

Last Chance Harvey

by
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Open on a sepia toned drawing of a battle hardened soldier raising an American flag on a war torn hillock. The image is printed on a ceramic plate.

MAN'S VOICE

Now this can be ordered in a variety of sizes, including a 20" oval serving platter.

(beat)

So you'd have a complete set.

Pull back to reveal HARVEY, mid-late 60's, kneeling at the feet of an elderly Hispanic woman. The woman sits motionless in a large plastic covered armchair, staring at the plate. Silence.

Harvey glances around the slightly dishevelled room. His eyes land on a framed portrait of a young man in military dress uniform. The photo sits proudly on a lace doily on a dresser in the corner. Next to it, an open door leads to a small kitchen. Inside, a young woman feeds a baby. Her eyes momentarily lock onto Harvey's. She stares at him. Unsettled, Harvey looks away.

OLD WOMAN

How much?

Harvey looks back at the old woman.

HARVEY

For the set?

OLD WOMAN

Yes.

Harvey glances down at his opened case, filled with an array of similar samples. Beat. He looks up.

HARVEY

It's very expensive.

(beat)

Perhaps, you should just buy one for now and slowly collect.

EXT. HOUSE / QUEENS - NEW YORK - DAY

The front door closes, as Harvey, carrying his suitcase, comes out of a small suburban house. As he makes his way down some steps towards a slightly 'beat-up' car parked below, his phone rings.

HARVEY

Marvin?

MARVIN (O.S.)
How'd you do?

HARVEY
Nothing doing. Not a great lead.

MARVIN (O.S.)
What you mean 'not a great lead'?!
That's the best fuckin' lead i've
had all day. And i gave it to you -
you fuckin' asshole!
(beat)
The woman's got three kids serving
for Christ's sake - two of them in
Iraq. What more do you need?

With the phone cradled in the crook of his neck, Harvey opens
the door to his car and gets in.

INT. CAR - DAY

HARVEY
I don't know what to tell you - she
wasn't buying.
(beat)
She couldn't afford it.

MARVIN (O.S.)
Nobody can afford it Harvey -
that's the fuckin' point. But we're
here to show people that they have
to afford it - they have to find a
fuckin' way. It's a matter of
patriotism.

HARVEY
I know how to sell Marvin.

MARVIN (O.S.)
No Harvey, you fuckin' don't. You
fuckin' used to know how to sell -
but you fuckin' don't anymore.
You're all washed up - you fuckin'
idiot! You fuckin' useless bastard!

Harvey looks at his watch, as the berating continues. He
seems unperturbed by the constant stream of abuse - as though
it were a daily occurrence.

HARVEY
Marv, I gotta go. I gotta get to
the airport.
(MORE)

HARVEY (CONT'D)

I got the show when i get back.
I'll make up the numbers then. You
know I always do well there.

MARVIN

You better fuckin do Harvey. I'm
tellin you, I ain't got room to
keep carrying you. Fuckin off to
London...

HARVEY

I'm back Saturday night - the
show's Sunday. It'll be Hot
cakes...

(beat)

It always is.

MARVIN

I'm getting sick of your promises
Harvey. It's your last fuckin
chance. I got a smart team of young
men and then i got you.

HARVEY

Yeah Marv, but people don't like to
buy from children.

MARVIN

Fuck you Harvey.
(beat)
Last chance.

The line goes dead. Harvey closes his phone and sighs. He
rubs his chest, then reaching into his jacket pocket, pulls
out a jar of pills. Popping open the lid - he pours a couple
into his hand and swallows them. He starts the engine.

CUT TO BLACK.

LAST CHANCE HARVEY

Sound of interior airborne plane. The seat-belt 'ping'
chimes.

CUT TO:

INT. PLANE - NIGHT

Harvey, seated in a crowded economy cabin, looks down from
the now extinguished seat-belt light. He looks a little hot.
Reaching up to turn on the air, he knocks his tray - knocking
his drink into his lap.

HARVEY

Fuck!

An attractive middle-aged woman, seated next to him, looks over.

HARVEY (CONT'D)

(to a passing Stewardess)

Miss? I'm sorry. I've spilt my drink.

STEWARDESS

I'll get you some napkins.

HARVEY

(to his neighbour)

Why's it always me?

The woman, perhaps wary of the length of the flight, smiles noncommittally. The Stewardess returns.

STEWARDESS

Shall i take that?

HARVEY

Thanks... And could i get another?

STEWARDESS

A whiskey, wasn't it?

HARVEY

Yes. 'Jamesons', no ice.

The Stewardess heads off. Harvey mops himself up. He places the small mass of wet towels on his tray and sighs. Glancing out the window, he then turns to the woman.

HARVEY (CONT'D)

A holiday?

The woman looks over.

WOMAN

No. Business.

Harvey nods.

WOMAN (CONT'D)

(feeling obliged)

Yourself?

HARVEY

My daughter's getting married.

WOMAN
 Congratulations.

HARVEY
 (smiles)
 Thank you.
 (beat)
 She's marrying an American. But for
 some reason we've all got to go
 over to London.
 (smiling)
 I told her we had a perfectly good
 wedding system here.
 (beat/expecting more of a
 response)
 They both work there, you see.

The woman smiles again, then looks up as the Stewardess
 returns with Harvey's drink.

HARVEY (CONT'D)
 Thank you.

Harvey is about to continue speaking when the woman
 interrupts.

WOMAN
 I'm really sorry but i have a
 meeting in the morning and i must
 try and get some sleep.

HARVEY
 No... Of course. I'm sorry.

WOMAN
 It's just, i'll be useless - unless
 i get some sleep.

HARVEY
 Sure.

The woman covers herself in a blanket and turns out her
 light, turning herself away from Harvey.

We hold on Harvey from a distance, spotlit in a sea of
 darkness.

FADE TO BLACK.

Sound of a commercial London Radio Station. A 'phone-in'
 competition takes place. A phone rings in the foreground.

FADE IN:

INT. KITCHEN - DAY

Open on a phone lying on a kitchen counter, next to a radio.
A hand reaches in and picks up the phone.

KATE

Mum?

KATE, mid 40's, dressed in a green uniform, cradles the phone
in the crook of her neck, while she slides on her pump shoes.

KATE (CONT'D)

No, I haven't left yet.

INT. SUBURBAN LIVING ROOM - DAY

Kate's mum, MAGGIE, a Brenda Blethyn type, stands peering out
of her back window.

MAGGIE

He's at it again.

INT. KITCHEN - DAY

KATE

(putting on her coat)

Who? At what?

INT. LIVING ROOM - DAY

MAGGIE

The neighbour. Barbecuing or
something.

We see her POV of her neighbour busying himself in his back
garden. Smoke rises from a small garden shed.

MAGGIE (CONT'D)

I heard he's from Poland.

INT. KITCHEN - DAY

KATE

So maybe Polish people like to
barbecue a lot.

INT. LIVING ROOM - DAY

MAGGIE
Kate, its 8 o'clock in the morning.
Who barbecues at 8?

INT. KITCHEN - DAY

KATE
(looking at her watch)
Mum, i've got to get going. I'll be
late. I'll call you later.

INT. LIVING ROOM - DAY

Kate's mum sighs and turns away from the window.

MAGGIE
Of course. Don't worry about me.
I'll be Ok.
(beat)
Have you got that date thing
tonight?

INT. KITCHEN - DAY

KATE
I don't know, maybe. Bye Mum.

INT. LIVING ROOM - DAY

MAGGIE
'Time and tide', Kate, as your
father liked to say.

INT. KITCHEN - DAY

KATE
Was that from his terrace in the
South of France?

INT. LIVING ROOM - DAY

Kate's mum looks hurt.

INT. KITCHEN - DAY

Kate winces.

KATE
I'm sorry. That was mean.
(beat)
Mum?

INT. LIVING ROOM - DAY

MAGGIE
Yes?

KATE (O.S.)
(takes a breath)
Look, I'll call you later. I love
you.

MAGGIE
Fine.

KATE (O.S.)
Bye.

INT. KITCHEN - DAY

Kate hangs up and sighs. Picking up her bag, she exits the compact kitchen.

INT. LIVING ROOM - DAY

Kate's mum, looking a little 'put out' puts down the phone. She turns back to the window. POV: The Neighbour enters his smoking shed and closes the door.

EXT. HIGHT ST - DAY

A busy High St. Kate moves amongst the throng boarding a bus.

INT. BUS - DAY

Close up on Kate's face gently swaying. She stands reading a paperback, oblivious to the crowded bus around her.

EXT. PADDINGTON STATION - DAY

Kate gets off the bus and heads into the station.

INT. TRAIN - DAY

Kate sits reading on a speeding train.

INT. HEATHROW AIRPORT / TRAIN PLATFORM - DAY

The Heathrow Express comes into the station. Kate disembarks.

INT. TERMINAL 3 / BOOTH - DAY

Kate arrives at a booth. A sign reads: 'Office of National Statistics'. A West Indian woman, dressed in the same green uniform, stands waiting. She holds a newspaper, folded open at the crossword.

KATE

Aggie.

AGGIE

Morning darling.

Kate goes behind the counter and turns on a light. As the booth illuminates, Kate unlocks a door behind and goes in. Without looking up from her crossword, Aggie follows.

INT. OFFICE OF NATIONAL STATISTICS / LOCKER ROOM - DAY

Kate places her bag in a locker and takes out a pair of heels. Sitting down to put them on, Aggie enters.

AGGIE

Four across. A filmy layer on the surface of a liquid?

Kate thinks for a beat.

KATE

Scum.

Aggie giggles to herself and writes it in. Kate stands just as another co-worker hurries in.

OONAGH

Sorry. Sorry.

She kisses Kate on the cheek and opens her locker.

OONAGH (CONT'D)
Thank God you're my boss.

Without looking up, Aggie 'tuts' and shakes her head. Oonagh decides to ignore.

OONAGH (CONT'D)
Are we still on for tonight? Matt's definitely bringing Simon.

KATE
No.

OONAGH
Please.

KATE
Only if you guys swear you won't leave if it's not going well.

OONAGH
No way.

KATE
Promise?

OONAGH
Promise.

AGGIE
Seven down. Another word for 'souvenir'?

Kate thinks for a beat.

KATE
Memento.

Aggie laughs and scribbles it in. Oonagh rolls her eyes.

OONAGH
Aggie, why do you bother? You get Kate to give you all the answers.

Aggie 'tuts' again and waves Oonagh away. Kate hands Oonagh a clip-board and the two of them head out.

INT. BAGGAGE CAROUSEL - DAY

As luggage spews out, a dishevelled Harvey looks on. He sees his case and awkwardly pulling it from the belt, heads off, wheeling it behind him.

INT. ARRIVALS HALL - DAY

Kate, clip-board in hand, approaches an oncoming Harvey.

KATE

Sir, if i could just bother you for one moment.

HARVEY

I'm in kind of a hurry.

KATE

It won't take a second.

HARVEY

I'm sorry.

Harvey bustles past. Kate is momentarily stumped, before turning to Oonagh and making a face. Kate returns her attention to the sea of arrivals.

EXT. TERMINAL 3 - DAY

A Taxi pulls away from the Terminal.

INT. TAXI - DAY

Harvey sits in the back with his phone to his ear.

