a head appearing between my
legs.

TIM LEAPS OUT OF THE CAR. AND GOES ROUND THE CORNER - TO SEE
A HUGE TRAFFIC JAM AHEAD, LEADING TO A FAMOUS ZEBRA CROSSING.

TIM
O Christ - Abbey Road.

THERE'S A QUEUE OF PEOPLE WAITING TO TAKE PHOTOS. TIM
APPROACHES NERVOUSLY. ACCOSTING STRANGERS IS NOT HIS
SPECIALITY.

TIM (CONT'D)
Could you just, you know, hurry up?

JAPANESE PERSON
Abbey Road. Beatles. John, George,
Paul... Lingo.

TIM
Yes, I know. Fast as you can.

THE JAPANESE FOURSOME MOVE ON - AND THE NEXT LOT, AMERICANS,
COME ON. AND STAND IN THE MIDDLE OF THE ROAD ARGUING ABOUT
WHO IS GOING TO BE WHO.

TIM (CONT'D)
Terribly sorry, but, could you
just...

THEY IGNORE HIM.

AMERICAN 1
I'm not taking the picture - I want
to be IN the picture.

AMERICAN 2
Well, I'm not doing it - I didn't
come all the way from Minnesota
just to be holding the goddamn
camera.

TIM
Look, I'll do it - okay. Jesus - be
careful.

HE NEARLY GETS RUN OVER - BUT GETS THE PHOTO DONE. HE TURNS
TO THE NEXT LOT, SOME GRUMPY NORTHERN TEENS.

TIM (CONT'D)
Right. The thing is, though, that
my wife is having a baby...

NORTHERNER 2
It's not going to be any bloody
good anyway, Dave, with only three
of us - it's going to look stupid.

TIM
Look, I know what...

CUT TO THE THREE NORTHERNERS - AND TIM AS THE FOURTH BEATLE -
WITH AN EAST EUROPEAN TAKING THE PICTURE.

NORTHERNER
You've got to take your shoes
off...

TIM
(UTTERLY PANICKING) What?

NORTHERNER
Paul wasn't wearing any shoes.

TIM KNEELS TO TAKE OFF HIS SHOES. THEY'RE NOW READY TO POSE.

MARY (V.O.)
What. The. Fourfold. Fuck. Are you
doing?

THERE SHE IS - MASSIVELY PREGNANT, AS HER HUSBAND POSES ON
THE CROSSING.

TIM
I know it seems - it was really
complicated - I promise this was
the quickest...

MARY
O my god - it really is coming
now...

TIM
Abbey Road!

HE POINTS TO THE STUDIOS AND RUNS IN.

72 INT. ABBEY ROAD. DAY.

72

TIM SPEEDS PAST RECEPTION - OPENS THE FIRST DOOR IN THE
CORRIDOR. A HUGE STUDIO, WHERE ADELE IS PERFORMING.

TIM
Sorry. My mistake.

HE COMES BACK OUT - OPENS THE NEXT DOOR - IT IS A BROOM
CUPBOARD.

TIM (CONT'D)
That's better.

73 INT. MARY'S FLAT. DAY.

73

AN HOUR EARLIER - MARY IS SITTING, VERY PREGNANT ONCE MORE.

MARY
Oh Jesus. I think it's coming.

WE CUT TO TIM - BUT NOW HE IS SURROUNDED BY MAPS OF LONDON.

TIM
Cool - I've finalised the route.
The car is outside on a special
parking metre. St. Mary's
Paddington, here we come... And I
think we should avoid Abbey Road.

74 INT. HOSPITAL ROOM. DAY.

74

THE TWO OF THEM IN THE HOSPITAL ROOM, WITH THE TINY BABY.

MARY
Posy?

TIM
Posy she is. The most beautiful
girl in the world.

TIM (V.O.)
No one can ever prepare you for
what happens when you have a
child...
(MORE)

TIM (V.O.) (CONT'D)
 When you see the baby in your arms
 and you know that's your job now.
 No one can prepare you for the love
 and the fear.

CUT TO TIM WATCHING AS POSY RESTS IN HIS MUM'S ARMS.

MOTHER
 O she's lovely. You were such an
 ugly baby. I remember the first
 time I looked at you, I thanked God
 we were in driving distance of
 London Zoo.

DAD
 Come on, he wasn't that bad.

MOTHER
 O don't be silly... But look, the
 past is the past, the nightmare is
 over, he grew up human, the days of
 suckling a simian are a distant
 nasty memory. Uncle D, do you want
 a hold?

UNCLE D
 O yes please...

TIM
 (NERVOUS) Ahm, do you think
 that's...? Yes, sure. Sure...

HE WATCHES UNCLE D WITH HIS BABY WITH PRIDE. HE GLANCES AT
 HIS DAD, WHO IS LOOKING AT HIM, HIS BABY SON, NOW GROWN UP.

75 INT. MARY'S FLAT. DAY.

75

TIM (V.O.)
 There are other things, of course -
 no one can prepare you for the bad
 nappies...

MARY AND TIM IN THE LIVING ROOM. THEY HEAR THE BABY CRY...

TIM
 Let me do it, darling.

TIM WITH THE BABY AT A CHANGING TABLE - HE OPENS THE NAPPY -
 REELS BACK IN SHOCK...

CUT STRAIGHT BACK TO THE LIVING ROOM A BIT EARLIER. THE BABY
 STARTS TO CRY AGAIN...

TIM (CONT'D)
 Why don't you do this one - I've
 got a big case tomorrow...

HE POINTS TO A LOT OF PAPERS ALL ROUND HIM. MARY SETS OFF, NO IDEA OF THE HORROR AHEAD. WE STAY WITH TIM, UNTIL WE HEAR FROM THE OTHER ROOM..

MARY (V.O.)
O MY GOD. Where did this all come from?

76 EXT/INT. MARY'S FLAT. DAY.

76

TIM (V.O.)
No one can prepare you for the love people you love can feel for them...

KIT KAT IS ON THE FLOOR WITH THE BABY, NOW SIX MONTHS OLD. JUST PLAYING WITH HER - AS THOUGH THEY WERE THE SAME AGE. MARY AND TIM OBVIOUSLY READY TO GO OUT TO DINNER.

TIM
Are you sure you're okay?

KIT KAT
I would like to babysit for her every single day of her life. I want you to die at the restaurant so I can take over forever.

TIM (V.O.)
And nothing can prepare you for the indifference of friends who don't have babies...

77 INT. MARY'S FLAT. DAY.

77

IN THE LIVING ROOM, ANOTHER NIGHT. JAY GIVES POSY THE MOST CASUAL OF GLANCES.

JAY
Yeah, great, very pretty. Anyway - she's 18 years old, 18. I swear, she does not even OWN a bra... I've never seen her indoors in trousers. Just legs up to there and tiny, tiny pants...

TIM (V.O.)
And nothing can prepare you for how small a place that seemed a good size suddenly becomes...

THE FLAT IS JUST FULL OF PRAMS, NAPPIES, FOOD, BABY BED...

TIM (V.O.)
And how quickly you have to move to a place you can't quite afford.

THEY ARE IN A SPARSELY FURNISHED NEW GARDEN FLAT.

TIM (V.O.)

It's just the sheer shock of the pure unconditional love for this human fluke that happens to be yours...

78

INT. TIM AND MARY'S HOUSE. DAY.

