LAST CHANCE HARVEY

Written by
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Sound of a piano being played. Sparse but beautiful.

FADE IN:

INT. RECORDING ROOM - DAY

HARVEY SHINE, mid-60's, sits at a piano in a scruffy recording room, tinkering. We hold on his slightly sad, intense gaze. Just then a shaft of crude light illuminates him, accompanied by a knocking sound. From behind a studio window, JOHNniej, a young rocker type in his 20's beckons. Harvey closes the piano lid.

INT. STUDIO - DAY

Johnnie, unpacking his lunch and turning on various buttons, sits at a mixing desk. In front of him are 2 large TV monitors. Harvey joins him.

HARVEY
Put my score up first.

JOHNniej
They don't want to hear it, Harvey.

HARVEY
I know, but I want to hear it. Put it up.

JOHNniej
I'm backed up already, Harvey.

HARVEY
(interrupting)
Johnnie, you were the one that was late. Just put it up.

Johnnie reluctantly presses various buttons.

A 'cheesy' commercial for a washing detergent plays. It is
accompanied by a jolly classical score. Harvey looks on forlornly at his work. As it comes to an end with a flourish, Harvey lowers his head. Beat. Johnnie glances at him.

JOHNNIE
Listen, Harvey. Marvin wants me to present my ideas while you're away.

Harvey looks up, confused.

HARVEY
Huh?

2.

JOHNNIE
Look, I'm not doing myself any favours here, Harvey. But, I'd watch your back.

We hold on Harvey's tired, pensive face.

INT. STUDIO CAR PARK / QUEENS - DAY

Harvey hurriedly exits the studio, catching up with a man walking to his car.

HARVEY
Marvin? Hey, Marvin?

MARVIN
Hey, Harvey. Shouldn't you be in London?

HARVEY
Yeah, I'm heading there now. What's going on?

MARVIN
Huh?

HARVEY
Johnnie said something about you wanting him to present on Monday.

MARVIN
Oh yeah, No, I was just thinking
that, what with you being in London - you should stay a while.

**HARVEY**

What?

**MARVIN**

There's no need to rush back. Enjoy your daughter's wedding.

**HARVEY**

What?

**MARVIN**

Well, Johnnie can do it. I mean, he can pitch the Samuelson account.

3.

**HARVEY**

No, I'm coming back. Those are my connections. They have been for years.

**MARVIN**

I know but... they've got new people running things over there. I think they're after something...

(beat)

...different.

**HARVEY**

I want to come back. I should be there in person.

**MARVIN**

'There in person'? Harvey, nobody cares.

**HARVEY**

I have to stand behind my music!

**MARVIN**

They're demos! - They're already pressed. No one needs to be there. They're not looking for you, they're not looking for me. They just need a fucking track.

(beat/sighs)
Harvey, you haven't booked a top line in 8 months.

**HARVEY**
You got me doing triangle chimes for Christ's sake - give me something to compose!

**MARVIN**
That's what I'm trying to tell you! It's not about composition! It's different now!

Silence. Harvey looks at Marvin.

**MARVIN (CONT'D)**
What?

Beat.

**HARVEY**
I'm back on Monday, Marvin. I'm coming back.

4.

Beat.

**MARVIN**
(sighs)
You got to land this one, Harvey.

**HARVEY**
What are you saying?
(beat)
Say it!

**MARVIN**
I'm saying there are no more chances, Harvey.
(beat)
Enjoy London.

And with that Marvin gets in and drives off, leaving Harvey standing alone in the car park. We hold on his face - he's tired. He looks about him, then down at draped his raincoat.
over his arm. He lifts it and drapes it over the other arm.

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

Shit!

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.

(MORE)

6.

HARVEY (CONT'D)
(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.

FADE IN:

EXT. SUBURBAN STREET - MORNING

A radio(5,5),(996,993) hangs from a mail trolley. KATE, mid 40's, dressed in a green uniform, turns into the path of a suburban house. She passes a postman - who nods his head.