HARVEY

Hi pumpkin. It's your Dad. I've made it one piece. I'm in a Taxi on my way to the Hotel. I guess i'll see you all there. Can't wait. Love you.

Harvey hangs up. He dials another number.

HARVEY (CONT'D)

Hi, it's Harvey, Harvey Shine here. Just ringing to confirm my usual spot for the Armory show.

(MORE)

HARVEY (CONT'D)
Perhaps Jim could give me a call
back when he gets a chance. Thanks.

Harvey hangs up and looks out the window. Cranes loom on the horizon.

EXT. HOTEL - DAY

The Taxi pulls into the forecourt of a slightly scruffy West London Hotel. Harvey gets out and pays the driver.

INT. HOTEL LOBBY - DAY

Harvey approaches the front desk.

HARVEY
Hi. I'm with the wedding party.
There should be a room for me.
Harvey Shine.

The Concierge taps into his computer.

CONCIERGE
Yes. I have a double room for you.

HARVEY
Good. Has everyone else checked in?

CONCIERGE
I'm not sure, sir.

HARVEY
My daughter. Susan Shine. Or maybe
she's already going by Wright.
Susan Wright.

The Concierge taps some more.

CONCIERGE
No, sir. No one of that name.

HARVEY
Do you have a Mrs Pearce?

More tapping.

CONCIERGE
No, sir.

The Concierge looks at Harvey. Beat. Harvey shrugs.

HARVEY
I'll go up.

INT. HOTEL SUITE - DAY

Harvey enters the room. He places his case on the bed, takes off his jacket and goes to the window.

A roller blind is pulled down. Harvey tugs on the cord, to no avail at first. Then suddenly it whips up, causing Harvey to duck backwards as the flailing cord almost takes his eye out.

Warily, Harvey steps forward and looks down at the busy street below. He goes to open the window but it is stuck. He tries again - but it won't budge.

He looks around the room, then up at the now fully contracted blind. Tentatively he reaches up and pulls the cord to lower the blind a little. It slowly starts to unravel and unravel...and unravel, until it hits the bottom of the window sill with a gentle thud. Harvey stands in darkness.

He stares at the toggle, then suddenly reaches forward and tugs it, leaping back, as again the blind flies up, snapping to a stop at the top.

To his relief, Harvey's phone rings. He hurries over to the bed to retrieve it.

HARVEY
Hello?
(beat)
Pumpkin! Hi darling. Yes, I'm here.
Where are you - where is everyone?
(listens/Harvey's face
drops a little)
Oh...I see. No, I didn't realise. I
thought the plan was for everyone
to stay together.

Noticeably dejected, Harvey sits down on the bed.

HARVEY (CONT'D)
No its...fine. I just wasn't sure.
(beat)
So your mother has rented a house
for you all.
(beat)
I see. No, no, don't be silly. I'm
a big boy. It's fine.

Harvey looks around the bland room.

HARVEY (CONT'D)
Home from home.
(beat)
Yes, I've got the address. So, I'll
see you there.
(beat)
I love you too, pumpkin. Bye.

Harvey hangs up.

EXT. STREET - EVENING

Kate, dressed for the evening, hurries along a street. Her phone rings.

KATE
Mum?

INT. LIVING ROOM - EVENING

Kate's mum stands not far from her back window.

MAGGIE
What are you wearing?

EXT. STREET - EVENING

KATE
Dungarees.

INT. LIVING ROOM - EVENING

MAGGIE
Oh, you're not!

EXT. STREET - EVENING

KATE
They're completely in again,
haven't you heard?

INT. LIVING ROOM - EVENING

MAGGIE
(lifting back the curtain)
Oh, you're just being silly.

POV: A now bare chested Neighbour at work in his garden.
Smoke rising from his shed.

MAGGIE (CONT'D)
Now don't be nervous. Just be
yourself.

EXT. STREET - EVENING

KATE
(smiling)
Ok, mum. Thanks for the advice.
I'll call you later, Ok?
(beat)
I love you too.

Kate hangs up and crosses a busy road.

INT. LIVING ROOM - EVENING

Kate's mum continues to spy. POV: The Neighbour bends down
out of sight. On rising again, he sees Maggie at the window
and waves. Maggie flinches, before dropping the curtain.

INT. PUB - EVENING

Kate comes through the door. Oonagh sits on her own at a
booth. Kate joins her.

KATE
Sorry i'm late.

OONAGH
Don't tell me...

Oonagh makes the gesture of a telephone.

KATE
She's worrying about her new
neighbour. Says he barbecues a lot.

OONAGH
Very suspicious.

KATE
(smiles)
I know.

OONAGH
I got you the same as me.
(off Kate's gaze)
They're at the bar. He seems very
nice.

Just then two guys approach from the bar.

MATT
Hey Kate.

KATE
Hi Matt.

Matt embraces Kate, then turns to his friend.

MATT
Kate, this is Simon.

SIMON
Hi.

Simon shakes Kate's hand. Kate blushes ever so slightly.

KATE
Hi.
(beat)
You work with Matt?

SIMON
Yes. If you can call it work.

KATE
(laughs a little too
eagerly)
Right.

Awkward pause.

OONAGH
Come on, i'm feeling small down
here. Sit!

They all sit down.

INT. SHOWER - DAY

Close up of Harvey's face under shower.

INT. BATHROOM - DAY

Harvey shaves.

INT. BEDROOM - DAY

Harvey puts on a cream linen jacket, that matches a pair of slacks. He looks at himself in a full length mirror. He looks good. There is a knock at the door.

VOICE (O.S.)
Room service.

Harvey opens the door.

HARVEY
Just over by the bed.

A young African man wheels in a trolley with a pot of tea and some biscuits.

HARVEY (CONT'D)
Thank you.

Harvey tips the man and closes the door.

He sits down on the bed and pours some tea. Just then his phone rings again. He turns and reaches for it but knocks the trolley and the tea onto himself.

HARVEY (CONT'D)
Fuck!

He grabs a tea towel and dabs his trousers.

INT. PUB - NIGHT

From a distance, across a crowded Friday night bar, we watch our gang chat. It seems to be going well. Laughter hangs in the air.

INT. BEDROOM - EVENING

Harvey stands in front of a mirror. Dressed in the same cream jacket - but now sporting a pair of dark trousers. He looks like a bad lounge act.

EXT. RESTAURANT - NIGHT

A cab pulls up in front of a posh looking restaurant. Harvey gets out and pays the driver. The cab pulls away and Harvey turns towards the restaurant.

INT. RESTAURANT - NIGHT

Harvey enters. Three young men stand to one side, chatting animatedly. On seeing Harvey, one of them looks up.

SCOTT

Harvey.

HARVEY

Scott.

SCOTT

You made it.

HARVEY

Yes.

Scott turns to his friends.

SCOTT

This is Susan's father, Harvey.
Harvey Shine.

(beat)

Harvey, this is my best man, Josh
Hillman and Pete Turner.

HARVEY

Hi.

FRIENDS

Hi.

SCOTT

How are you Harvey?
(glancing at Harvey's
attire)
Its great to see you.

HARVEY

Good thanks. Great.
(sensing his gaze)
How are you holding up?

SCOTT

Great.

(turning to his friends)
Can't wait to marry your daughter,
really.

Laughter.

HARVEY

No...

(beat)
Is she..?

SCOTT

She's through there. She'll be
thrilled you're here. I'll go and
find her.

Just then Harvey's phone rings.

HARVEY

Sorry.

Harvey turns away and answers.

HARVEY (CONT'D)

Hello. Yes...

(beat)
No, no that's not right. Jim knows
the stall I get. Just get him to
call me.

(getting flustered)
Have you told him its Harvey.

(beat)
I don't give a damn. Do you know
how long i've been coming to this
show? Just...

(suddenly conscious of
Scott's friends standing
nearby)
Just get him to call me, Ok?

Harvey hangs up. And putting on his 'positive' face turns
back to Scott's friends.

HARVEY (CONT'D)

Sorry.

(beat)
Always something.

JOSH

Sure.

(beat)

What's your line, Harvey?

HARVEY

Oh...

(beat)

I work in the 'Commemorative Industry'.

(off their slightly
baffled looks)

Plates, Medals - Basically anything related to commemorating something.

JOSH

I see.

PETE

Sounds profitable.

HARVEY

It can be.

(beat)

You guys work with Scott.

PETE/JOSH

Yes.

HARVEY

Oil futures, right?

They nod.

HARVEY (CONT'D)

Well, I'm sure that's pretty profitable too.

The guys smile a little too readily.

JOSH

It can be.

Harvey tries to smile back.

HARVEY

Well, i'd better find my daughter.

PETE

Absolutely. Good to meet you, Harvey. See you in there.

As Harvey moves off into the adjacent room, the guys watch him go.

INT. PUB / HALLWAY OUTSIDE BATHROOM - NIGHT

Kate and Oonagh wait in line for the bathroom.

OONAGH

So?

KATE

He seems nice.

OONAGH

Nice? Nice like good. Or nice like dull.

KATE

Nice like how old is he?

Oonagh smiles.

OONAGH

Old enough. Your age...ish.

KATE

He can't be, he's looks like a baby.

OONAGH

Alright, my age. But Matt says he's very mature.

KATE

Oh right. Did Matt offer that up - or was that in response to you two discussing my rapidly approaching barrenness.

OONAGH

Kate?

Just then Kate's phone rings.

OONAGH (CONT'D)

Don't answer it.

KATE

I have to. She's on her own.

(beat)

She gets lonely.

OONAGH
Just tell her you're busy.

Kate nods and indicates that the loo is free. Oonagh goes in, as Kate answers her phone.

KATE
Mum?

INT. DINING ROOM / RESTAURANT - DAY

Harvey enters the room. He sees his daughter, standing off to one side, with Scott, talking to some friends. She looks beautiful. He takes a moment to just watch her. As she turns in slight slow motion, she smiles on seeing her father and joins him.

SUSAN
Hi Dad.

HARVEY
Pumpkin.
(beat)
You look beautiful.

SUSAN
Thank you.

Slightly awkward pause.

HARVEY
Give us a hug then.

They embrace. Beat. Off Susan's look...

HARVEY (CONT'D)
I know, I look ridiculous.

SUSAN
No. You look...

HARVEY
Like a bad lounge act.

Susan smiles at her Father. Beat.

HARVEY (CONT'D)
I spilt something on my trousers.
(beat)
I've been doing that a lot recently.

Harvey looks over at Scott in the distance, sharing a laugh with his buddies.

SUSAN

Dad?

HARVEY

Long way to come to see two
American kids get married.

Susan looks at her father, a little irked.

SUSAN

Sorry for the inconvenience, Dad.

Harvey looks at his daughter.

HARVEY

Sorry Pumpkin.

Beat.

SUSAN

Have you seen mum yet?

HARVEY

No. They're here?

SUSAN

Yes. They're over by our table.

Harvey looks over.

SUSAN (CONT'D)

Please Daddy.

HARVEY

What?

(beat)

I'll be good.

Just then, they are approached by Scott guiding some friends over to say hello.

SCOTT

Look who i've got!

Susan's girlfriends shriek with delight as they approach.
Susan turns to greet them.

HARVEY

I'll speak to you later pumpkin.
You enjoy your friends.