78

CUT ON MONTHS - THE HOUSE IS DRESSED FOR A BIRTHDAY PARTY, STREAMERS, LITTLE HAND DRAWN SIGNS SAYING 'I AM ONE!!'. THEY ARE THERE PREPARING CUPCAKES - AND THE DOORBELL GOES.

MARY

That'll be your Mum and Dad.
Bizarrely early as ever.

TIM IS OPENING THE DOOR - IT IS THE THREE OF THEM FROM HOME.

TIM

Hello, Mum, Dad. Uncle D. Wonderful to see you. Come on in. And look, if it isn't Godfather Rory...

RORY IS CARRYING THE LARGEST TEDDY BEAR IN HISTORY.

EVERYONE IS GATHERED - A FEW FRIENDS - A FEW BABIES - THE FAMILY GROUP IN THEIR COMFY CHAIRS. THE GIANT TEDDY BEAR NEXT TO UNCLE D.

RORY

Only two important things for a godfather, I reckon - tell the child never to eat anything bigger than its head. And never bring a present smaller than the child.

HARRY

O shut up.

HARRY IS THERE TOO, WITH A VERY SMALL BEAR.

MUM

I didn't expect to see you here, Harry. Children's parties not exactly your style.

HARRY

I was tricked. I was told there'd be free booze. Hate kids, as you know. For fuck's sake, Tim - I'm going to need straight vodka if there's a fucking clown coming.

CUT TO THE CLOWN IN ACTION. IT IS GOING VERY BADLY. THE KIDS ARE UTTERLY DISTRACTED - THE MUMS ARE PRETENDING TO BE INTERESTED. MARY LOOKS AT TIM SAVAGELY.

CUT TO EVERYONE LATER, IN ANOTHER CLOWN-LESS VERSION OF THE PARTY...

TIM

We thought of having a clown but decided against it - best keep first birthdays small, just family, two friends, one giant stuffed toy.

DAD

Speaking of which, where is Kit Kat?

MARY

Don't know. She said she'd be here around three.

THE DOOR BELL GOES.

TIM

Speak of the devil...

THE FRONT DOOR. TIM OPENS IT. IT IS A GREASY HAURED, HANDSOME BUT NOT NICE LOOKING YOUNG MAN. HE'S JIMMY KINCADE, WHO WE FIRST SAW AT THE NEW YEAR'S PARTY, YEARS AGO.

TIM (CONT'D)

Jimmy - what can I do for you? And where's my sister?

JIMMY

I thought she was here.

TIM

No - she never arrived.

JIMMY

That's not good.

TIM

What does that mean? What does 'that's not good' mean?

AND THE CAMERA FOCUSSES IN ON HIM - AND IT ALL GOES WEIRD FOR A MOMENT. TIM TURNS AND WE FOLLOW HIM WALKING BACK, DAZED, TOWARDS THE FAMILY.

TIM (V.O.)

There's a song by Baz Luhrmann,
called Sunscreen - and I've never
forgotten two lines from it -
"Worrying about the future is as
effective as trying to solve an
algebra equation by chewing
bubblegum. The real troubles in
your life will always be things
that never crossed your worried
mind."

79 INT/EXT. HOSPITAL. NIGHT.

79

CUT TO MARY AND TIM RACING INTO A HOSPITAL.

THEN CONTRASTING STILLNESS. IN A QUIET ROOM - ON MARY AND
TIM'S FACES.

CUT TO KIT KAT, LYING IN A HOSPITAL BED - HER BEAUTIFUL FACE
BADLY CUT AND BRUISED. HER HAIR PULLED BACK TIGHTLY.

TIM

What happened?

WE SEE A FLASH BACK TO A HUGE CAR CRASH - SMASHING GLASS AND
VIOLENCE. THE CAR, A PURPLE MINI, CLEARLY BELONGS TO KIT KAT.

CUT BACK - IT'S HARD FOR KIT KAT TO TALK, BUT SHE DOES.

KIT KAT

We had a fight. And maybe I wasn't
completely sober.

TIM

It was tea time. On a weekday.

KIT KAT

I know. Very poor. Sorry.

TIM

I blame Jimmy.

KIT KAT

It's so not his fault.

TIM

Well, so you say...

IN THE CORRIDOR, TIM STORMS OUT PAST BAD JIMMY WHO IS SITTING
OUTSIDE.

JIMMY

How is she?

TIM
 Not good. When did she leave you?
 And from where? I want it exact -
 exact time, exact address.

CUT ON TO TIM WALKING ALONG THE HOSPITAL CORRIDOR - AND
 OPENING A DOOR.

PASSING NURSE
 That's a broom cupboard.

TIM
 I know. I love 'em.

CUT BACK TO THE FRONT DOOR, FOUR HOURS EARLIER.

MARY
 You cut it fine.

TIM
 Sorry - I had to pick up Kit Kat.

HE HEADS IN WITH KIT KAT FOLLOWING - ALTHOUGH NOW WELL, OF
 COURSE, SHE IS NOT LOOKING HER BEST. SHE SLINKS IN, HAS BAGS
 UNDER HER EYES. THERE'S STILL SOME OF THE USUAL NATURAL
 SPARKLE, BUT A SENSE OF SOMETHING WRONG UNDERNEATH. KIT KAT
 APPROACHES THE FAMILY GROUP...

MARY (WHISPERING TO TIM)
 She couldn't come herself?

TIM
 No, as it turns out, she couldn't.

CUT BACK TO THEM AFTER THE PARTY. RELAXING IN THE CHAOS....

TIM (CONT'D)
 I'm worried about Kit Kat.

MARY
 I know. She was drinking vodka
 while we were drinking tea. And
 Jimmy wasn't nice to her.

TIM
 We have to do fix it.

MARY
 We can't do that. If it's going to
 be fixed, she has to fix it
 herself.

TIM
 Maybe. Maybe not.

80

EXT. BEACH. DAY.

80

TIM AND KIT KAT ARE WALKING ALONG THE BEACH AT HOME. PAUSE AS THEY STROLL, THEN...

TIM

Darling Kit Kat...

KIT KAT

How do I immediately know I'm about to be ticked off?

TIM

You're not. But I AM a little worried...

KIT KAT

What did I tell you? It's a full-blooded ticking off.

TIM

It's just, you know, this is a strange place for you still to be coming all the time. Here with Mum and Dad and Uncle D...

KIT KAT

My best friend.

TIM

Indeed. But, what's happened? You're the best person in the world. Top equal with my wife. And the dog in The Artist. I don't quite get it.

PAUSE.

KIT KAT

Neither do I.

TIME FOR THE TRUTH. SHE DOESN'T LOOK AT HIM AS SHE TALKS.

KIT KAT (CONT'D)

I thought life was going to be so great. But somehow up in London, in the real world, I keep getting knocked about...

TIM

And getting drunk.

KIT KAT

So sometimes I get drunk. And Jimmy's unkind. So I come back home.

TIM
What happened with Marcus? He
seemed a nicer guy than your usual.

KIT KAT
I messed up - had an abortion - and
he left.

PAUSE, TIM IS MORTIFIED.

TIM
And so you end up back with Jimmy.

PAUSE.

KIT KAT
Maybe, just maybe, Tim, I'm the
faller. Every family has someone
who falls, who doesn't make the
grade - who stumbles, who life
trips up. Maybe I'm our faller.

AND SHE GIVES HIM THE LOVELIEST SMILE IN THE WORLD.