POSTMAN
Morning Kate. Looking lovely as ever. If I was younger...
KATE
Careful Paddy.
(pointing to her cheek)
Blushing! Is she up?

POSTMAN
Oh yes.

Kate smiles before unlocking the front door.

INT. HALLWAY - MORNING
Kate comes through the door, picking up a small pile of mail off the floor.

KATE
(calling out)
Mum. It's me - your daughter.

INT. KITCHEN - MORNING
Kate puts the mail on a kitchen table. Just then MAGGIE, Kate's mum, enters in her dressing gown.

MAGGIE
Hello, my daughter.

They kiss.

MAGGIE (CONT'D)
Have a cup of tea with me.

KATE
I can't, I'm running late.

Maggie seems to ignore this piece of information and heads to the kettle. Filling it up, she peers out the back window.

MAGGIE
He's at it again.

KATE
(looking through her bag)
Who? At what?

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.

KATE
(pulling a small package from her bag)
So maybe Polish people like to barbecue a lot. I'm leaving your prescription on the table.
(beat)
You know, you don't have to keep taking these - the Doctor said.

MAGGIE
I like to. It makes me feel better.
(beat)
It's 8 o'clock in the morning. Who barbecues at 8?

KATE
(looking at her watch)
I've got to go. I'll call you later.

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?

KATE
I don't know, maybe.
(kisses her mother)
Bye Mum.

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

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

Kate winces. Kate's mum looks hurt.

KATE (CONT'D)
I'm sorry. That was mean.
(beat/takes a breath)
(MORE)

9.

KATE (CONT'D)
Look, I'll call you later.
(kisses her mum again)
I love you.

As Kate leaves, Maggie watches her go. She sighs, before returning her attention back to the window.

POV: The Neighbour enters his smoking shed and closes the door.

EXT. HIGH 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.

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: `PSA - Public
Statistics Agency'. 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. PSA / 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.

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KATE
Memento.

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

OONAGH
Aggie, why do you bother? You just 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.

INT. ARRIVALS HALL - DAY
Oonagh and Kate stand next to each other, interviewing returning travellers. Kate interviews an elderly couple. It's clear she's good at her job.

KATE
So you spent the whole 2 weeks in the Toronto area?

ELDERLY MAN
Yes. Our daughter lives there, see.

KATE
Ah.
(filling in a form)
So not a business trip then?

ELDERLY MAN
Oh, no. Unless you count grandchildren as work.

KATE
(smiles)
Some might.

INT. ARRIVAL DOORS

Harvey comes through a set of sliding double doors, wheeling his case behind him.

INT. ARRIVALS HALL - DAY

Kate finishes up the interview with the elderly couple, and turns to see an approaching Harvey in the distance. She registers his attempts to steer a wide berth of her, but matches his movements, bringing him to a stop.

KATE
Sorry, I couldn't just ask you a few very quick questions, could I?

HARVEY
I'm sorry, but I'm in a bit of a hurry.

KATE
It won't take a moment.

**HARVEY**

(Starting to walk on)

Look, I'm sorry, but I'm tired, you know?

**KATE**

Yes. I do.

Beat. Kate's directness, brings Harvey to a stop. He turns to look at Kate. She smiles. Beat.

**HARVEY**

I'm sorry.

Harvey continues on, glancing back once more as he walks away. Kate turns to Oonagh and shrugs, before returning her attention back 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 Suzie, it's your Dad. I've made it in 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.

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Harvey hangs up. He dials another number.

**HARVEY (CONT'D)**

Hi, it's Harvey, Harvey Shine here. Just wanted to confirm Mike for Monday. I'm in London at the moment, but reachable on my cell. Which is... Well you've probably got it on file, but just in case, 917... Well you may have to dial an
international code first, I'm not sure. Anyway, it's 917 749 7558. That's 917 74...

A sharp 'beep' cuts him off. Harvey hangs up and looks out the window. Cranes loom on the horizon. He yawns.

EXT. HOTEL - DAY

The Taxi pulls into the forecourt of a mid-market West End 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 semi-darkness.