As Susan greets her friends, Harvey retreats.

INT. PUB - NIGHT

Kate rejoins the others. Oonagh and Matt are standing. Matt has his jacket on.

OONAGH

(to Kate)

We've gotta go. Problem at home.
Baby-sitter just rang. Nothing
serious.

(beat)

But you guys stay.

Kate makes eyes at Oonagh, who shrugs innocently. Oonagh goes to kiss Kate, while Matt says goodbye to Simon.

OONAGH (CONT'D)

(under breath)

Enjoy yourself - you miserable cow.
And turn off that phone.

(beat)

Are you working tomorrow?

KATE

Yes.

OONAGH

I don't know why you always give
yourself Saturdays?

(beat)

I'll see you Monday.

Oonagh kisses Kate and heads off with Matt, leaving Kate standing slightly awkwardly next to a seated Simon.

SIMON

Looks like we've been set up.

KATE

Yes.

(beat)

Sorry.

SIMON

No. It's not your fault. I mean i'm
fine with it. I mean, I'm happy to
meet new people.

KATE

Yes, me too.

SIMON
Why don't you sit down?

KATE
Yes.

Kate sits down.

SIMON
So you work with Oonagh?

KATE
Yes.
(beat)
Sorry, I'm saying 'yes' a lot.

SIMON
Yes.
(smiles)
You are.

They share a smile.

SIMON (CONT'D)
Do you want another drink?

KATE
Sure. I can get them.

SIMON
No, it's fine. What do you fancy?

KATE
I'll have another white wine.
Anything dry.

Simon heads off to the bar. Kate watches him go. She allows herself a smile.

INT. RESTAURANT/BAR AREA - NIGHT

Harvey stands at the bar and downs a whiskey. Picking up another glass, he turns away, and with drink in hand, approaches a group of people standing around a table. As he nears, a distinguished older man with a healthy main of white hair sees him and momentarily touches the arm of the woman standing next to him. She turns around to see Harvey approaching.

JEAN
Harvey.

HARVEY

Jean.

Harvey turns his gaze to the white haired man and nods.

HARVEY (CONT'D)

Brian.

BRIAN

Harvey. Good to see you.

There is a palpable sense of tension in the air.

HARVEY

(deliberately only
directed to Jean)

So our baby girl is really getting married. Who would've thought?

JEAN

Yes.

BRIAN

Harvey you remember the Watsons.
Barry and Jill.

Harvey turns to a couple, standing nearby.

HARVEY

(slight sarcastic tone)

Of course I do. Hell, its been a while. I guess, not since Jean and I split up.

JILL

Hi Harvey. You look well.

HARVEY

Thank you, Jill. You're looking well too. Both of you. I guess you guys stayed in touch with Jean.

BRIAN

Barry and I work together now.

HARVEY

No kidding? Insurance?

BARRY

No, got out of that game.

(beat)

Property. A little portfolio down in Florida.

HARVEY
Real Estate. That's great.
(beat)
That's really great.

Awkward silence.

BRIAN
Well i think we should sit. I know
Susan wanted us all seated before
they joined us.

HARVEY
Sure. Good idea.

Everyone begins to takes their assigned seats. Harvey is on the inside close to the middle. It's a bit tight and involves people getting up to make way. Harvey gets to his seat and is just about to sit when his phone rings. Brian and Jean share a look. Taking it out of his pocket Harvey looks at the incoming number.

HARVEY (CONT'D)
Sorry, I have to take this.
(picks up)
Can you hold a minute?

Harvey makes his way back along the table, causing people to stand again.

HARVEY (CONT'D)
Sorry. Sorry.

Harvey walks away from the table.

INT. PUB - NIGHT

Kate sits waiting. Simon has finally been served and turns from the bar with drinks in hand. As he does a young woman, standing with a small party of two other girls and a guy, greets him. Kate looks on. It's obvious from Simon's reaction that they know each other well. Just then Kate's phone rings again. She looks at the number and thinks about ignoring it, but in the end, reluctantly picks up.

KATE
Mum. You've got to stop calling.
(beat)
What? I can't hear. Hold on.

Kate gets up and moves towards the back-room.

INT. RESTAURANT FOYER - NIGHT

Harvey stands on the phone.

HARVEY

I'm not interested in the third
aisle on the left. I told you, get
me Jim and he'll tell you.

(beat)

You've spoken to him? And he said?

(beat)

Just get him to call me, Ok.

Harvey hangs up. His phone immediately rings again.

HARVEY (CONT'D)

I know what you're gonna say
Marvin. Trust me i'm working on it.
Ok. Yes. I will.

Harvey hangs up again.

INT. RESTAURANT - NIGHT

Harvey returns to the table. Everyone is seated. He notices
his name place has been moved to the end.

HARVEY

(smiling/to Jean)

Did you move me darling?

JEAN

No, Harvey. I didn't touch it.

SUSAN

Dad. I moved you. I thought it
might be easier in case you needed
to get out.

HARVEY

Ok, sweetheart.

Harvey takes the last remaining seat. Brian stands.

BRIAN

Shall we have a quick toast to get
things going?

HARVEY

Brian, if you don't mind. I'd like
to do that.

Silence.

BRIAN

Sure.

(beat)

Absolutely.

Harvey stands.

HARVEY

Um...Susan, Scott...

Just then Harvey's phone rings.

HARVEY (CONT'D)

Sorry.

Harvey scrambles to turn it off.

JEAN

Oh, for Christ's sake.

HARVEY

It's off. It's off now. Sorry.

(flustered)

Um, where was I? To Susan and
Scott... A great couple.

(beat)

Cheers.

Momentary silence.

EVERYONE

Cheers.

Harvey sits.

SUSAN

Let's eat.

EVERYONE

Yes...

Everyone tucks in. Harvey sits slightly blushing at the end of the table, knowing he's blown it.

INT. PUB - NIGHT

Kate hangs up and returns to the main room, to find that Simon has been joined at their table by the young group. Kate bolsters herself before returning to the table.

KATE

Hi.

SIMON

Hey. Kate.

(beat)

Sorry, i bumped into these guys and
couldn't shake them.

(turning to his friends)

Everyone this is Kate.

Kate holds up her hand, before blushing a little.

KATE

Hi.

SIMON

Kate this Andrew, Melissa, Gwen,
and Elinor.

EVERYONE

Hi.

Kate sits down.

MELISSA

Sorry, I hope we're not barging in
on your evening.

Kate shakes her head.

MELISSA (CONT'D)

Simon was quite insistent. How do
you guys know each other, anyway?

Kate glances at Simon.

KATE

We don't really. We just met.

Melissa looks at Simon and grins.

MELISSA

A blind date?

SIMON

No.

(beat)

We met through friends.

MELISSA

I see. I think we should leave you
guys alone.

KATE
(a little too abruptly)
No.
(beat)
Don't. Stay. It's fine.

Slightly awkward pause, broken by Andrew.

ANDREW
Hey does anyone know the cricket
score?

SIMON
England were all out by tea, when i
last checked.

ANDREW
Bloody hell.

GWEN
Cricket. Don't get it.

MELISSA
What? Men in white. Oh, I do.

Kate looks on as the girls laugh.

INT. RESTAURANT - NIGHT

Harvey sits at the end of the table, looking on, as everyone talks animatedly around him. He eats his food and drinks plenty of wine. Up near the middle Scott shares a joke with Brian. Just then Susan, who has been talking to the best man, turns and catches Harvey's eye. He smiles at her and raises a glass. Susan smiles back before returning her attention back to her neighbour.

INT. PUB BOOTH - NIGHT

Kate sits among the group. She too seems to be detached from the proceedings.

GWEN
I heard that they did it in her
bedroom, while she was away.

SIMON
It was her flat?

GWEN

Yep. He has his own, but was basically living at hers.

ANDREW

Ouch.

MELISSA

That is evil.

As the conversation continues in this vein, Kate glances at Simon. He seems more at ease in this company.

INT. RESTAURANT - NIGHT

The meal is drawing to a close. People have gotten up and are circulating around the table and nearby.

INT. BAR AREA - NIGHT

Harvey stands at the bar. He downs another drink. Jean approaches.

JEAN

Go easy Harvey.

Beat.

HARVEY

(getting quite loaded)

Why, Jean? Are you worried i'm going to embarrass you again?

JEAN

No Harvey, I'm worried you're going to embarrass yourself. And more importantly Susan. This weekend's just about her and Scott. Nothing else.

HARVEY

Oh, you're good Jean. You're really good. You've always known how to make me feel shit, haven't you?

(beat)

You've always been so good at that.

JEAN

Go home Harvey. Go to bed and see your daughter get married tomorrow.

Jean walks away. Harvey stands at the bar. Susan comes into the room. She approaches.

SUSAN

Hi Dad.

HARVEY

Hey Pumpkin.

SUSAN

Are you alright?

HARVEY

(upbeat)

Yeah. I'm great. How are you doing?
Enjoying yourself?

SUSAN

Yeah.

Beat.

HARVEY

He seems a good guy, Scott. You'll be alright.

SUSAN

Yeah, he is.

(beat)

I'm sorry, I haven't had much time to talk to you.

HARVEY

No Sweetheart, it's your weekend. It's no problem. You just enjoy yourself.

Beat.

SUSAN

How's work going?

HARVEY

Great.

(beat)

Well, not great, but not terrible.

(beat)

I'm really sorry about having to leave early. It's just one of those stupid things - bad timing. I just can't get out of it, right now. But I'll be there at the ceremony, at the really important bit.

(MORE)

HARVEY (CONT'D)

I'll be there to give you away.

(beat)

And then I'm sure Brian or your mother will talk at the reception. You know me, I've never been very good at speech...

SUSAN

(interrupting)

Dad.

(beat)

Listen, i've been thinking.

(beat)

Brian has been a really big part of my life now for some time. And...

(beat)

And i'm going to ask him to give me away tomorrow.

Silence.

SUSAN (CONT'D)

I'm sorry...

The colour drains from Harvey's ruddy face.

HARVEY

But P-Pumpkin...

SUSAN

Dad, i haven't seen you in, what five years.

HARVEY

That's not true.

SUSAN

Dad, it is. Maybe a quick coffee here, or a telephone call there but no, you haven't been part of my life. And Brian has.

Beat.

SUSAN (CONT'D)

You having to leave early this weekend. I don't know, it just seems typical.

(beat)

I'm sorry Dad, but it's what i've decided.

Harvey momentarily turns away from his daughter, to compose himself, before turning back.

HARVEY

Ok. Sure.

(beat)

I understand, Pumpkin.

Harvey leans in and kisses his daughter on the forehead.

HARVEY (CONT'D)

You go and be with your friends. Go and enjoy yourself.

(pulls out his phone)

I gotta make some stupid calls. You know. Go and enjoy yourself, Sweetheart. I'll see you tomorrow.

Susan reluctantly walks away as Harvey lifts the phone to his ear. We hold on his face. With Susan gone he lowers the phone. He looks frightened.

INT. MEN'S ROOM - NIGHT

Harvey enters the rest-room and heads to a bank of basins. He turns on a tap and bends down - drinking profusely. He splashes his face then rises and begins to dry it with some paper towels.

HARVEY

You fuckin' asshole!