81 INT. TIM'S BEDROOM. NIGHT. 81

TIM LIES IN HIS OLD BED IN HIS OLD BEDROOM, IN HIS OLD
PYJAMAS, EYES WIDE OPEN.

82 EXT. LAWN. DAY. 82

THE NEXT DAY. THEY STAND OUT ON THE LAWN WHERE THE WEDDING
MARQUEE STOOD, OVERLOOKING THE SEA.

TIM
Stupid.

KIT KAT
Yes, Stupid?

TIM
You know I've spent my entire life
taking the piss out of you because
you believe in total crap.

KIT KAT
Yes.

TIM
Horoscopes...

KIT KAT
Are brilliant...

TIM
Acupuncture...

KIT KAT
Can cure any medical problem.

TIM
The Electric Light Orchestra...

KIT KAT
Are the greatest band of all time.
Except the Monkees, of course.

TIM
Exactly. All your beliefs, total
codswallop. But, oddly, you may
have had a point after all. I'm
going to tell you a secret - but
you have to keep it.

KIT KAT
We've always kept secrets.

TIM
We have.

KIT KAT
You put your willy into Jenny
Arbuthnot.

TIM
I know. Thank you for never telling
anyone.

KIT KAT
I don't think even Jenny knew.

PAUSE. KIT KAT LOOKS AT HIM AND SHRUGS HER SHOULDERS.

KIT KAT (CONT'D)
So what's the secret?

TIM
You promise you won't ever tell.

KIT KAT
Yes.

BIG STOP. BIG PAUSE.

TIM
I can travel in time.

PAUSE.

KIT KAT
Wouldn't it be so completely and
utterly and totally great if you
could?

83 INT. CUPBOARD UNDER STAIRS. DAY.

83

CUT TO THEM IN THE CUPBOARD.

KIT KAT

Why are we standing in the cupboard under the stairs?

TIM

Because we're going to go back in time - and you are going to do some things differently...

KIT KAT

You are really funny - I love it when you're funny.

TIM

Hold my hand.

WE SEE THEIR HANDS CLENCH.

AND THEY TRAVEL IN TIME. AND ARE STILL IN THE CUPBOARD. TIM OPENS THE DOOR - THEY PEEK OUTSIDE - AND THEN INSTANTLY SHUT THE DOOR AGAIN. THEY'VE BOTH SEEN IT'S THE NIGHT OF THE NEW YEAR'S EVE PARTY YEARS AGO, THE VERY START OF THE FILM.

KIT KAT

O my God. O my godigod. I was right all along. Everything's magic. Anything can happen.

SHE PEEKS OUTSIDE AGAIN.

KIT KAT (CONT'D)

You are kidding though - I can go back anywhere in time and you bring me back to the worst party of all time?

TIM

'Fraid so.

KIT KAT

Though at least I met Jimmy.

TIM

My point precisely.

THEY HEAD OUT NERVOUSLY. AT WHICH MOMENT A STRANGE LOOKING GINGER GIRL PASSES HIM.

GINGER GIRL

Hello, Tim.

THERE IS A SLIGHT AWKWARDNESS BETWEEN THEM.

TIM
Hello, Jenny.

KIT KAT AND TIM EXCHANGE A LOOK...

KIT KAT
She still wants it.

TIM
Okay - now we've got work to do.

KIT KAT
What work?

TIM
We are making sure you do NOT meet
Jimmy Kincade. And - quick - in
here...

AND INDEED, THE FRONT DOOR OPENS AND JIMMY ENTERS JUST AS TIM
SIDLES KIT KAT INTO THE NEXT ROOM. HE DOES LOOKS COOL.

KIT KAT
But we have sex later.

TIM
Not this time you don't.

ANOTHER FRIEND ACCOSTS KIT KAT.

JOHN
Kit Kat.

KIT KAT
John - look, very important - don't
go to Thailand - you'll get robbed
and imprisoned.

JOHN
Thanks Kittle - I have no intention
of going to Thailand.

KIT KAT
No, but you do - seriously. And
there are pictures of you all over
the newspapers in a very tight pair
of swimming trunks.

SUDDENLY IN FRONT OF THEM, THE DOOR OPENS - AND IN SLOUCHES
JIMMY, WITH THAT TOUCH OF JAMES DEAN ABOUT HIM.

KIT KAT (CONT'D)
Wow.

TIM
No. Next door.

KIT KAT

But he's about to tell me I'm the most beautiful woman at the party and put his hand down the back of my jeans.

TIM

Come on.

THEY RETREAT INTO THE NEXT ROOM - JIMMY FOLLOWS - THEY WATCH HIM FROM THE CORNER LIKE HAWKS. HE GLIDES THROUGH THE ROOM. HELPS HIMSELF TO A DRINK. STANDS VERY STILL, SURVEYS THE ROOM - TIM AND KIT KAT HAVE TO TURN AROUND QUICKLY TO AVOID HIS GAZE. THEY THEN TURN BACK. JIMMY HAS SPOTTED HIS PREY. HE HEADS TOWARDS A VERY PRETTY GIRL. SUDDENLY HE TURNS ON ALL HIS CHARM. KIT KAT FROWNS. TIM WATCHES HER. THEN LOOKS BACK AT JIMMY. ALREADY HE IS LEANING A LITTLE TOO CLOSE THE GIRL, WHO IS SO FLATTERED BY HIS ATTENTIONS. HE WHISPERS SOMETHING TO HER, AND HIS HAND SLIPS BEHIND HER BACK, MOVES DOWN TOWARDS THE BACK OF HER JEANS.

KIT KAT

Right. I get it.

AND SHE MARCHES STRAIGHT OVER TO HIM.

KIT KAT (CONT'D)

Excuse me, Jimmy.

JIMMY

Do we know each other?

KIT KAT

Yes, we do. Very well. And this is what I should have done right at the start.

AND SHE SMACKS HIM HARD ON THE CHEEK. THE WHOLE ROOM HEARS THE SOUND - AND TURNS.

KIT KAT (CONT'D)

Happy New Year everyone.

TIM

And now we leave.

84

EXT/INT. CAR. NIGHT.

84

THEY ARE DRIVING IN A CAR AWAY FROM HOME.

KIT KAT

What happens now?

TIM

God only knows - but what I'm hoping is that from this moment on you avoid the sleazy bad guys - because they're sleazy and bad. So you don't spend your life feeling worthless, giving up every job on some bastard's whim, living in horrible flats waiting for the phone to ring.

KIT KAT

Wow. When did you get so serious?

TIM

Since it occurred to me that I might lose you.

PAUSE AS SHE REGISTERS HIS REAL CONCERN.

KIT KAT

And where are we going?

TIM

Back to the future.

85 INT. PIZZA RESTAURANT. NIGHT.

85

CUT TO A GRIM LOCAL PIZZA RESTAURANT. TIM AND KIT KAT ENTER, WALK STRAIGHT PAST THE PERSON SWEEPING THE FLOOR.

SWEEPER

That's a broom cupboard, mate.

TIM

Thanks, I know. We can't resist them.

THEY STAND INSIDE THE DARK CUPBOARD.

KIT KAT

So, wait a minute, when we get back, will I remember the old life?

TIM

Yes. I always do. But the new one is the real one - the old one is something you luckily escaped.

CLEANER ENTERS TO SEE THIS SLIGHTLY STRANGE SCENE.