Just then, to his relief, his phone rings. He hurries over to the bed and retrieves it.

HARVEY

Hello?

(beat)

Suzie! 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)

(MORE)

15.

HARVEY (CONT'D)
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. Bye.

Harvey hangs up.

EXT. STREET - DUSK

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

KATE
Mum?

INT. KITCHEN - DUSK

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

MAGGIE
What are you wearing?

EXT. STREET - DUSK

KATE
Dungarees.

INT. KITCHEN - DUSK

MAGGIE
Oh, you're not!
EXT. STREET - DUSK

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

INT. KITCHEN - DUSK

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 - DUSK

KATE
(smiling)
Ok, mum. Thanks for the advice.

INT. KITCHEN - DUSK

MAGGIE
Oh, listen. I've been thinking about Greece for our holiday.

EXT. STREET - DUSK

KATE
(frowns)
Ok, Let's talk about it later. (beat)
I love you too.

Kate hangs up and crosses a busy road.
INT. LIVING ROOM – DUSK

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 – DUSK

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

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KATE
Sorry i'm late.

OONAGH
Don't tell me...
(makes the gesture of a telephone)
...your mother?

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 - DUSK
Close up of Harvey's face under shower.

INT. BEDROOM - DUSK
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, just as his phone rings.

VOICE (O.S.)
Room service.

Harvey opens the door, as he answers his phone.
HARVEY
Just over by the bed. Thank you.
Hello?

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

YOUNG AFRICAN MAN
Shall I open this for you?

He heads towards the window. Harvey turns.

HARVEY
Careful!

Too late. The blind wips up - toggle hitting the young man in the eye.

HARVEY (CONT'D)
Are you Ok?

The porter, covering his eye, nods, backing towards the door.

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YOUNG AFRICAN MAN
Oh, yes. Yes, fine.

HARVEY
Are you sure? Here.

Harvey wedges a fiver into his free hand as he retreats rapidly. The door closes. Beat. Harvey returns the phone to his ear.

HARVEY (CONT'D)
Hello?

No answer. He sits down on the bed and pours some tea. Just then his phone rings again. He reaches for it, knocking the trolley and the tea onto himself.

HARVEY (CONT'D)
Fuck!

Grabbing a tea towel, he 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.

EXT. RESTAURANT - NIGHT

A cab pulls up in front of a posh looking restaurant. Harvey steps out, dressed in the same cream jacket, but now sporting a pair of dark trousers. He looks like a bad lounge act. The cab pulls away as 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 Stillman 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.

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HARVEY (CONT'D)
Yes.
   (listens)
No, no, that's not right. I booked Mike. It's important. I spoke to him about it two weeks ago. I booked him.
    (getting flustered)
Have you told him its Harvey. It's really important...
(suddenly conscious of  
Scott's friends standing  
nearby)
Just...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 field, Harvey?

HARVEY

Oh, I'm a...
(beat)
I work in the music industry.

JOSH

Wow. Doing what?

HARVEY

I'm a composer.
(beat)
Sort of.

PETE

Cool. What kind of stuff?

HARVEY

Oh, you know, for...commercials,  
that sort of thing. TV.
(beat)
Mostly background stuff, that sort  
of thing.

JOSH

I see.


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Slightly awkward pause.

PETE

Sounds profitable.
HARVEY
It can be.
(wanting to change subject)
You guys work with Scott?

PETE/JOSH
Yes.

HARVEY
Oil, right?

JOSH
Futures, yes.

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

The guys smile a little too readily.

JOSH
Sometimes, yes.

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 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 - NIGHT
Harvey enters the room. He sees his daughter, standing off 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
Suz...
(beat)
You look beautiful.

SUSAN
Thank you.

Slightly awkward pause.

HARVEY
Give us a hug then, as they say in this country.

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.

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 Suz. 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.

**(MORE)**

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**OONAGH (CONT'D)**
(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. Half-day.

**OONAGH**
I'll see you Tuesday.

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're Oonagh's boss?

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
Ye...
    (smiles)
    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.