Harvey suddenly bends over as though he'd been punched hard in the stomach. He rises, red in the face, holding his nose, desperately trying to hold it in. But he can't - Harvey sobs huge heaving muffled cries...

Just then, someone enters. Head down, Harvey lunges for the door and exits.

EXT. RESTAURANT - NIGHT

Harvey stumbles out of the restaurant and into a waiting cab. The cab pulls away.

INT. PUB - NIGHT

Kate sits surrounded by laughter. Simon's attention is firmly fixed on his friends. Kate's humiliation is magnified as we slowly move into her face.

KATE

Sorry.

Kate gets up and walks away. Everyone momentarily stops chatting and looks to Simon, who shrugs.

INT. LADIES - NIGHT

Kate enters a cubicle. She sits down to have a pee. We hold on her sad face. She suddenly grimaces, before holding firm. But not before a tear has been expelled and rolls down her cheek. She swats it away.

INT. TAXI - NIGHT

We hold on Harvey's sad face as it gently bobs in the back of a moving cab.

EXT. PUB - NIGHT

Kate exits the pub, just as a cab pulls up. As Harvey exits one side, Kate gets into the other, as the cab pulls away again.

FADE TO BLACK.

FADE IN:

INT. REGISTRY OFFICE - DAY

Bride and Groom stand at the head of the room, saying their vows. Harvey stands near the back, looking on. As the ceremony is concluded the audience spontaneously burst into applause. Harvey looks around the room, then back at his daughter, as she smiles giddily at her husband. Harvey slips out the door.

EXT. STREET - DAY

Carrying his case, Harvey hails a Taxi and gets in.

INT. TERMINAL 3 - DAY

Kate, back in green, stands next to an elderly couple asking them questions about their travel arrangements.

EXT. STREET - DAY

The Taxi comes a stop in 'classic' mid-day London traffic.

INT. TAXI - DAY

Harvey glances at his watch, then out at the mass of cars in front of them. His phone rings. He picks up.

HARVEY

Marvin?

(beat)

I'm on my way now. No, I never heard back.

(beat)

Don't worry, I get in around six, so i'll go straight there and sort it out.

(beat)

Marvin, i could do this show with a stall in the Men's room. What?

Marvin i'm losing you...

The line goes dead. Harvey puts his phone away. He glances out the window again as the Taxi crawls forward, before again coming to a stop. Harvey leans forward.

HARVEY (CONT'D)

Is there another way we could try?

The driver, looking a little irked, glances at Harvey in his mirror.

TAXI DRIVER

It's going to be bad everywhere. Your president's in town. It's causing chaos.

Harvey rubs his neck and glances again at his watch.

INT. CANTEEN - DAY

Kate eats her lunch, while reading a book. Her phone suddenly rings. She sighs quietly before slowly picking it up.

KATE

Mum?

EXT. HEATHROW / TERMINAL 3 - DAY

A Taxi pulls up. Harvey gets out, pays the driver and hurries into the Terminal.

INT. TERMINAL 3 - DAY

Harvey enters into the usual mayhem. He makes his way over to the 'Departure Board' and scans it for his flight. He runs to the American Airlines counter. A long queue snakes away from it. He hurries to the front, where a Steward is attending to another passenger.

HARVEY

I'm sorry but, I'm on the 4.30 to JFK.

WAITING PASSENGER

Hey pal, we're all in hurry.

HARVEY

Just hand luggage, can i go straight to the gate?

STEWARD

Sir, I'm dealing with a passenger, you'll have to wait.

HARVEY

Please. I've gotta make that flight.

STEWARD

Sir, everyone has to check in here. You'll have to wait.

Harvey stands by anxiously. He sees another Steward momentarily free, and hurries to her.

HARVEY

Miss, i'm on the 4.30 to JFK. Can you check me in?

STEWARD

I'm afraid that flight's now closed.

HARVEY

But it's not yet 4! I just have hand luggage. It doesn't take off for another 40 minutes.

STEWARD

I'm sorry sir, but regulations say we have to close the gate 45 minutes prior to departure.

HARVEY
But i just have hand luggage.
Please. I've got to get on that
flight.

STEWARD
I'm sorry sir, there's nothing i
can do.

Harvey looks around.

HARVEY
When's the next flight?

STEWARD
There's one at 8.30. But i'm pretty
sure that's full. I can put you on
stand-by, but i doubt you'll get
on.

(beat)
The earliest i can get you on for
sure, is tomorrow morning, 10.30.

HARVEY
(shouts)
Jesus!

People look over.

STEWARD
Sir, i'm sorry, but you have to
stay calm.

HARVEY
Stay calm?

STEWARD
Yes, sir.

Harvey looks about him.

INT. TERMINAL - DAY

Close up on Harvey's face as he holds his phone to his ear.

HARVEY
Marvin, it's Harvey.
(beat)
Listen, there's been a mess up -
I'm not going to get back in time.
I need Frank to set up for me. He
knows where everything is.
(MORE)

HARVEY (CONT'D)
 I'll be back around lunchtime and i
 can take over.
 (beat)
 I'll - I'll call again later.

Harvey hangs up. Long beat. Suddenly his phone rings.

HARVEY (CONT'D)
 Marvin?

Silence.

MARVIN
 Don't bother coming back, Harvey.

HARVEY
 Marvin. It's out of my hands. The
 traffic in London is cra...

MARVIN
 The fuckin' traffic. Harvey, it's
 over. You're washed up. I'm sorry,
 but i don't need you anymore.

HARVEY
 Don't do this Marvin.

MARVIN
 Fuck you, Harvey.

The line goes dead. We hold on Harvey's face.

INT. BOOTH - EARLY EVENING

Kate turns off the lights and closes up the booth.

INT. TERMINAL 3 / BAR - EARLY EVENING

Kate sits at the bar, drinking a glass of wine and reading
 her book. She glances up as a man enters. Harvey takes a seat
 at the bar.

HARVEY
 Jamesons, no ice.

The Barman serves Harvey. Harvey immediately downs it.

HARVEY (CONT'D)
 Another.
 (beat)
 Please.

The Barman refills his glass. Again Harvey knocks it back. Kate glances up from her book.

HARVEY (CONT'D)
Another, please.

The Barman glances at Harvey.

HARVEY (CONT'D)
What?

BAR MAN
Sorry.

Harvey reaches for the now full glass. But knocks it, spilling it into his lap.

HARVEY
Fuck!

Kate looks up again, along with the few other patrons in the bar. Harvey registers their gaze.

HARVEY (CONT'D)
Sorry. Vulgar American alert.

Kate smiles, before returning to her book. Harvey dabs his trousers with some napkins.

HARVEY (CONT'D)
(to himself)
I know, we don't raise our voices
in this country. It's not done.

Harvey puts the sodden napkins down onto the bar. He looks at himself in the mirror behind the bar and rubs his chest. He sighs and glances around the room. He sees Kate and recognizes her.

HARVEY (CONT'D)
(to Kate)
I'm sorry.

Kate looks up. Beat.

KATE
For what?

HARVEY
For yesterday. I was rude. You
tried to ask me some questions.

Kate nods.

HARVEY (CONT'D)
You were just trying to do your job
and I was rude.

KATE
I don't really remember, but i'm
sure you were. Most people are.

Kate returns to her book. Beat.

HARVEY
Good book?

Kate looks up.

KATE
It probably would be, if i could
finish it.

HARVEY
(holds up his hands)
I'm sorry. I get it.

Beat. Harvey downs another shot. Kate looks up again.

KATE
That'll help.

HARVEY
(looks over)
Sorry?

KATE
I said, that'll help.

Beat.

HARVEY
Believe me, it will.

KATE
Right.

Beat.

HARVEY
I reckon it'll help as much as
trashy novel and a glass of
chardonnay.

Beat.

KATE

O-kay.

Kate gets up and leaves. Harvey winces. He throws some money onto the bar and hurries after her.

INT. TERMINAL - EARLY EVENING

Harvey catches up with Kate, who walks along briskly.

HARVEY

(walking & talking)

I'm sorry.

KATE

(walking & talking)

What? Go away and stop apologizing.

HARVEY

(walking & talking)

It's just that i've had a really shitty day.

KATE

(walking & talking)

Join the club.

HARVEY

(walking & talking)

No. I mean really shitty.

Kate finally comes to a stop and looks at this funny short man.

KATE

How shitty?

Beat. Harvey catches his breath.

HARVEY

(comes out in a torrent)

I missed my flight. I lost my job.
And my daughter who got married in
London today asked her step father
rather than me to give her away.

Kate looks at Harvey sympathetically for a moment.

KATE

Not bad.

(beat)

But what can I do for you?

Harvey looks away then back.

HARVEY

Let me make it up to you.

(beat)

Let me buy you dinner.

Kate momentarily taken aback, blushes.

KATE

That's very sweet of you, but... I don't know you. And... you don't know me.

HARVEY

Exactly. That's why we should have dinner.

Beat. Kate looks at this short man.

HARVEY (CONT'D)

(pointing behind him)

There's a little place, I know, over there.

Kate looks over.

KATE

Chez Gerard?

HARVEY

I hear its not bad, as long as you avoid the fish.

Kate can't help but smile. Just then, her phone rings.

KATE

Sorry.

She takes her phone out and looks at the incoming number. She is about to answer, when she stops herself. She thinks for a moment, before putting the phone back.

KATE (CONT'D)

Ok.

(beat)

Why not?

Harvey smiles. We watch from a distance as they head towards Chez Gerard.

CUT TO:

INT. LIVING ROOM - DAY

Kate's mum pulls the phone away from her ear, perplexed by the lack of response. Her eyes wander to the window. Drawing back the curtain, she looks out. POV: The Neighbour, now sporting a white apron, busies himself as usual. He suddenly bends down and heaves what would best be described as a body bag onto his shoulder. As he stumbles under the weight, he carries it into the shed. Kate's mum turns away ashen.

INT. CHEZ GERARD / BOOTH - EVENING

Harvey and Kate sit opposite each other in a booth. Muzak plays in the background. They are the sole patrons of Chez Gerard. The sudden realization that they don't actually know each other seems to have dawned on the proceedings. Harvey suddenly holds out his hand.

HARVEY

I'm Harvey, by the way.

KATE

(takes it)

Kate.

Awkward pause, broken by the arrival of the waiter with some menus.

WAITER

Can I get you guys something to drink?

KATE

I'll have a glass of wine. White.

(looks pointedly at
Harvey)

A Chardonnay, if you have?

WAITER

Sure.

The waiter turns to Harvey.

HARVEY

(glances at Kate and
smiles)

I'll have the same.

WAITER

I'll get those and then be right back to take your order.

The waiter heads off. Another slightly awkward pause. Kate picks up a menu.

KATE

So why aren't you at the wedding?

Harvey, momentarily taken aback by the directness of Kate's question, is about to answer, when the sound of a vacuum cleaner erupts. Harvey and Kate look over to see a cleaner vacuuming the floor nearby.

HARVEY

I knew something was missing.
That's better.

Kate smiles.

HARVEY (CONT'D)

(almost shouting over the
din)

Long story, but i had to get back
for a work thing.

KATE

(over the din)

A work thing. For the job you just
lost?

Beat.

HARVEY

(over din)

Yes.