CLEANER

Excuse me.

TIM

Sorry - just give us ONE second.

HE TAKES KIT KAT'S HAND, CLENCHES IT...

86 INT. HOME CUPBOARD. DAY.

86

AND THEY ARE BACK WHERE THEY STARTED. THEY LOOK AT EACH OTHER.. THEN KIT KAT'S WHOLE NEW LIFE SWEEPS UP AT HER.

KIT KAT

O my god.

TIM

What?

KIT KAT

Teddy.

TIM

Teddy Frankman?

KIT KAT

Yes. Wow. Surprisingly, you know -
in bed. Right - let's do this...

THEY STEP OUT OF THE CUPBOARD. DAD WALKS PAST CASUALLY...

DAD

Come on, you two. Tea's up.

THEY HEAD OUT INTO THE GARDEN. AND THERE, SITTING WITH MUM AND UNCLE D, AS THOUGH HE ABSOLUTELY BELONGS THERE - IS TENNIS-PLAYING TEDDY FRANKMAN. KIT KAT GIVES TIM A WIDE-EYED LOOK, AND SKIPS OVER, GIVING TEDDY A KISS ON THE CHEEK...

87 INT. TRAIN TO LONDON. DAY.

87

TIM IS BEAMING WITH HAPPINESS AS HE HEADS BACK DOWN ON THE TRAIN UP TO LONDON... JOB DONE. DELIGHTFUL MUSIC PLAYS.

88 INT. TIM AND MARY'S HOUSE. DAY.

88

HE HEADS BACK INTO HOME. MARY GREETES HIM AT THE DOOR - HOLDING A PLASTIC BOWL AND SPOON.

MARY

Hello gorgeous. How was your day?

TIM

Immensely satisfactory.

MARY

Will you do dinner. There's
something I've got to do before six
or I get fired.

TIM
I can't think of anything I'd love
to do more.

HE GOES INTO THE NEXT ROOM.

TIM (CONT'D)
Where is the most gorgeous person
in the world? Come to your Dad and
get food shoved into your mouth.

AND ROUND THE CORNER OF THE MESSY MAIN ROOM CRAWLS A LITTLE
BOY - EXACTLY POSY'S AGE BUT NOT POSY. BLACK HAIR, NOT
BLONDE. IT IS A MOMENT OF ALMOST GENUINE HORROR. THE LITTLE
BOY RUSHES UP TO TIM, WHO, IN SHOCK HOLDS OUT HIS ARMS. THE
SWEET CHILD - BUT JUST NOT HIS CHILD - HUGS HIM.

CHILD
Dadda.

THE CAMERA MOVES ROUND AS WE SEE THE COMPLETELY HAPPY CHILD
GRIPPING HIS FATHER'S NECK - AND TIM, COMPLETELY HORRIFIED,
HOLDING HIM TIGHT. TIM PUTS HIM DOWN.

TIM
Just stay there... little boy. And
I'll be back in a minute.

HE HEADS OUT INTO THE CORRIDOR.

MARY
Are you okay? You look like you've
just seen a ghost.

TIM
Yes. No. I'm great.

HE ISN'T. HE HEADS INTO THE BATHROOM. CLOSES THE DOOR.
CLENCHES HIS FISTS.

89 INT. HOSPITAL. DAY.

89

SUDDENLY HE IS BACK IN THE HOSPITAL, JUST AFTER POSY'S BIRTH.
HE ENTERS THE ROOM WHERE HIS MUM IS HOLDING THE BABY.

TIM
Dad - can we talk for just a
moment?

HIS DAD COMES OUT INTO THE CORRIDOR.

TIM (CONT'D)
I can't go back past this again,
can I?

DAD
 No, I should have mentioned that.
 The exact sperm at the exact moment
 - if you do anything the tiniest
 bit different, different baby.
 Chances are.

TIM
 So every day up till yesterday is
 as it will always be? Lost.

DAD
 Just like for everyone else.

TIM
 Okay - okay. Interesting. Tough.
 Love you, Dad. Got to go.

DAD
 Problem?

TIM NODS.

90 INT. TIM AND MARY'S HOUSE. NIGHT.

90

IT'S AFTER THE BABY'S BIRTHDAY PARTY - IN THE DEBRIS OF THE
 ROOM, TIM SITS WITH KIT KAT.

TIM
 Kittle - I'm really worried.

KIT KAT
 What about?

TIM
 You...

KIT KAT
 Don't be silly.

TIM
 And Jimmy.

KIT KAT
 Actually, we're going through a
 rather good patch.

TIM LOOKS UP AT MARY - AS SHE PREDICTED...

91 EXT. FAMILY HOME. DAY.

91

THEY ARE WALKING IN THE GARDEN.

TIM
 I want to talk about Jimmy. I
 really, really think he's a bad...

KIT KAT
 Influence, I know. But he's good
 fun, and that'll do me... Uncle D.
 I'm going to mash you, just mash
 you at croquet.

SHE RUNS OFF. WE FOCUS ON TIM, IN TURMOIL.

TIM
 Okay. Okay.

92 INT. TIM AND MARY'S HOUSE. DAY.

92

WE ARE BACK AT THE START OF THE BABY'S PARTY - EVERYONE THERE
 EXCEPT KIT KAT.

MARY
 We did think of having a clown -
 Tim was particularly keen - but we
 thought Harry might kill him.

HARRY
 I would have done, I hate the
 smiley bastards.

MARY
 Better just have family.

TIM ISN'T QUITE JOINING IN...

DAD
 Speaking of which, where is Kit
 Kat?

WE CUT TO TIM - HE GRITS HIS TEETH - AND THEN...

93 EXT. STREET. DAY.

93

WE SEE KIT KAT'S CAR CRASH HAPPENING AGAIN. TIM HAS HAD TO
 LET IT HAPPEN AGAIN.

94 INT. HOSPITAL. NIGHT.

94

KIT KAT IN HOSPITAL BED. VERY LATE AT NIGHT. TIM JUST SITTING
 IN THE CHAIR BY THE BED. KIT KAT OPENS HER EYES.

KIT KAT
 You're still here.

TIM
 Yes.

KIT KAT
 Go home.

TIM
 No. I'm not leaving this room till
 we find a way of making sure this
 never happens again.

AN HOUR LATER...

KIT KAT
 I'll drive more carefully.

TIM
 Good start. But there's more.
 Seriously. You have to work it out.

KIT KAT
 I'm tired.

TIM
 Me too.

CUT TO THE NEXT MORNING. SAME SITUATION.

KIT KAT
 I'll have to stop drinking before
 teatime.

TIM
 That too. Keep thinking.

95 INT. HOSPITAL. NIGHT.

95

LATER ON THAT NIGHT. THE SWELLING HAS GONE DOWN A BIT - KIT
 KAT'S HAIR IS BACK TO NORMAL. SHE DOESN'T LOOK QUITE SO BAD.
 TIM IS SITTING PATIENTLY IN HIS CHAIR. PAUSE. KIT KAT TURNS
 AND SEES HERSELF, LYING IN THE BED, IN A MIRROR BESIDE HER.

KIT KAT
 I have to leave Jimmy, don't I?
 And I have to stop drinking - and
 stop leaving jobs - and I have go
 out with someone nice and boring.

AND TIM SMILES A SMILE AS WIDE AS A RIVER.

LATER. HE'S A PREPARING TO LEAVE.

