

# ABOUT TIME

A comedy about love and time travel

Written by Richard Curtis

Edited by Emma Freud

8th March 2012

WORKING TITLE FILMS  
26 Aybrook Street  
London  
W1U 4AN

+44 207 307 3000

PORTOBELLO STUDIOS  
138 Portobello Road  
London  
W11 2DZ

+44 207 221 7550

© 2012 Working Title Films Limited. All Rights Reserved.

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, FOCUSSED 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, Julian. 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 boyfriend - 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 SCOOTs 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 HAIREDD, 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 FISTS 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.