KATE

(over din)

I see.

(beat)

So, this job you lost. You liked
it?

HARVEY

(over din)

Yes.

(beat)

No. But its what i do - did.

KATE

(over din)

Which is - was?

HARVEY
(shouts)
Commemorative paraphernalia.

The vacuuming stops. They both look over, then back. Kate looks at Harvey quizzically.

HARVEY (CONT'D)
I basically sell plates.
Commemorating things - sporting
triumphs, weddings...wars, you name
it.

KATE
Wars?

HARVEY
They're our biggest seller.

KATE
Right. So business is good right
now?

HARVEY
Well, no. People like to buy plates
commemorating successful wars. Wars
that are won. The 1st Gulf War was
a bonanza for us. But right now,
nobody wants a mistake on their
wall.

KATE
I see.
(beat)
Sequels - never as profitable as
the first.

HARVEY
(smiles)
No.
(beat)
Do you enjoy what you do?

KATE
Taking surveys?
(beat)
I ask people questions, so some guy
in Twickenham can work out what
we're all most likely to buy each
other come Christmas.
(beat)
No. But as you said its what i do.

Harvey smiles at Kate.

HARVEY
You don't mince your words, do you?

The vacuuming starts up again.

KATE
(over din)
Should I?

HARVEY
(over din)
No. It's good. You're very direct.

Kate smiles.

KATE
You think i'm uptight.

HARVEY
Did i say that?

KATE
No. But it's what you think.

HARVEY
How do you know what i'm thinking.

KATE
It's obvious.

Beat.

HARVEY
Well...Ok, maybe i think you could
relax a little.

KATE
See.

HARVEY
No, no. But I like it.
(vacuuming stops)
A lot.

Kate looks away.

HARVEY (CONT'D)
It's a relief to find someone in
this country who actually says what
they feel.

KATE

Oh, haven't you heard, we're a
nation changed. Ever since Diana,
we've opened up, let it all out.

(beat)

You guys showed us the way.

HARVEY

Just as we're trying to adopt your
stiff upper lip.

Kate smiles.

HARVEY (CONT'D)

What is a stiff upper lip, anyway?

Harvey tries to physicalize it.

KATE

No, i think, it's more this.

Kate stretches her top lip.

HARVEY

I see.

(copies her)

How's that?

KATE

(top lip stretched)

Getting there.

As they sit there grimacing, the waiter arrives with their
drinks and looks on bemused.

WAITER

Are you ready to order?

HARVEY

Um, I think.

KATE

(smiling)

Sure.

From a distance we watch them order.

FADE TO:

In a montage we watch Harvey and Kate eat, talk, and laugh.

FADE TO:

EXT. CHEZ GERARD - EVENING

Harvey and Kate exit the restaurant. They stand opposite each other in the quietening Terminal.

KATE
Thank you. I... I really enjoyed that.

HARVEY
Yes. So did I.

Slightly awkward pause. Kate glances at her watch.

KATE
I should probably get home before i have to be back here again.

HARVEY
Sure.

KATE
I take the Heathrow Express. What about you?

Harvey hadn't really thought.

HARVEY
I don't know. I guess i'll stay in a Hotel near here. My flight's in the morning.

Beat.

KATE
Well...it's been a pleasure...Harvey Shine.

HARVEY
Yes. Yes it has.

They shake hands, smiling. Just then Kate's phone rings again.

HARVEY (CONT'D)
There's your phone again.

KATE
Yes.
(beat)
Sorry. I'd better go.

Kate turns and leaves. Harvey watches her go.

INT. TERMINAL / HOTEL PHONE BANK - EVENING

Harvey picks up a hotel phone.

HARVEY
I'd like a room please.
(beat)
One night.

INT. HEATHROW EXPRESS PLATFORM - EVENING

Kate waits on the platform as a train glides into the station. She boards with the rest of the weary travellers.

INT. TRAIN - EVENING

Kate stands in a crowded middle section. The doors slide closed. Then open again. A mild commotion ensues down the other end of the carriage as somebody squeezes aboard at the last.

MAN'S VOICE (O.S.)
Sorry. Excuse me.

Kate looks up to see Harvey making his way down the crowded carriage.

HARVEY
Sorry.

People reluctantly make way for Harvey and his case. He finally arrives next to Kate as the train jolts forward.

Momentarily losing his balance, Harvey steadies himself on a businessman's shoulder. Kate leans forward to help, as the businessman turns slightly irritated.

HARVEY (CONT'D)
Sorry.
(turning to Kate)
Hi.
(a little sheepish)
I thought i might as well stay in town. More fun than a hotel next to a runway, right?

Kate nods. Harvey smiles a little smile as the train speeds off.

EXT. TRACK - EVENING

The train speeds past on its way into London.

INT. TRAIN - EVENING

Harvey and Kate stand next to each other, gently swaying, in the crowded carriage. The businessman standing next to Harvey, talks loudly on his phone about his day's conquest. Harvey and Kate share a look. In a Keatonesque performance, Harvey, keeping his body rigid, slowly leans further and further away from the man, making Kate smile.

INT. PADDINGTON STATION - EVENING

The train pulls into the station. We watch as Harvey and Kate alight with the crowd.

EXT. PADDINGTON STATION - EVENING

They come to a stop outside. It's still light. One of those endless summer evenings.

KATE

Well, this is where i get my bus.
Taxi's are over there. They'll take
you to wherever you need to go.

Harvey looks towards the Taxi rank.

KATE (CONT'D)

I guess it's goodbye again.

HARVEY

Yes.

(beat/looks up at the
evening sky)

You don't want to walk with me a
little, do you?

(beat)

To be honest, the idea of sitting
in my hotel ro...

KATE

I-I should really get home.

HARVEY

Sure.

Kate thinks for a moment. She looks behind her and then back.

KATE
Oh, bugger it.

HARVEY
Bugger it?
(beat)
You would?

Kate smiles.

KATE
Why not?

EXT. LONDON STREETS - EVENING

Montage: Accompanied by a wonderfully romantic little ditty, we watch from a distance as Harvey and Kate navigate the buzzing streets of central London. It is a beautiful summer's evening and the streets are alive and well.

Harvey drops his suitcase off at the same hotel he was staying in before.

As they wander through the city, foreign students mingle, policemen chat, and office workers linger. London is at its best.

INT. LIVING ROOM - EVENING

Kate's mum sits skimming restlessly through a magazine. Tossing the magazine down, she stands and 'oh so casually' wanders over to the window again. Sighing, she gently lifts back the curtain. POV: The shed sits smoking. No sign of the Neighbour. Then, suddenly the door to the shed flies open and out steps the Neighbour carrying what looks like a chain-saw. With the back of his free hand he wipes his brow. Blood trickles down his face. Maggie has seen enough!

EXT. SOUTH BANK - DUSK

The sky glows the palest of orange as daylight refuses to depart. Magic hour! Harvey and Kate walk and talk along the South Bank.

HARVEY
Yours is a beautiful city, Kate.

Kate looks at Harvey a moment, then smiles.

HARVEY (CONT'D)

What?

KATE

Its just a funny way of saying it.
Quite old fashioned.

HARVEY

Really?

KATE

But i like it.

(beat)

Yours is glorious country,
Honeychurch.

Harvey looks at Kate quizzically.

KATE (CONT'D)

It's a line from a movie. 'Room
with a View'.

Harvey shakes his head.

HARVEY

I'm afraid i'm not much of a movie
buff.

(beat)

Too fidgety, I guess.

Kate looks at Harvey.

KATE

We're quite different, you and I,
aren't we? I mean, not very
similar.

HARVEY

Is that bad?

KATE

(beat/thinks about it)

No.

Just then Kate's phone rings again.

HARVEY

Both our phones ring a lot. We have
that in common.

KATE

(smiles)

Ah.

They come to a stop as Kate takes out her phone and looks at the handset display.

KATE (CONT'D)
Sorry. I should probably take this.

Harvey nods.

KATE (CONT'D)
Mum?
(beat)
I've been busy.
(beat)
No, I'm out. Yes with someone. No
someone else.
(beat)
Yes.
(looks at Harvey)
...a man.

Harvey smiles. We hear Maggie's warble continue as Kate listens. Beat.

KATE (CONT'D)
You did, did you?
(beat)
An actual body.

Harvey looks at Kate. Kate shakes her head. Maggie continues.

KATE (CONT'D)
Mum. Listen. I'll come over
tomorrow and we can check it out
together.
(beat)
I have to go now. Just get an early
night and i'll see you tomorrow.
(beat)
I love you too.

Kate hangs up.

KATE (CONT'D)
Sorry.
(beat)
My mother.

HARVEY
She worries about you?

KATE
And herself.
(beat)
(MORE)

KATE (CONT'D)

She's convinced she's living next to Poland's answer to Ted Bundy.

HARVEY

I see.

They start walking again.

KATE

She means well. She's just had a tough run.

(long beat)

My Father buggered off to the South of France with his secretary. Then mum got cancer about four years ago. She's fully recovered now. But won't admit it.

(beat)

She's basically bored. And my continued 'situation' as she calls it, being single, is her major distraction. Her pastime if you will.

HARVEY

I see.

KATE

Yes, my rotting eggs are her raison d'être.

(beat/turns to Harvey)

Sorry.

HARVEY

No.

KATE

I talk too much.

HARVEY

No. I like it.

KATE

Do you?

HARVEY

Yes.

Kate stops a moment and looks at Harvey.

KATE

Hmm...

They carry on walking.

INT. LIVING ROOM - EVENING

Maggie, very tentatively, lifts her curtain again. No sign of the 'Killer'. Suddenly the doorbell rings.

INT. HALLWAY - EVENING

As Maggie, slowly approaches the front door, the doorbell rings again. She slowly leans in and peers through the peephole. POV: The Neighbour looms large. He holds in his arms a large 'something' wrapped in paper.

Maggie pulls her head away. Beat. She looks again. POV: The Neighbour bends down out of sight and then rises again, turning to leave. Maggie watches him go.

EXT. SUBURBAN HOUSE - EVENING

The door slowly opens. Maggie looks around then notices the 'thing' wrapped in paper on the ground. She quickly picks it up and takes it inside.

EXT. SOUTH BANK - DUSK

Harvey and Kate walk under Waterloo bridge past the second hand bookstalls. A man plays a saxophone melancholically.

KATE

Do you ever wish you could try a
different life?

(beat)

Just for a day. Just to see what it
would be like.

HARVEY

What would it be?

KATE

Sorry?

HARVEY

The life you would try.

KATE

(looks down at her
uniform)

Well, no green, that's for sure.

Harvey smiles.

KATE (CONT'D)
(beat/thinks)
It would take place in Spain. A
little house inland.

HARVEY
And what would you do there?

KATE
Oh...I don't know...
(tentative)
I've...

Kate stops herself.

HARVEY
What?

KATE
No, it's silly.

HARVEY
What is it?

KATE
Well, I've always had a desire to
write a book. Not the great novel.
Just a bloody good holiday read.
(beat)
I think i've got that somewhere in
me.

HARVEY
Ok. So this house in Spain would
have a little cabana looking out
over the plains for you to write
in.

KATE
(smiling)
Yes.

HARVEY
And a little stream running by, to
bathe in.