TIM
 And nice isn't necessarily boring.

KIT KAT
 Like who?

PAUSE.

TIM
 Matt Damon?

KIT KAT
 Okay. I'll go out with Matt Damon.
 And if he's married?

TIM
 Pat Damon, his twin brother? Or Nat
 Damon, the youngster in the family.

SCEPTICAL PAUSE.

TIM (CONT'D)
 Tell me. Do you remember Teddy
 Frankman?

KIT KAT
 What about him?

TIM
 Just, you know, popped into my
 head. What's he like these days?

KIT KAT
 Okay. Quite cute looking - bit
 straight. Gets on well with the
 Damon family.

TIM
 I'm thinking of asking him to
 dinner. You free?

KIT KAT
 Might be...

AND SHE GIVES HIM A HUGE SMILE BACK.

AS HE LEAVES, JIMMY IS COMING INTO THE HOSPITAL CORRIDOR.

TIM
 No! No! Out! Right now! You are so
 totally and utterly out of the
 picture I can't fucking tell you.

96 INT. TIM AND MARY'S HOUSE. NIGHT.

96

CUT BACK TO HIS FRONT DOOR. TIM RUSHES IN AND ROUND THE
 CORNER TOTTERS POSY. HE HUGS HER WITH ALL HIS POWER. MARY
 COMES ROUND THE CORNER TOO, HER MOST LOVELY.

TIM
 Let's have another one.

MARY
 Another what? O, screw that. One is
 enough for me.

TIM (V.O.)
 Fortunately, we are young and
 fertile and it wasn't long
 before...

97 EXT. LONDON PARK. DAY.

97

A BEAUTIFUL DAY - THEY STROLL THROUGH A PARK. MARY HAS A BABY
 IN A PAPOOSE...

TIM (V.O.)
 And that's another big strange
 thing - you pour all your possible
 love into one child...

POSY, NOW GETTING BIGGER IS RUNNING TOWARDS HIM.

TIM
 And this is incredible, Posy Lake,
 only three years old, is about to
 break the Women's Olympic record,
 if only her trousers can stay up...

WHICH THEY DON'T. SHE TRIPS AND FALLS.

TIM (V.O.)
 And then you have another one, and
 it turns out you've got exactly the
 same amount of love on tap...

HE'S SWINGING HIS SON ROUND AS THEY WALK ON.

TIM (V.O.)
 Love, this extraordinary ingredient
 that has no limits, ever expanding,
 self-reproducing. And all the time
 you love the woman you love as much
 as you ever loved her...

98 INT. TIM AND MARY'S HOUSE. EVENING.

98

HE'S JUST GETTING BACK FROM THE WALK - MARY IS IN THE HALLWAY
 - WET HAIR, JUST WEARING A TOWEL.

MARY
 Darling, I'm sick with nerves. What
 do you wear for dinner with the
 greatest author in the country??

TIM
 I'll settle the kids and come
 straight up.

UP IN THEIR BEDROOM. MARY EMERGES FROM A LITTLE DRESSING
 ROOM, IN A PRETTY BLUE DRESS.

MARY
How about this?

TIM
Gorgeous. Job done.

SHE CHECKS HERSELF IN THE FULL-LENGTH MIRROR TO HER LEFT.

MARY
No. Take it seriously. I hate it.
Makes me look lumpy.

TIM
Right. I hate it too.

A SHARP CUT - SHE RE-EMERGES IN ANOTHER DRESS.

MARY
What about this?

TIM
Gorgeous. We did it!

MARY
Not too breasty for Le Carre?

TIM
No.

MARY
It's too breasty.

TIM
Is it?

MARY
Yes.

AND ANOTHER ONE.

MARY (CONT'D)
This?

TIM
Not too breasty.

MARY
No, but I think high heels. Or my
legs will look too short.

TIM
Which they aren't, but whatever
makes you feel good. High heels are
great.

SHE NOW HAS THE HIGH HEELS ON.

MARY
I can't wear high heels - it's not
that kind of evening.

TIM
Not high heels then.

MARY
But then we have the short legs
problem.

CUT TO THE NEXT ONE.

MARY (CONT'D)
I don't think this one is too bad.

TIM
I think it's fabulous.

MARY
Really?

TIM
Yes.

MARY
What about the blue one?

LITTLE PAUSE.

TIM
The first one? The lumpy one that
wasn't actually lumpy?

MARY
Yes. Which do you prefer?

TIM
I don't know. I'm actually starting
to go a bit mad now.

SHE EMERGES IN THE ORIGINAL DRESS.

MARY
Okay, let's go with this then.
Although I think viz a viz breasts
it's a bit disappointing. Where are
the kids?

TIM
I left them downstairs.

MARY
Not in the room with the
manuscript.

TIM
I don't think so...

CUT INTO THE LIVING ROOM. IT IS A FIRESTORM OF PAPER - TOTALLY COVERED IN TORN AND COLOURED AND SHREDDED PAGES.

MARY

You are joking. You left them in here. With the only copy of the book in existence apart from the one on John Le Carre's computer. I'll be fired. The company will be fired. My life is ruined.

TIM GOES TO WALK OUT OF THE ROOM.

TIM

Okay - take it easy - I'm just going to...

MARY

Don't you dare leave the room. If you leave the room, I'm leaving you. I mean it - face it like a man. Talk to me - how could you be so stupid?

TIM

I just have to...

MARY

DON'T YOU DARE!

THE PHONE GOES.

MARY (CONT'D)

And don't you dare answer that. What are we going to do?

TIM

Look, I'm sure we can, you know, reconstruct it.

MARY

And how do you suggest we reconstruct this? (A FULLY CHEWED PAGE)

TIM

Well, no, that's not going to be particularly easy. May not be a very important page...

PAUSE. THE PHONE RINGS ON.

TIM (CONT'D)

I really think we should...

MARY

If you answer the goddamn phone, I will kill you.

TIM

All right. I won't answer the phone. But I must just go to the little room...

THE PHONE IS STILL RINGING.

MARY

NO! "Sorry, Mr Le Carre - we've read most of your book - but the rest of it got eaten, or coloured in - or actually shredded."

TIM

Yes - I had no idea Posy actually knew how to use that machine. In a way, it's impressive, though obviously not in a particularly good way today.

MARY CAN'T BEAR IT ANY LONGER. SHE ANSWERS THE PHONE AND SHOUTS INTO IT.

MARY

WHAT DO YOU WANT? Okay. Sorry I shouted, Helen. He'll explain. It's for you. Your Mum.

SHE HANDS TIM THE PHONE. HE TAKES THE PHONE AND JUST LISTENS.

TIM

Right - we'll come up.

HE HANGS UP.

MARY

What is it?

TIM

Dad. I'll call Kit Kat.

MARY

Is he all right?

TIM

No, he's not.

99

EXT/INT. FAMILY HOME. DAY.

99

THE FRONT DOOR. MUM ANSWERS. KIT KAT JUST SPRINTS STRAIGHT IN PAST HER.

MUM

Hello Darling.

TIM

Mum. How are you?

MUM
Honestly?

TIM
Why not?

MUM
Fucking furious. I am so...
disinterested in a life without
your father.

TIM HEADS INTO THE LIVING ROOM. THERE'S UNCLE D LOOKING OUT
THE WINDOW.

TIM
D. How are you?

UNCLE D
Do you know - I'm very well, though
a little hot. But your father I
think is not so well. Cancer.