28.

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.

Awkward Beat.

**BRIAN**
Barry and I work together now.

**HARVEY**
No kidding? Insurance?

**BARRY**
No.

(beat)
Property, now. A small portfolio down in Florida.

**HARVEY**
Real Estate. That's great.

(beat)
That's really great.

Awkward silence.

29.

**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 take 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.

30.

HARVEY
(getting more and more flustered)
It'll take two hours max. No longer.
(listens)
Have you told him its Harvey? Look, we go back! He'll tell you. Just have him call me.
INT. RESTAURANT - NIGHT

Harvey returns to the table. Everyone is seated.

HARVEY
Sorry...

He notices his name place has been moved to the end.

HARVEY (CONT'D)
(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?
   (beat)
I'm going to save my big speech for tomorrow.
   (laughter)
Dear Susan and Dear Scott, I just want to take us all back to that wonderful holiday we all had in Rome together last year and wish you `Salute'!

EVERYONE
Salute!

31.

BRIAN
Jean and I love you both so much. And we're so happy that Scott is going to part of our clan now. And so I say many, many, happy, happy
years ahead. Salute!

EVERYONE

Salute!

HARVEY

My turn?

Everyone turns to Harvey as he stands to make a speech. Just then his phone rings on vibrate.

HARVEY (CONT'D)

Sorry.

Harvey scrambles to turn it off, as Jean rolls her eyes.

HARVEY (CONT'D)

Sorry, I thought it was off.

(flustered he finally manages to stop it buzzing)

Um, uh.

(beat)

To Susan and Scott. A great couple.

(beat)

Cheers.

Momentary awkward 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 is 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)**

It was Simon's idea. 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

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 her father'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.

34.

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 a drink. Jean approaches.

JEAN
Harvey.

HARVEY
Hello Jean.

JEAN
(to barman)
Can I get a glass of water please?

The Barman obliges.

JEAN (CONT'D)
You Ok?

**HARVEY**
(Downing another drink)
Fine.

Beat.

35.

**JEAN**
Go easy Harvey.

**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.
(beat)
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**
I've had cause to practice.

Beat.

**HARVEY**
Tell me, Jean. Were you ever proud of me?

**JEAN**
Yes. Sometimes.
(beat)
But you never listened.

**HARVEY**
The parties Jean. The fuckin' parties, where I would hear you -
dressing up what I did for a living - film composer this, film composer that - trying to make it more palatable for your friends. I'm a...

JEAN
(cutting him off)
Don't Harvey.

Beat.

HARVEY
What is it you see in Brian?

Jean looks into Harvey's eyes. Long beat.

JEAN
He doesn't talk about himself.
(beat)
He talks about me.

Harvey stares back, momentarily transfixed, before turning away dismissive.

JEAN (CONT'D)
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 Suz.

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?

HARVEY
Great.
(beat)
Well, not great, but...fine. You know the usual. Triangle chimes.

Susan smiles.

SUSAN
Are you still doing your own stuff? You should.

HARVEY
A bit... Not so much.

Beat. Harvey looks away, then back.

HARVEY (CONT'D)
Listen Suz, I'm really sorry about having to leave early. It's just bad timing. There's a sudden rush at work, you know, a couple of big jobs in at once.

SUSAN
Sure.

**HARVEY**
It just can't be helped. But I'll be there at the ceremony, at the really important bit. 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.

**HARVEY**
Yeah, Suz?

**SUSAN**
Listen, I've been thinking.
(beat)
(MORE)

**SUSAN (CONT'D)**
Brian has been a really big part of my life now for some time. And...
(long beat)
And I'm going to ask him to give me away tomorrow.

Silence.

**SUSAN (CONT'D)**
I'm sorry, Dad.

The colour drains from Harvey's ruddy face.

**HARVEY**
But Suz...

**SUSAN**
Dad, I've hardly seen you in the past 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...

(beat)
And Brian has.

Beat.

SUSAN (CONT'D)
You having to leave early this weekend. I don't know, it just seems typical.