KATE
(smiling)
Sure.

HARVEY
I'm there.
(beat)
(MORE)

HARVEY (CONT'D)
Sorry, that's if you're receiving
guests.

Kate smiles.

KATE
Sure, you can visit Harvey Shine.

They share a smile before coming to a stop opposite a 'Human Statue' street performer. The performer is sprayed from head to toe in silver paint and dressed in a rather shabby looking robot's costume. The statue tries his hardest to stay still but can't help but rock back and forth. To be honest he looks sozzled.

KATE (CONT'D)
(whispers)
I think he's drunk.

HARVEY
I think you're right.

The small audience that had gathered, walk on. The statue finally gives up dejected and slumps down on his box. As he steps down he loses his balance and falls. Harvey and Kate come to his assistance. Helping him up, they sit him down on his stool. Harvey gives him a fiver and a supportive pat on the back. The statue nods his head in thanks.

INT. KITCHEN - EVENING

The large 'thing' wrapped in paper sits on a kitchen table. Maggie stands nearby with a glass of wine in hand, warily staring at it.

She puts down her wine and tentatively reaches forward and slowly unwraps the paper.

Barely daring to look, her worst fears are realised when she reveals what looks like a chunk of dried flesh. She turns away in horror.

EXT. SOUTH BANK - EVENING

Harvey and Kate come to a stop by some railings over-looking the river.

KATE
(looking back at the
statue)
Poor bugger doesn't stand a chance.

HARVEY

No, if there's one profession you
need to sober in, it's his.

Kate smiles at Harvey.

KATE

That was sweet of you.

Harvey shrugs. Kate looks out over the Thames. The street
lamps reflect off the water as darkness finally descends.

KATE (CONT'D)

What happened Harvey?

(beat)

Between you and your daughter?

Beat. Harvey shakes his head.

HARVEY

I don't know.

(beat)

Somewhere along the way i lost her.

I lost my family.

(beat)

I just woke up one morning and
realised i didn't belong.

Beat.

HARVEY (CONT'D)

I'd always had this mean little
feeling in my stomach, that they
were a bit embarrassed by me.

(beat)

If you saw them now, with Brian,
Susan's step-father. You'd see,
they make more sense. They look
right together.

Beat. Harvey looks out over the Thames.

HARVEY (CONT'D)

I've not been a great father.

Kate looks at Harvey's sad profile. Beat. She thinks for a
moment.

KATE

The reception. It's still going on?

HARVEY
(looks at his watch)
I guess.

KATE
Where?

Harvey looks up.

HARVEY
The Dorchester. Why?

Kate looks at Harvey.

KATE
You must go!

HARVEY
What?

KATE
What the hell are you doing here?
You must go!

Harvey shakes his head.

HARVEY
She doesn't need me.

KATE
Stop feeling so sorry for yourself.
She's your daughter, you're her
father. Go!

Harvey shakes his head again. Kate is not about to give up.

KATE (CONT'D)
Harvey, if you don't, you'll regret
it for the rest of your life.
(beat)
And i won't forgive you either.

Harvey looks at Kate. Beat.

HARVEY
Only if you come with me.

KATE
What?

HARVEY
Please, come with me. As...as my
friend.

Kate momentarily blushes, then shakes her head.

KATE

Harvey, firstly, i'm not about to go to anyone's wedding dressed in green. Secondly it's not right.

HARVEY

We'll find you a dress. If we find you a dress, will you come?

KATE

No.

HARVEY

Please.

KATE

Where are you going to find a dress at...

(looks at her watch)

...quarter to nine on a Saturday night?

HARVEY

Trust me, Harvey Shine will fix it.

EXT. REGENT'S STREET - NIGHT

Music/Montage: Harvey enthusiastically knocks on the windows of various stores - pleading with security guards and the like to open up. Finally a woman doing a stock take in a store smiles and agrees to let them in. Kate shakes her head apologetically to the woman. Montage continues as Kate tries on a variety of dresses, while Harvey sits on a sofa watching. Quite a crowd of cleaners, security guards and stock-takers have joined him, by the time Kate finally steps out in a stunning gown - looking gorgeous. Everyone agrees that's the one. Kate blushes, but can't help but smile.

EXT. DORCHESTER - NIGHT

A Taxi pulls up and out step Harvey and Kate. Kate looks fantastic on Harvey's arm as they walk up the front steps.

INT. WEDDING RECEPTION - NIGHT

A reception is in full swing.

INT. LOBBY - NIGHT

The doors close behind Harvey and Kate as they enter an elevator.

INT. ELEVATOR - NIGHT

Harvey and Kate stand side by side in silence. They both smile a little anxiously - almost like teenagers. Harvey reaches over and gently takes Kate's hand.

INT. RECEPTION FLOOR / HALLWAY - NIGHT

There is a loud 'ping' as the elevator doors open onto a hallway. Harvey and Kate step forward. Down the hall, through some double doors we hear the familiar din of a buzzing reception. Harvey momentarily falters.

KATE

Come on.

Kate encourages Harvey forward.

INT. RECEPTION - NIGHT

The doors open and Harvey and Kate enter. Heads turn. Jean looks up and sees Harvey with Kate. She shakes her head. Susan sees Harvey and gets up. She joins him.

HARVEY

Hey.

SUSAN

Hi.

HARVEY

I didn't go.

SUSAN

I'm glad.

Off Susan's look, Harvey turns to Kate.

HARVEY

This is Kate. A... friend.

KATE
(sheepish)
Hi. Congratulations. You look
fantastic.

SUSAN
Thank you.

Slightly awkward pause.

KATE
I'm really sorry to gate-crash.
You're father sort of insisted.

SUSAN
No, it's fine. I'm sure...
(looks around)
...there's room.

Susan looks back at the full top table.

HARVEY
You get back. Don't worry about us,
we'll find a place.

KATE
Yes...

SUSAN
No.
(stops a passing waiter)
Could you find them a seat please.

WAITER
Sure.

The Master of Ceremonies stands and clinks his glass for
attention.

SUSAN
I'd better go.

M.OF C.
And now for the best man's speech.
Except we seem to be missing the
bride.
(laughter)
Oh, no, here she is.

Susan heads back and resumes her seat at top table. The best
man takes the mic...

BEST MAN
Scott. What can i say...

INT. RECEPTION / BACK TABLES

The waiter leads Harvey and Kate to a table.

WAITER
I'm afraid this is the only place
left.

The waiter shows them to a few empty seats at the children's
table.

HARVEY
That's fine.

Harvey and Kate take their seats. The kids stare at them.

KATE
Hi.

A brace clad, large girl in a white frilly dress speaks.

LARGE GIRL
Are you Uncle Harvey?

HARVEY
Yes. I guess.

KID
I've heard about you.

HARVEY
Oh.
(beat)
You're not Miriam's kid are you?

LARGE GIRL
Yes.

HARVEY
Wow...You've...got big. I mean
grown up.

LARGE GIRL
I'm fourteen.

HARVEY
Wow.

Kate feels someone's eyes on her and turns to her left to find a smartly dressed young boy of about eight, staring up at her with his mouth open. Kate nods her head.

KATE

Hello

The boy remains silent, keeping his gormless gaze fixed on Kate.

KATE (CONT'D)

(turning back to Harvey)

Looks like i got a real chatter to my left.

Harvey smiles.

INT. RECEPTION / TOP TABLE - NIGHT

BEST MAN

So without further ado, I'd like to propose a toast to Susan for making my friend Scott complete.

The audience whoop and clap. Scott gives his best man a hug. The MC stands...

M.C.

And now ladies and Gentlemen. It is the turn of the Father of the Bride to say a few words. And tonight that task will be carried out by the very charming and distinguished Brian.

More clapping as Brian stands. Kate glances at Harvey, who blushes.

BRIAN

Well, that's quite some speech
Josh. Quite something to follow.
But I shall try...

Harvey suddenly stands and clears his throat.

HARVEY

Um... Excuse me...

Nobody really hears. He picks up his glass and a spoon and begins to tap it. People stir and turn to Harvey. Brian comes to a stop. Jean looks on furious. Silence.

HARVEY (CONT'D)
Sorry Brian... Sorry to interrupt.

Everyone stares at Harvey. Silence.

HARVEY (CONT'D)
But you see i can't just sit hear
and watch somebody else give my
baby girl away. Susan's my daughter
and i'm her father. Not the best
but her father all the same...

A waiter brings Harvey a microphone.

HARVEY (CONT'D)
Thanks.

It's arrival slightly throws him.

HARVEY (CONT'D)
Um... I should have prepared
something but... I guess it reminds
me of a joke...

Harvey continually knocks the mic against his chest, causing
terrible feedback.

HARVEY (CONT'D)
Sorry. Um...

Then Harvey drops the mic. Jean stands up.

JEAN
For God's sake Harvey, don't make a
scene.

Silence. Harvey stares out at the party. They all stare back
at him. He glances down at Kate who smiles back. Harvey lifts
the microphone up off the table and raises it to his lips.

HARVEY
No Jean. I want to make a scene.
You know. I'm tired of being
embarrassed.
(beat)
If we can't make a scene on the day
of our daughter's wedding, then
when can we? I want to make a
scene. I want to shout! I wanna
tell the world how lucky it is to
have our Suzie in it!

SOMEONE IN THE CROWD

Yeah!

HARVEY

I wanna tell Scott, how damn lucky he is!

UNCLE FRED

Hear, hear!

People start to clap.

HARVEY

(smiling)

And also if he ever hurts her, i know people in London.

Laughter.

HARVEY (CONT'D)

Seriously though. Scott, i swear you have found in Susan a bright and passionate person. And a loyal friend.

CONGREGATION

Hear, hear!

HARVEY

(beat)

And i can see from the way she looks at you. From the way she is with you, that she is... happy. And i thank you and welcome you to the family.

(beat)

So please everyone, please join me in a toast. To Susan and Scott.

CONGREGATION

Susan and Scott!

Everyone claps loudly. Susan shares a gentle smile with her Father. Harvey sits and looks at Kate anxiously. Kate smiles and nods.

KATE

Well done.

HARVEY

Really?

She indicates to the rest of the table. Harvey turns to their now animated young neighbours, who all sit clapping.

INT. RECEPTION / BANDSTAND - NIGHT

M.C.

And now the Bride and Groom shall
have the first dance.

The band strike up as Susan and Scott take to the dance floor. They dance a slow dance. Harvey and Kate sit watching.

The song comes to an end...

M.C. (CONT'D)

And now the Father of the Bride and
the Bride shall dance.

Kate encourages Harvey up. He joins Susan and Scott on the dance-floor. Harvey and Scott shake hands before Harvey leads Susan into a dance.

SUSAN

Thanks for coming Dad.

Beat.

HARVEY

Thank you for having me.

Kate looks on, as Harvey dances happily with his daughter. Feeling something, she turns to find the eight year old's head slumped against her shoulder as he sleeps soundly. Kate smiles at her lot.

Back on the dance-floor, Harvey encourages Brian to take over the dance with Susan. Harvey turns away and is joined by Uncle Fred and gang. They all chat animatedly. Uncle Fred pushes Harvey into a dance with his wife. A 'Boogie' strikes up.