TIM
Yes.

UNCLE D
I'm very unhappy about that. At
your wedding he said he loved me.

TIM
He does.

UNCLE D
I know. That was the best day of my
life. So this is probably the
worst.

THEIR EYES MEET. TWO EQUAL ADULTS. TIM HEADS ON IN TO HIS
DAD'S STUDY.

100 INT. DAD'S STUDY. DAY.

100

TIM
Dad.

IN CONTRAST TO THE DEEP SORROW OF THE REST OF THE HOUSE - IT
SEEMS LIKE BUSINESS AS USUAL FOR HIS FATHER.

DAD
O for God's sake - not you too?

TIM
What?

DAD
Well, Kit Kat's just rolled up
blubbing her eyes out - and now
you're here. What's Mum been
saying?

TIM
The truth.

DAD
Yes, well, apart from that.

CUT TO THEM, SITTING IN HIS STUDY - THEY'VE BEEN TALKING.

DAD (CONT'D)
Don't think I haven't tried. It may
have been the smoking but I
couldn't undo that, as it was
before you were all born - and Mum
definitely wouldn't have gone out
with me at all if I hadn't been
such a sexy smoker. I did get it
found as soon as possible - but it
was too late.

TIM
How long?

DAD
O, you know, it could be years.

TIM
How long really?

DAD
Weeks, I'm afraid.

PAUSE. MOMENT OF AWKWARDNESS. SOMETHING STRANGE IN THE AIR.

TIM
Have we had this conversation
before?

DAD
Yes.

TIM
What happened?

DAD
I rather let myself down. Hugged
you.

AND TIM WALKS TOWARDS HIM - HIS DAD STANDS - HE HUGS HIM. AS
HE EMERGES FROM THE HUG.

DAD (CONT'D)

I never said we could fix things. I specifically never said that. Life is a mixed bag, no matter who you are. Look at Jesus - he was the son of God, for God's sake, and his life was still all a terrible old fuck up.

TIM

I know - but you must see, I feel a bit cheated.

DAD

Don't - in fact feel the opposite - the only people who give up work at 50 are the Time Travellers with cancer who want to play more table tennis with their sons.

TIM

Right - so that was...

DAD

Sorry we had to call. It's suddenly got very bad - and Mum and I have been fighting it alone for quite a while.

TIM

Is there anything at all I can do?

DAD

I have thought of this one thing. If we're very careful. Just do it exactly the same...

101 EXT. BEACH. DAY.

101

CUT TO THE BEACH. FATHER AND SON WALKING ALONG TOGETHER, AWAY FROM US. MUSIC PLAYS.

THEY GO DOWN A LITTLE DIP IN THE DUNES FOR A MOMENT - AND WHEN THEY REAPPEAR, IN THE DISTANCE WE SEE THAT TIM IS 10 AGAIN, A LITTLE BOY HOLDING TIGHT TO HIS FATHER'S HAND...

WE WATCH THEM WALK AWAY - AS YOUNG TIM SKIPS AWAY AND TWIRLS IN THE JOYFUL WIND AROUND THE FATHER HE HAS ALWAYS LOVED...

102 INT. DAD'S STUDY. DAY.

102

BACK IN THE STUDY, THE NEXT DAY. DAD IS LOOKING OUT TO SEA, THEN TURNS...

DAD

So. Tim. My son. Do you want to know the secret - or do you want to find it out for yourself - like I did?

TIM

O Christ - there's not another secret?

DAD

Less dramatic. More important. The big one.

TIM

No - tell me. Let's save some time.

AND WE CUT OUTSIDE THE WINDOW AS WHEN THEY FIRST SPOKE. WE ARE NOT PARTY TO THE INFORMATION REVEALED.

103 INT. FAMILY HOME. DAY.

103

THE NEXT DAY. FATHER AND SON ARE STANDING BY THE FRONT DOOR.

DAD

Think about that thing I mentioned. Practice.

TIM

I will. Thank you.

DAD

Mary.

SHE HUGS HIM - HE WHISPERS.

DAD (CONT'D)

I've left everything to you. Don't give him a penny.

MARY

Thanks. The moment you die, I'm leaving him.

104 INT. TRAIN. DAY.

104

TIM IS ON THE TRAIN THINKING ABOUT WHAT HIS FATHER SAID. WE ARE INTERESTED. WHAT WAS THE SECRET?

MARY

What did you two talk about all that time?

TIM

Stuff. And you and Mum?

MARY

We decided it would be best if you never die. If you can work on immortality that would be great.

HE LOOKS OUT THE WINDOW - WHEN HE TURNS BACK, A TEAR IS FALLING DOWN HER CHEEK.

TIM

You're such a wonderful woman. I'm so lucky to have you.

105 INT. TIM AND MARY'S HOUSE. DAY. 105

BACK HOME IN BED...

MARY

What's your day tomorrow?

TIM

Ghastly. Long, boring meeting. Very difficult case - very late night.

106 INT/EXT. LONDON. DAY. 106

DISTINCTIVE MUSIC PLAYS. FIRST, WE SEE TIM IN THE MIDDLE OF A LONG LEGAL MEETING - WE SEE THEM ALL TALKING AND RORY IS THERE - BUT WE ONLY NOTICE THE BORING DISCUSSION...

THEN TIM RUSHES LUNCH... BUYS A SANDWICH FROM 'PRET A MANGER'.

HE GETS A PHONE CALL FROM KIT KAT AS HE AND RORY WALK TOWARDS THE COURT. HE IS IMPATIENT HEARING FROM HER, TRYING TO GET OFF THE CALL FROM THE VERY START...

TIM

Hey Kit Kat. How's things? O Good - great. Look, I'm sorry, this isn't a great time. Maybe later. Okay. Okay. Well look, that's great - I'm really pleased. Wow. Great. Good old Teddy. Urgh. Honey - this is so not the right time - I'm needed in court in about five minutes. Okay. Yes. I'm going to have to go or I'll lose my job. Let's talk later. Okay. Okay.

THEN INTO COURT. HE IS SUMMING UP TO THE JURY. HIS CLIENT IS VERY WORRIED AND HE IS VERY TENSE - BUT HE GETS THE RESULT THAT HE WANTED - 'NOT GUILTY' - AND, AS HE TIDIES HIS PAPERS, HE SAYS TO HIMSELF "PHEW".

COMING BACK HOME ON THE UNDERGROUND - BORED. CHECKING HIS WATCH. TIRED. AN ANNOYING MAN ON THE TRAIN LISTENING TO HIS TOO LOUD IPOD.

GETTING HOME LATE. HEADING OFF TO BED ASAP, AFTER THIS LITTLE BIT OF EXHAUSTED DIALOGUE IN THE KITCHEN.

MARY

How was it?

TIM

Tough. Dull. Tense. Time for bed.

CUT TO THEM IN BED.

MARY

Light off?

TIM

Yes - though I might just pop to the bathroom first...

CUT TO TIM IN THE BATHROOM.

TIM (CONT'D)

Okay, Dad, let's give it a go.

HE SHUTS HIS EYES AND TRAVELS.

107

INT/EXT. LONDON. DAY.

107

CUT STRAIGHT BACK TO THE START OF THE SAME DAY.