HARVEY
(flash of irritation)
It's work darling. It pays for things.
(beat/sighs)
Sorry. Look, I...

SUSAN
(interrupting)
I'm sorry Dad, but it's what I've decided.

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

39.

HARVEY
Sure.
(beat)
I understand, Suz.

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.

40.

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 - MORNING**

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 a young couple asking them questions about their travel arrangements.

41.

**EXT. STREET - DAY**
The Taxi comes to 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**

Hello?

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. BOOTH - DAY**

Kate eats a snack, 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 / CHECK-IN COUNTER - DAY**

The counter is mobbed. A long queue snakes away from it. Harvey hurries to the front, where a male Steward is
attending to another passenger.

42.

**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 is in a hurry. You'll just have to wait.

Harvey sees another Steward momentarily free, and turns to her.

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

**STEWARD #2**
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 #2**
I'm sorry sir, but 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 #2
I'm sorry sir, there's nothing I can do.

Harvey looks around.

HARVEY
When's the next flight?

STEWARD #2
There's one at 8.30. But I know 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 #2
Sir, I'm sorry, but you have to stay calm.

Harvey looks about him.

INT. TERMINAL 3 - DAY

Harvey sits holding his phone. He dials a number, lifting the phone to his ear. He gets voice-mail.

HARVEY
Marvin. It's Harvey. Listen, there's been a mess up, the traffic was crazy. I'm going to have to reschedule the pitch slightly. Frank can set up. I'll email him the cue numbers - he knows what to do. And then I'll be there lunch-time at the latest. I'll come
straight from the airport. I'll try you again shortly.

Harvey hangs up and stares at the phone. Beat. He looks up and around the Terminal. A young child has a tantrum nearby. Suddenly his phone rings.

HARVEY (CONT'D)
Hello?

MARVIN
I got your message.

HARVEY
The traffic was insane. But listen...

MARVIN (interrupting)
The traffic, Harvey? Jesus!

Beat. Marvin sighs.

MARVIN (CONT'D)
Listen, Harvey. Stay in London. Enjoy your daughter's wedding. We'll talk when you get back.

HARVEY
It's fine, I'll be there lunchtime. It's no problem. Steve knows what I need. Mike's coming in. It's all set u...

MARVIN (interrupting)
Harvey!

Silence.

MARVIN (CONT'D)
It's over.
(beat/sighs)
It's out of my hands Harvey. I have people to answer to. We just can't afford the space.
(beat)
We're letting you go.
HARVEY
Letting me go? Can't afford the space? Marvin, I'll be there lunch-time.

Beat.

MARVIN
I'm sorry Harvey.
(beat/sighs)
Call me when you get back.

The line goes dead. Harvey closes his phone. Beat. He stares ahead into space, then stands and walks away.

INT. BOOTH - DAY

Kate closes up the booth.

INT. TERMINAL 3 / CHEZ GERARD (BAR/RESTAURANT) - DAY

Kate sits at a table near 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

Shit!

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

HARVEY (CONT'D)

Sorry. Vulgar American.

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

46.

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 get it.

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

KATE
That'll help.

47.

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 that trashy novel and a glass of chardonnay.
Harvey winces, lowering his head into his hand. Putting some money onto the bar, he turns and joins Kate, taking a seat at an adjacent table.

**HARVEY**
I'm really sorry. That was out of line.

**KATE**
(looks up)
What? Go away and stop apologizing.

**HARVEY**
It's just that I've had a really shitty day.

**KATE**
(looking back at her book)
Join the club.

**HARVEY**
No. I mean really shitty. Yours may have been shitty, but mine was shittier.

Beat. Finally, Kate looks up again at this strange man.

**KATE**
How shitty?

**HARVEY**
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?  
(beat)  
Make it worse, maybe?

**HARVEY**
Let me make it up to you.  
(beat)  
Would you let me buy you lunch.  
What time is it - tea time? I'll buy you tea.

Kate blushes ever so slightly.

**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 lunch - tea.

Kate can't help but smile. Beat.