Kate looks on as Harvey dances and reunites with his extended family. She sees the delight in his face. She looks around at all the happy faces. It's time perhaps to let the family celebrate alone.

Extricating herself from the sleeping boy, she pushes two chairs together and makes a bed for him. Covering him in a jacket, she glances back at the dance-floor before turning to leave.

Back on the dance-floor, a 'Boogie' is in full swing. Harvey caught up in the fun, energetically swings Aunt Maddie around. He suddenly catches himself and turns to his table to look for Kate, but finds it empty save for a row of dozing children.

Harvey makes his excuses and turns away, looking for Kate amongst the crowded room.

INT. HALLWAY - NIGHT

Kate retrieves her coat and makes her way down the hall towards the bank of elevators.

INT. RECEPTION - NIGHT

Harvey hurries to the exit.

INT. HALLWAY - NIGHT

On turning into the hall, he sees Kate standing in the distance. Just then, she steps forward and out of sight. Harvey runs.

INT. ELEVATOR - NIGHT

Kate stands in the empty elevator, waiting for the doors to close. Just as they do, they are stopped and open again to reveal Harvey standing there, slightly out of breath.

HARVEY
You're leaving?

KATE
Yes.

Beat.

HARVEY
What about our dance?

As the doors threaten to close again, Harvey stops them and holds out his hand. The faintest of smiles crosses Kate's face. Kate takes Harvey's hand and steps out of the elevator.

They stand slightly awkwardly opposite each other. In the background a slow song strikes up. The music is softened but audible.

HARVEY (CONT'D)

May I?

KATE

Why not?

Harvey tentatively leads Kate into a slow dance. They dance in the hallway. Both are a little rusty.

HARVEY

Sorry. It's been a while.

KATE

Yes. For me too.

They share a smile. Beat.

HARVEY

Why did you leave?

KATE

Because you looked happy.

Harvey looks quizzically at Kate.

KATE (CONT'D)

You should be with your family,
Harvey.

HARVEY

But I want to be with you.

(beat)

You make me happy.

Kate can't help but blush and looks away.

KATE

Oi, Harvey. You're gonna make a
grown woman silly.

The song comes to an end. In the background we hear clapping and cheering. A funky number starts up. Harvey takes Kate's hand.

HARVEY

(excited)

Come, I want you to meet people. I
want them to meet you.

Harvey leads a slightly reluctant Kate back down the hall towards the reception.

INT. RECEPTION - NIGHT

The band let rip on a funky tune. The congregation fill the dance-floor. Harvey leads Kate back into the room and heads straight for the dance-floor. As they pass relatives along the way, Harvey introduces them to Kate. Much hugging and kissing ensues.

Harvey and Kate dance a boogie. Uncle Fred and Aunt Maddie join them. Uncle Fred steals Kate from Harvey and twirls her off.

MONTAGE: Fun and Frolics on the dance-floor. Harvey is at the center of it all. He initiates a Jewish chair dance. A Congo line. Russian dancing! Kate's face says it all - she's having a ball. The sleeping kid, sleeps.

INT. RECEPTION / BANDSTAND - NIGHT

Close up on the M.C.

M.C.

Ladies and Gentlemen. The bride and groom are about to leave. Please join me outside to send them off in style.

EXT. HOTEL STEPS - NIGHT

Harvey and Kate join the rest of the congregation outside on the steps of the hotel. Harvey looks on as his daughter and son-in-law head to an awaiting car. Susan stops and throws the bouquet behind her. It is caught by Aunt Maddie, who in turn throws it and it is caught by Harvey's 'all grown up' niece. She blushes profusely revealing an impressive set of braces on her teenage teeth.

Susan kisses her mother and Brian goodbye. And is about to get into the car when she stops and hurries over to Harvey.

SUSAN

Bye Dad.

HARVEY

Bye pumpk... Bye Susan.

She hugs him tightly. Pulling away she turns to Kate.

SUSAN

Be kind to him.

Kate nods as Susan turns to leave.

HARVEY
(to Kate)
Sorry.

Kate smiles. As the car pulls away, everyone cheers. Harvey looks on. His eyes momentarily lock onto his ex-wife's. They share a conciliatory look. As Harvey watches his daughter's car disappear down the street, Kate looks at him. He turns back. Beat.

KATE
You Ok?

HARVEY
Yes. Yes, I am.

Beat. Harvey looks around.

HARVEY (CONT'D)
You wanna get out of here?

KATE
Sure.

EXT. WEST END STREET - NIGHT

Harvey and Kate walk. The streets are quiet. There is already a hint of dawn in the sky. Rubbish trucks manoeuvre.

EXT. HYDE PARK - DAWN

They turn into Hyde Park and take a seat on a bench overlooking the boating pond. The sky lightens.

KATE
I don't think I've stayed up all
night since I was a student.

They stare out over the pond. Silence. Harvey looks at Kate for a beat.

HARVEY
You look sad. Why?

Kate looks back at Harvey and tries to read him. She looks down at her lap, then up, out over the pond.

KATE
Oh, I don't know. My uniform's
green?

The sun begins to creep above the horizon. Harvey and Kate
look out over the still water.

KATE (CONT'D)
I was pregnant once.
(beat)
I had an abortion. Didn't give it a
moment's thought.
(beat)
That's what smart girls did.

Beat.

KATE (CONT'D)
I do sometimes wonder what they'd
be like today.
(beat)
Whether they'd be smart. Funny.
Serious.
(beat)
I don't know, it's silly.

Harvey looks at Kate in the morning light. Kate blushes and
looks away.

KATE (CONT'D)
I don't know why i just told you
that.

HARVEY
No.
(beat)
I'm glad.

Harvey looks away, then back.

HARVEY (CONT'D)
Meet me here, tomorrow.

KATE
What?

HARVEY
Exactly here on this bench. At
noon.

Kate smiles, determinedly trying to keep it light.

KATE
What about your flight, Harvey?

HARVEY
I don't want to leave.
(beat/excited)
I wanna be with you.

Kate's blush deepens, she looks away and laughs.

KATE
Shut up, Harvey.

HARVEY
It's true.

Kate glances at Harvey, trying see the truth in his eyes.

KATE
You say that now, but wait until
tomorrow.

HARVEY
Today is tomorrow.

KATE
Harvey we know nothing about each
other. You're...

HARVEY
Old?

KATE
A bit older, yes.
(beat)
I can be mean. Really mean.

HARVEY
So can I.

Kate can't help smile. Beat. She glances towards the street.

KATE
(standing)
I should be going.

HARVEY
I know enough to know, i'll be
here. Waiting, on this bench.

Kate looks at Harvey, then again towards the street.

KATE
Sure, Harvey.

HARVEY
Noon. I mean it.

KATE
There's my bus.

HARVEY
I'll be here.

Kate smiles a little smile. She suddenly believes him.

KATE
Ok.

She steps backwards.

HARVEY
Wait.

Harvey gets up and joins her. They look at each other. Harvey suddenly leans in and kisses Kate.

HARVEY (CONT'D)
(pulling away/can't help
smiling)
Sorry.

Kate smiles.

KATE
Harvey Shine.

HARVEY
Give me something until tomorrow.

Kate reaches for her purse and pulls out a photo. She gives it to Harvey.

KATE
I gotta go.

She turns and leaves, running to catch the bus.

Harvey stands holding the photo. He looks down. It is a faded photo of toothy young girl, no older than eleven. Harvey looks up and smiles.

INT. BUS - EARLY MORNING

Kate takes a seat on the top deck of a bus. Taking a moment to catch her breath, she looks out the window. Turning back, she allows herself a smile...

FADE TO BLACK.

FADE IN:

EXT. LONDON STREET - EARLY MORNING

Harvey, with a croissant lodged in his mouth and a cup of coffee in hand, buys a morning paper. He turns and crosses the road, skipping up the steps of his hotel.

INT. HOTEL LOBBY - EARLY MORNING

Harvey enters, and waving to a slightly bemused concierge, heads to the bank of elevators.

HARVEY

Morning.

CONCIERGE

I'm afraid they're both out of order.

Harvey glances at the sign, then over to the stairwell.

HARVEY

I guess i'll walk, then.

INT. STAIRWELL - MORNING

Harvey, a man, seemingly impatient to start a 'new life', positively runs up the steps. Surprised at first by his agility, he begins to slow. He stops to catch his breath. Suddenly his spare hand clasps the bannister tight. Close up on Harvey's face, confused, then frightened. We watch as the cup of coffee hits the ground, splattering down the stairwell...

FADE TO BLACK.

FADE IN:

EXT. LONDON STREET - MORNING

Close up on a flashing siren. An ambulance careens through the early morning streets.

INT. HOSPITAL - MORNING

Harvey is rushed through on a trolley.

FADE TO BLACK.

FADE IN:

EXT. LONDON STREET - DAY

Kate, dressed in a colourful skirt, with a skip in her step, walks through the bustling mid-day streets of London. She stops off and buys a bag of cherries from a 'Fruit & Veg' vendor.

INT. HOSPITAL / RECOVERY ROOM - DAY

A white clad figure slowly comes into focus. Harvey wakes. Disorientated, he looks around the sparse room. A nurse busies herself nearby.

HARVEY

Where am I?

The nurse looks over.

NURSE

Ah, we're awake.

(speaking loudly)

You're in a Hospital, Mr Shine. The Doctor will be here shortly.

HARVEY

A hospital?

Harvey looks around. He begins to remember the previous day's events.

HARVEY (CONT'D)

What time is it?

The nurse looks up from her chart.

NURSE

Sorry?

HARVEY

What's the time?

NURSE

(glancing up at a clock on
the wall)

Just coming up to noon. Lunch-time
soon. I'm sure you're hungry.

HARVEY

I have to go. I have to be
somewhere.

Harvey tries to rise, but finds himself attached to various
tubes and such. The nurse hurries over.

NURSE

Hey mister, you're not going
anywhere.

HARVEY

I have to!

Harvey struggles to untangle himself.

NURSE

Sir, you've just had a heart
attack!

On hearing those words, Harvey stops and slumps back onto the
bed.

HARVEY

A heart attack?

Just then a Doctor comes through the door, holding a
clipboard.

DOCTOR

Mr Shine, you're back with us.

(off Harvey's lack of
response)

I'm Dr. Beitler.

(beat)

Your a very lucky man, Mr Shine.

Very lucky indeed.

(beat)

You suffered a heart attack.

(MORE)

DOCTOR (CONT'D)
Mild enough this time to not cause
any lasting damage. But definitely
a warning shot, i'd say.

Harvey sits in a daze.

DOCTOR (CONT'D)
Now I want you to stay with us for
a couple of days - just to make
sure, everything's fine. And then
we need to have a talk about some
longer term adjustments to your
life-style.

EXT. HYDE PARK / BOATING POND - DAY

Kate sits waiting on the same bench they had sat on earlier.
Some kids roller-blade nearby. She self-consciously smooths a
fold in her skirt, then looks at her watch. Beat. She looks
down at the brown paper bag of cherries. Suddenly a resigned
smile flashes across her face - she's been here before -
nothing new.

Kate gets up and leaves. We watch her walk away.

FADE TO BLACK.

FADE IN:

INT. HOSPITAL / HALLWAY - DAY

Brian waits outside Harvey's room. Through the window, we see
Jean sitting at Harvey's bedside. A nurse passes Brian and
enters the room. We see Jean get up and touch Harvey's hand,
before turning to leave.