THE SAME LONG MEETING - WE SEE THEM ALL TALKING - BUT THIS TIME WE SEE TIM LOOK ACROSS AT RORY WHO WE JUST GLIMPSED IN THE BACKGROUND EARLIER - AND HE SMILES AT HIM - AND RORY BEAMS BACK. RORY MIMES A LITTLE SECRET YAWN. THEN TIM GOES BACK TO LISTENING... AND WHEN THE OTHER LAWYER SAYS SOMETHING CLEVER SAYS "THAT IS A VERY GOOD POINT".

THEN TIM RUSHES LUNCH... BUT THIS TIME, HE ENJOYS SCANNING THE FOOD AND PICKS OUT SOMETHING NICE - AND THEN THERE'S A PRETTY GIRL WHO SERVES HIM IN THE SAME WAY AS BEFORE, BUT HE RESPONDS POSITIVELY AND CIVILLY TO HER.

HE GETS THE PHONE CALL FROM KIT KAT AS HE AND RORY ARE IN THE CORRIDOR LEADING TO THE COURT.

TIM

Give me a second.

RORY

We are really late.

TIM

Just...

AND HE STOPS AND TAKES THE CALL.

TIM (CONT'D)

Hey Kit Kat. How's everything?
You're kidding! You're kidding! O
Christ - I'm so sorry I'm in a tiny
bit of a rush...

RORY IS LITERALLY JUMPING UP AND DOWN WITH NERVES - THE
CORRIDORS ARE GETTING EMPTY - EVERYONE IS SUDDENLY AT WORK...

- but that is so great. Good old
Teddy. Say 'yes' - even if you're
not sure - say 'yes'. And yes - we
are absolutely free on Thursday.
I'm actually needed in court ten
minutes ago, so can't tie down ALL
the details. But yes, my darling, I
love you and this is great news.
And I'll ring you back a little bit
later when I'm not about to give a
close personal friend a heart
attack. Bye, sweetie, bye.

AND THEN HIM AND RORY SPRINT FASTER THAN USAIN BOLT ALONG THE
ANCIENT CORRIDOR IN THE DIRECTION OF THE COURTROOM.

CUT INTO THE COURT. THIS TIME THOUGH, INSTEAD OF THE MYOPIC
RUSHED VIEW - TIM SEES THE BEAUTY OF THE BRITISH COURTROOM,
GRAND, BEAUTIFUL, LEATHER, CIVILIZED, ORGANISED.

CUT TO HIS SUMMARY - "LADIES AND GENTLEMEN OF THE JURY" - AND
HE LOOKS INTO THEIR EYES TO SEE THEM AS REAL PEOPLE, REALLY
LISTENING, TAKING THEIR JOB SERIOUSLY. AND HE LOOKS BACK AT
HIS CLIENT - REALLY CARING. HE CAN FEEL THE POWER OF WHAT
HE'S SAYING - SAYS IT WITH A LITTLE MORE RELISH.

AND THEN CUT TO THE VERDICT. AND WHEN THE JUROR SAYS 'NOT
GUILTY' - TIM IS UNCOOL - A HUGE SMILE - A WARM HANDSHAKE
WITH THE OVERJOYED CLIENT - A LOOK AT THE JURORS AND HOW
PROUD THEY ARE OF THEIR CORRECT DECISION. HIS EARLIER "PHEW" -
NO CELEBRATION, JUST RELIEF - IS REPLACED BY "HURRAY".

COMING BACK HOME ON THE UNDERGROUND - LOOKING AT HIS WATCH.
ACCEPTING IT'S LATE - UNBUTTONING HIS JACKET, LOUNGING BACK.
ACTUALLY HEARING THE MUSIC COMING FROM THE MAN'S IPOD - AND
ENJOYING IT.

CUT TO MARY AND TIM IN BED AGAIN.

MARY

So, not as bad a day as expected?

TIM

No, pretty good actually. Very good
day really.

MARY

That's a relief. If it'd been a bad day, I thought I might have had to have sex with you to make up for it.

TIM

It was a very bad day. It went very badly. I lost my job. I killed a man. And I think I just heard one of our children die downstairs.

HE GIVES HER A BIG SMILE. IT WAS EXACTLY THE SAME DAY - AND COMPLETELY DIFFERENT.

TIM (V.O.)

And so I began to live the new life my Dad gave me. Each day, lived twice. Once with all the strains and tensions that stop us noticing how sweet the world can be - and once, well, noticing.

108 INT. TRAIN. DAY.

108

MARY AND TIM ARE BACK ON THE TRAIN GOING NORTH... MUSIC PLAYS.

TIM (V.O.)

Some days, of course, though, you only want once...

109 INT. FAMILY HOME. DAY.

109

THE EMPTY HALLWAY AT HOME. THEN UNCLE D COMES DOWNSTAIRS, FIXING HIS WAISTCOAT, BLACK SUIT. THEN KIT KAT, BLACK JEANS AND T-SHIRT, NO SHOES. WITH HER NICE BOYFRIEND TEDDY. THEN MARY IN A PRETTY BLACK DRESS. THEN TIM IN HIS SUIT, NOW JOINED BY HIS MUM.

MUM

Right - are we ready for this?

HARRY COMES IN FROM THE NEXT ROOM, AND WALKS THROUGH.

HARRY

Course we're not. Hateful day.

TIM

Just give me one minute.

HE GOES INTO THE TOILET - HE COMES OUT DRESSED IN NORMAL CLOTHES. HE HEADS INTO THE STUDY. HIS DAD IN PERFECT HEALTH IS SITTING IN HIS BIG LEATHER CHAIR, READING DICKENS...

DAD
This bit's very good - can I just
read you this bit -

TIM
Read away. We've got all the time
in the world.

PAUSE - THERE'S SOMETHING ODD IN THE AIR AS TIM SITS.

DAD
Where have you come from?

THERE ARE TEARS IN TIM'S EYES.

DAD (CONT'D)
Okay - okay. Thanks for coming.
How's Uncle D's suit?

TIM
Immaculate.

DAD
Excellent. Mary's dress?

TIM
Quite sexy actually.

DAD
Perfect. Did I mention I wanted
that Stevie Wonder track?

TIM
Yes - all set.

DAD
Excellent.

AND HE BEGINS TO READ A FUNNY PASSAGE FROM 'DOMBEY AND SON'
OUT LOUD, AS TIM SITS AND LISTENS.

110 EXT. FAMILY HOME. DAY. 110

OUTSIDE THE BIG CAR IS DRIVING AWAY, WITH ALL OF THEM IN IT.
IT'S THE DAY OF HIS DAD'S FUNERAL. STEVIE WONDER'S JUBILANT
"YESTER-ME, YESTER-YOU, YESTERDAY" PLAYS.

111 INT. TRAIN. DAY. 111

BACK IN LONDON, TIM AND MARY ARE ON THE TRAIN HOME. HE LOOKS
UP, THOUGHTFULLY. SHE IS LOOKING AT HIM. THE KIDS ARE WITH
THEM, ASLEEP...

TIM
Tough.

MARY

Tough. Though I thought Jenny Arbuthnot looked cute in black.

TIM

True. She knows how to excite a man.

112 INT. TIM AND MARY'S HOUSE. NIGHT.

112

THEY ARE LAYING THE KIDS DOWN AT NIGHT, CARRYING THEM IN FROM THE TRAIN, LAYING THEM INTO BED. THEY CREEP BACK INTO THE CORRIDOR. LEAN AGAINST THE WALL - END OF A LONG DAY....