**KATE**
Thank you, but... no.

She indicates her book.

**HARVEY**
Because you've got your book. And it's a good replacement for humans.

Kate smiles and nods. Just then her phone rings.

**HARVEY (CONT'D)**
If that's for me I'm in the shower.

Kate smiles as she takes out her phone and looks at the incoming number. She is about to answer, when she stops herself.

**HARVEY (CONT'D)**
Aren't you going to answer that?

She thinks for a moment, before putting the phone back.
KATE

No.

HARVEY

Should I take that as a hopeful sign.

Kate can't help but smile.

KATE

If it is, you could just give me a little wider smile.

Kate can't help but smile wider.

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 - DAY

Harvey and Kate remain seated at adjacent tables. Muzak plays in the background. They are now virtually the sole patrons of Chez Gerard. Kate eats a salad and reads her book. Just then, Harvey's food arrives. Beat.

HARVEY

Look we are having lunch together.

KATE

(looks up and smiles)
No. We're having lunch next to each other.

HARVEY

Ah.

(beat/suddenly holds out
his hand)
I'm Harvey. Harvey Shine.

KATE
(takes it)
Kate. Kate Walker.

Kate can't help but smile at Harvey's persistence. Beat. She puts down her book.

KATE (CONT'D)
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
Ah, that's better. I knew something was missing.
(shouting over the din)
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. Not really. They've beaten it out of me. But it's what I do - did.
KATE
(over din)
Which is - was?

HARVEY
(shouts)
I'm a composer.
(stops himself)
I write jingles.

The vacuuming stops. They both look over, then back.

KATE
Wow.

HARVEY
That's about the normal response.

KATE
Anything I would of heard?

HARVEY
Yes. Uh...Uh...
(long beat)
Well, maybe, I mean it maybe before your time.

KATE
(smiles)
No, go on.

Harvey smiles a little sheepishly.

HARVEY
(singsong voice)
You can take the Salem out of the country - but you can't take the country out of Salem.

Beat.

KATE
No.

HARVEY
It's a cigarette.

KATE
Oh really?

HARVEY
Forget it.

52.

KATE

Ok.

The vacuuming starts up again. They look over then back.

KATE (CONT'D)

(over din)
Did you always want to write jingles or was there something more?

Harvey laughs.

KATE (CONT'D)

What?

HARVEY

No, I just love the way you...you just cut through it.

KATE

I'll take that as a compliment.

HARVEY

You should.

(beat)
I was going to be a Jazz pianist.

KATE

Were you good?

Beat.

HARVEY

No. Not enough.

Harvey looks away.

KATE

I'm sorry, I can be nosey. I tend to blurt stuff out.

Breaking from his reverie.

HARVEY
No. I like it. I like it...
(beat/over din)
...Alot.


53.

**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?

**HARVEY**
What?

**KATE**
That's all changed. We're a nation changed. Ever since Diana, we've unlocked ourselves. Everything's flowing 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, exactly?

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)
Yeah you're getting there. Stretch it out further.

**HARVEY**
Let me see again.

**KATE**
No, now you're doing a bulldog.

**HARVEY**
Like this?

**KATE**
No, now you look like you don't have any teeth.
(beat)
Are they your own?

**HARVEY**
What?

**KATE**
Your teeth?

**HARVEY**
The front ones.

**KATE**
My dad had a front one that you could just take out.

**HARVEY**
Really?

As they sit there, lips stretched, nattering away, we start to pull back. Accompanied by a simple piano score we look on as they appear to us, momentarily, like an ordinary couple.

**EXT. CHEZ GERARD - DAY**

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

**KATE**
Thank you. I...enjoyed myself.
HARVEY
Yes. So did I.

Slightly awkward pause. Kate glances at her watch.

KATE
I should get going. I have a class.

HARVEY
A class?

KATE
(a bit sheepish)
Yes. A...writing class.
(beat)
Twice a week. Just something I do.
(changing the subject)
(MORE)

55.

KATE (CONT'D)
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 - DAY

Harvey picks up a hotel phone.