INT. HARVEY'S ROOM - DAY

Harvey sits up in bed, as the nurse busies herself around
him. Through the window, he watches as Jean and Brian leave.
Beat.

HARVEY
Nurse. Could you pass me my jacket?

The nurse hands Harvey his jacket. Harvey feels inside his
pocket, pulling out the photo Kate gave him. He looks at the
faded image. Beat.

NURSE
Is that your daughter?

Harvey looks up.

HARVEY

No.

As the nurse fills in a chart at the end of the bed, Harvey observes her. She must be roughly Kate's age.

HARVEY (CONT'D)

Can i ask you a question?

The nurse looks up.

NURSE

Sure.

HARVEY

Would you say i'm...

(beat)

...too old for you?

The nurse, slightly taken aback, smiles.

NURSE

Are you trying to chat me up?

HARVEY

No, no... I was just wondering.

The nurse observes Harvey a moment.

NURSE

Well, to be honest, you seem like a very nice man, but yes, I would say, you were a little old for me.

Beat.

HARVEY

Yeah.

Harvey looks out the window.

HARVEY (CONT'D)

Thank you.

The nurse looks on, slightly bemused.

FADE TO BLACK.

FADE IN:

INT. BUS - MORNING

Close up on Kate's face gently swaying. She stands reading a paperback, oblivious to the crowded bus around her.

INT. HOSPITAL LOBBY - MORNING

Harvey, dressed, with his case at his feet, stands, lost in thought, next to a reception desk in the Hospital lobby.

RECEPTIONIST

Mr Shine?
(beat)
Mr Shine?

Harvey looks down at the receptionist.

HARVEY

Sorry.

RECEPTIONIST

Can you sign here, please?

Harvey signs a form.

RECEPTIONIST (CONT'D)

And here.
(Harvey signs)
And here.
(signs)
And there.
(signs)
And that's it. You're free to go.

EXT. HOSPITAL - MORNING

Harvey, carrying his case, exits the Hospital and gets into an awaiting Taxi.

EXT. BUS STOP - MORNING

Kate alights with the throng.

INT. TAXI - MORNING

Harvey sits in the back of a Taxi. He gazes out at the vibrant city starting its day.

EXT. TERMINAL 3 - MORNING

The Taxi pulls up. Harvey gets out and pays the driver. He heads inside the Terminal.

INT. CHECK-IN COUNTER - MORNING

Harvey, having checked in, turns away from the counter, tucking his ticket into his jacket. He scans the 'Departure' board. Looking down, he pauses for a beat, before heading off.

INT. O.N.S. / BOOTH - MORNING

Aggie mans the desk. She stares down at her crossword.

MAN'S VOICE (O.S.)

Excuse me?

Aggie reluctantly looks up.

AGGIE

Yes?

Harvey stands there.

HARVEY

I was wondering if... Kate was here?

Aggie eyes Harvey suspiciously.

AGGIE

Who wants to know?

HARVEY

A... friend.

Beat.

AGGIE

She don't work here no more. She left. She tryin' something new.

Harvey takes in the news. He looks around then back.

HARVEY

Thank you.

He is about to leave, when...

AGGIE
You from America?

HARVEY
Yes.

AGGIE
What's American for Aubergine?

Beat.

HARVEY
Eggplant.

Aggie giggles to herself as she scribbles it in. Harvey turns and leaves.

EXT. CIVIC BUILDING - MORNING.

Kate walks up the steps of a building.

INT. INTERVIEW ROOM - MORNING

Through a glass panel, we see Kate seated opposite an official looking woman, in the midst of what looks like an interview.

INT. PASSPORT CONTROL / DEPARTURES - MORNING

Harvey stands in line for passport control. In the distance, he sees a woman dressed in a green uniform, with her back to him. The woman could almost be Kate from behind. She holds a clipboard and asks a young couple questions. As she finishes the interview, she turns and reveals herself not to be Kate.

PASSPORT OFFICER
Sir, your passport, please.

Harvey turns back and hands in his passport.

INT. INTERVIEW ROOM - DAY

The Interviewer finishes filling in a form.

INTERVIEWER
Well that all seems good.
(beat)
(MORE)

INTERVIEWER (CONT'D)
To be totally frank we're quite
keen on people who are not going to
run off immediately and have kids.

KATE
Well, that would be me.

INTERVIEWER
Yes.
(looks at Kate a beat)
Well, we'll be contacting
successful applicants over the next
couple of days.

Just then Kate's phone rings.

KATE
Sorry.

As Kate rummages through her bag, looking for her phone, the
Interviewer looks on a slightly disapprovingly.

INTERVIEWER
Do you need to get that?

KATE
No, it's...fine. I'll just turn it
off.

Kate finally finds her phone as it rings off.

KATE (CONT'D)
Sorry.

INTERVIEWER
No, that's fine.
(standing)
Well, we're pretty much done here.

As Kate stands, her phone starts to ring again.

KATE
I'm really sorry.

INTERVIEWER
(obviously irritated)
No, that's absolutely fine. You get
that. We're all done.

The Interviewer opens the door, almost shepherding Kate out.

INTERVIEWER (CONT'D)
We'll be in touch. Thanks for
coming.

With Kate's phone still ringing, the door closes. Beat. Kate stares at the phone, then answers.

KATE
Mum?

As Maggie warbles down the end of the phone, Kate walks away listening.

EXT. CIVIC BUILDING - DAY

Still listening, Kate exits the building and stands at the top of the steps.

KATE
(placating)
Mum, listen, don't worry, I'll...

She suddenly stops herself. Long beat. Silence save for the sound of Maggie's warble.

KATE (CONT'D)
Mum. Stop.
(beat)
Stop talking.
(suddenly)
Shut up!

People passing, look over.

INT. LIVING ROOM - DAY

Maggie looks shocked.

EXT. CIVIC BUILDING - DAY

KATE
(turns away)
Mum, I love you. And i'll always be
here for you.

Kate's mum tries to start up again.

KATE (CONT'D)
(firm)
No. Listen.

Silence.

KATE (CONT'D)
But you've got to leave me alone
for a while. You're still young,
mum. You can still have your own
life. And you've gotta let me have
mine.

INT. KITCHEN - DAY

Silence. Maggie holds the phone.

KATE (O.S.)
Bye mum.

Kate hangs up. Maggie stands still as her daughter's words
sink in.

EXT. CIVIC BUILDING - DAY

Kate takes a breath. Then ever so slowly a little smile
breaks, as she makes her way down the steps.

INT. PLANE - DAY

Harvey takes his seat on a crowded plane. Around him, people
busy themselves stowing their hand luggage away. Just then
his phone rings. He picks up.

HARVEY
Hello?

MARVIN
Harvey?
(beat)
Don't say anything. I'll probably
regret this, but I want you back.
I'm already missing you, you son of
a bitch.
(beat)
Maybe I was a bit harsh.

Harvey sits, staring ahead.

MARVIN (CONT'D)
Harvey?

Harvey takes a breath.

HARVEY
That's good of you Marvin.

MARVIN
(interrupting)
Yeah, yeah. I know i'm a softy.
Just get your ass back here, huh.

HARVEY
(interrupting)
But I wouldn't work for you again,
even if you were the last boss on
earth.

MARVIN
What?

Beat.

HARVEY
I quit.

MARVIN
Fuck you, Harvey. You need this
job. You fuckin' ass-hole.

Harvey sighs.

HARVEY
You're wrong, Marvin. I don't.

MARVIN
What you gonna live on Harvey, huh?
Welfare? You ain't got no fuckin'
pension.

HARVEY
Well Marvin, you see, I have a
little something saved up.

MARVIN
Saved up. Fuck you, Harvey.

HARVEY
Saved up, in fact, for this very
moment. You see i've been putting a
little something away, Marvin -
just a little, for forty odd years
now. Just so, when this day came, i
could turn to you or some other
schmuck like you and say - 'No,
Marvin. Fuck you.'

And with that, Harvey hangs up. Beat. A smile slowly breaks
across his face.

Harvey looks around him. He looks up the aisle and sees the door to the aircraft still open...

EXT. RESIDENTIAL STREET - DAY

Kate walks along in a daze. A plane flies low overhead. She looks up as it disappears into the West...

FADE TO BLACK.

A doorbell chimes.

FADE IN:

POV through a peep-hole: A globe-like Maggie stands waiting.

INT. SUBURBAN HALLWAY - DAY

The Neighbour pulls his head away and opens the door on Maggie, holding a large smoked ham.

MAGGIE
(nervous)
Hi.

NEIGHBOUR
(heavy accent)
Hello.

Beat.

MAGGIE
I just wanted to say... Thank
you...for the ham.

Beat.

MAGGIE (CONT'D)
And... sorry for taking so long to
say... Thank you.

NEIGHBOUR
No. You're welcome.

MAGGIE
It's smoked?

NEIGHBOUR
Yes.
(beat)
Please. Come in.

MAGGIE

Oh no. I can't. I shouldn't. I have to...

NEIGHBOUR

Please.

Maggie shakes her head and then stops herself.

MAGGIE

Well, perhaps...Perhaps you could just show me how to cut it.

NEIGHBOUR

(smiles)

Absolutely. Come.

Maggie tentatively follows her Neighbour into his house.

FADE TO BLACK.

FADE IN:

EXT. HIGH STREET / BUS STOP - DAY

A rainy old day in London. Kate waits for the bus. As the bus pulls in, Kate joins the throng.

INT. BUS - DAY

Kate comes up onto the top deck and takes a seat. The bus begins to pull away, then stops. Kate wipes the foggy window with her hand and looks down at the rain splattered street.

As the bus moves off again, somebody climbs up onto the top deck and takes a seat behind Kate.

Kate sits looking out the window at the familiar scenes below. Suddenly from behind comes a note. Momentarily startled, Kate glances down at it. It reads: 'Can i answer those questions, now?'

Kate turns. There sits Harvey. She turns back. Beat.

HARVEY

I'm sorry i wasn't there, Kate.

Kate remains looking ahead. The longest beat. Then...

KATE
Well...
(beat)
You're here now.

She reaches into her bag and pulls out a pen and paper.

KATE (CONT'D)
(keeping her back to him)
Name?

HARVEY
Harvey. Harvey Shine.

KATE
Current address?

Harvey think for a moment, then...

HARVEY
I'm in transition.
(beat)
I'm thinking about Spain. Somewhere
in the hills.
(beat)
A little place...perhaps... perhaps
with a room to write in.

Kate blushes. Long beat. Then Harvey gets up and goes and sits next to Kate.

They sit there, not saying anything. After a while, Kate slowly leans her head onto Harvey's shoulder. Harvey smiles a little smile.

From behind, at a distance, we watch, as they sit next to each other, gently bobbing up and down.

EXT. HIGH STREET - DAY

As the bus moves off down a rainy London street it passes a billboard advertising a holiday and depicting an idyllic Mediterranean hill-side. We stay with the billboard, slowly moving in, until it engulfs the screen...

It suddenly becomes animated, as a Taxi drives passed, driving towards a beautiful little house on a hill. Next to it sits a little shack, that looks like an awfully good place to write...

The End.