MARY

What do you think about the kids?

TIM

What about them?

MARY

Not very many, are there?

TIM

I'm sorry?

CUT - THEY ARE SITTING ON CHAIRS IN THE RAMSHACKLE GARDEN, BOTH DRINKING...

MARY

I just thought. Maybe - you know - it's time for the insurance baby. In case one of them is really clever - we don't want the other one to spend their whole life feeling stupid - if we have another one, at least we could have two happy thickies.

TIM

You're so romantic.

MARY

What do you think?

PAUSE. WE KNOW IT'S A HUGE DECISION FOR HIM.

TIM

Cool. Cool. Dad always wished there had been more of us... And anyway - we might try and nothing happens.

MARY

Exactly.

A SHOT OF THE OLD FAMILY HOME. A SHOT OF THE NEW HOUSE. TIME IS PASSING BY.

113 INT. TIM AND MARY'S HOUSE. DAY. 113

MARY IS VERY PREGNANT FOR THE THIRD TIME - IN THEIR BEDROOM.

MARY
Could be tonight.

TIM
And you cannot believe the detail
in which I know the route to the
hospital. Will you excuse me for a
sec - there's something I've got to
finish.

HE IS HEADING DOWNSTAIRS. GOES INTO THE LIVING ROOM, IN TOTAL
DARKNESS. STANDS THERE BOLDLY, FISTS CLENCHED.

114 EXT/INT. FAMILY HOME. DAY. 114

CUT TO OUTSIDE THE FAMILY HOME.

INSIDE TIM AND HIS DAD ARE PLAYING TABLE TENNIS. HIS DAD WINS
ONE FINAL LAST DRAMATIC POINT WITH A FLOURISH AND A SMASH.

DAD
O my God. I won. I haven't won for
years!

TIM
You finally got good.

DAD
What's my prize? Apart from the
Olympic gold medal, of course?

PAUSE. A BIG SMILE FROM TIM.

TIM
A kiss will have to do.

DAD
A kiss? A kiss?

TIM STEPS FORWARD AND KISSES HIS FATHER GENTLY ON THE CHEEK.
THEY LOOK AT EACH OTHER. SUDDENLY IT IS CLEAR TO HIS DAD.
THIS IS THE LAST TIME.

DAD (CONT'D)
I get you. This is it then?

TIM
Yes. This is it.

DAD
My son.

TIM

My Dad.

THEY BOTH SMILE. PAUSE.

DAD

Or just one more game - I'd love to beat you twice.

TIM

It's never going to happen.

DAD

"Who'd have thought it - father and son for the 28th year in the Olympic final - and young Tim suddenly looking like a broken man."

115 EXT/INT. FAMILY HOME. WINTER.

115

CUT OUTSIDE THE FAMILY HOUSE AGAIN - BUT NOW IT'S WINTER - SPECKS ON SNOW.

TIM (V.O.)

So now I'm almost up to date with my story. Sometimes, just for fun - I still bounce around -

CUT INSIDE, WHERE CHRISTMAS IS BEING CELEBRATED AROUND THE TREE. TEDDY THE BOYFRIEND IS HOLDING A NEW IPAD.

TIM

Mum - surprisingly modern and good taste gift for you.

MUM

Thank you. Open yours - it's even better.

HE OPENS IT - THE MOST HIDEOUS HAT OF ALL TIME. THE FULL KNITTED SANTA.

MUM (CONT'D)

What do you think?

TIM

I think it's GORGEOUS.

WE CUT TO HIS MUM, DELIGHTED, THEN CUT BACK TO TIM - HE IS NOW HOLDING THE IPAD, NOT THE HAT.

Have you got one of these, Ted?

TEDDY IS WEARING THE HIDEOUS HAT.

TEDDY

No - I'd love one, but who really needs it, when you've got this hat?

116 EXT/INT. TIM AND MARY'S HOUSE. DAY.

116

THE OUTSIDE OF THE LONDON HOUSE.

TIM (V.O.)

But in the end, I think I've at last learnt the full message from my strange adventures in time - the truth is I now don't travel back at all, not even for the day. I just live every day as if I I've deliberately come back to this one day - to enjoy it as if it was the full, final day of my lucky life...

IN THE BEDROOM. BOTH OF THEM IN BED. A GLOWING GREY DAY OUTSIDE.

MARY

I'll do the kids.

TIM

No, don't worry - I'll do them.

MARY

Yes, you do them, lazy bastard.

SHE TURNS AND GOES BACK TO SLEEP. HE LOOKS AT HER AND LOVES HER.

THE DEFINITIVE MUSIC OF THE FILM PLAYS. SUDDENLY, THE CAMERA STYLE CHANGES SUBTLY - A SPECIAL BEAUTY IN EVERYTHING...

TIM HEADS DOWNSTAIRS - POSY'S WAITING, IN HER LITTLE PINK SCHOOL UNIFORM - TIM STARTS TO MAKE BREAKFAST - THE LITTLE BOY DRIFTS IN, ALL SLEEPY AND PYJAMA'D.

CUT TO TIM FLIPPING A PANCAKE UTTERLY BADLY.

POSY

You are the WORST.

LITTLE BOY

Want Mummy...

TIM LAUGHS AT HIS NAUGHTY SON.

117 INT/EXT. LONDON STREETS/BUS/LEGAL CHAMBERS. DAY.

117

HE WALKS POSY TO SCHOOL - WAVES TO HER OUTSIDE THE SCHOOL GATES. WALKS AWAY - LOOKS AT THE STREETS HE WALKS EVERY DAY, WITH THEIR PRIVATE CHARM.

HE RUNS AND CATCHES A BUS - A YOUNG GIRL AND AN OLD WOMAN SITTING IN FRONT OF HIM CHAT ENTHUSIASTICALLY.

AT WORK RORY IS THERE - LOOKING CHAOTIC - WORKING HARD - INK ON HIS FINGERS...

RORY
Hell of a day ahead.

TIM
We'll get through it.

A MORNING CUP OF TEA... IT'S JUST THE MOST UTTERLY NORMAL DAY. BUT EVERYTHING IS FULL OF ORDINARY SPECIAL BEAUTY.

AND THEN CUT TO TIM AND RORY IN UTTER CHAOS RUSHING ALONG A CORRIDOR, LATE AGAIN - WHEN HIS MOBILE GOES. IT IS MARY.

INTERCUT WITH HER. SHE IS ALSO IN A RUSH, SOMEWHERE ELSE IN LONDON, LOOKING WONDERFUL, THE WIND BLOWING HER HAIR.

MARY
What time are you home tonight?

TIM
About 9, I hope. You?

MARY
6. What do you fancy for dinner, my hungry husband?

TIM
You decide.

MARY
Risotto?

TIM
What flavour?

MARY
Maybe chicken.

TIM
Chicken would be absolute heaven.

HE HANGS UP, STEPS FORWARD. FREEZE.

AND THAT IS THAT - THE REALITY OF DINNER WITH SOMEONE YOU LOVE AT THE END OF A NORMAL WORKING DAY IS ACTUALLY WHAT HEAVEN IS.

'MOMENTS OF PLEASURE' BY KATE BUSH PLAYS OVER THE CREDITS, WHICH CONSIST OF BITS OF REAL FILM, OF REAL PEOPLE'S FAVOURITE MOMENTS OF THEIR OWN EXTRAORDINARY, ORDINARY LIVES.