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

INT. HEATHROW EXPRESS PLATFORM - DAY

Kate waits on the platform as a train glides into the station.

INT. TRAIN - DAY

Kate stands in a crowded middle section. A mild commotion ensues down the other end of the carriage as somebody squeezes aboard at the last.

56.

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 sheepishly as the train speeds off.

EXT. TRACK - DAY

The train speeds past on its way into London.

INT. TRAIN - DAY

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 - LATE AFTERNOON

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

EXT. PADDINGTON STATION - LATE AFTERNOON

They come to a stop outside. It's still light. A beautiful fall afternoon.

KATE
Taxi's are over there. They'll take you to wherever you need to go.

Harvey looks towards the Taxi rank.

KATE (CONT'D)
So, I guess it's goodbye again.

HARVEY
Yes.
(looks up at the evening sky/beat)
So, I couldn't walk you to your class, could I?
   (beat)
Carry your books?
   (beat)
Stand near the curb so you don't get splashed.

Kate smiles.

   **KATE**
Sure.

   **HARVEY**
Is that a yes?

   **KATE**
Yes.
   (beat)
Why not?

**EXT. LONDON STREETS - LATE AFTERNOON**

Montage: Accompanied by a wonderfully romantic little ditty, we watch from a distance as Harvey and Kate navigate the buzzing streets of central London. All is 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.

58.

**EXT. SOUTH BANK - LATE AFTERNOON**

The sky glows a pale orange as 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
It's 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 book. 'Room with a View'.

Harvey shakes his head.

HARVEY
I'm afraid I'm not much of a reader.
(beat)
Too fidgety, I guess.

Kate looks at Harvey.

HARVEY (CONT'D)
You think less of me.

KATE
No, we're just quite different, that's all.

HARVEY
Is that bad?

Kate (thinks about it)

(Cont'd)

KATE
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.

60.
Kate hangs up.

**KATE (CONT'D)**

Sorry.
(beat)
My mother.

**HARVEY**
She worries about you?

**KATE**
And herself.
(beat)
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 ran off to France with his secretary. Then mum got cancer, about four years ago now. She's fully recovered. 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.
(grimaces/turns to Harvey)
Sorry.

**HARVEY**
No.

**KATE**
I talk too much.
HARVEY
No. I like it.

KATE
Do you?

HARVEY
Yes.

Kate comes to a stop and looks at Harvey.

KATE
Hmm.
(beat)
Well, here we are. My class.

Harvey looks up at a grey municipal building.

HARVEY
How long is the class?

KATE
An hour.

HARVEY
Can I wait?
(beat)
Sorry - I promise I'm not 'Bundyish'.

KATE
(smiles)
It's getting cold. You don't want to wait.

HARVEY
Yes I do.

KATE
(smiling and backing towards the building)
Careful, I might get the wrong impression.

Harvey shrugs.

HARVEY
What can you do?
INT. LIVING ROOM - LATE AFTERNOON

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

INT. HALLWAY - LATE AFTERNOON

As Maggie, slowly approaches the front door, the doorbell rings again. She slowly leans in and peers through the peep-hole. 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 - LATE AFTERNOON

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 - LATE AFTERNOON

As daylight fades, Harvey sits waiting. Through a large ground floor window, he watches Kate, as her class wraps up. As she comes out, he gets up and joins her.

HARVEY
How did it go?

KATE
Oh, the usual.
(beat)
Lovely mild-mannered Mike read us the latest installment from his Physcho-Sexual Thriller, and we all tried to look at him in the same way after.

Harvey smiles.
EXT. SOUTH BANK - LATE AFTERNOON

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 yours be?

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...
(beat)
Write the great novel.
(beat)
I think I've got one inside me.
We're not talking high art. Just a bloody good holiday read.

Beat.
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)
Sorry, that's if you're receiving guests.

Kate smiles, coming to a stop.

KATE
Sure, you can visit Harvey Shine.

HARVEY
Why, thank you Kate Walker.

Just then a sort of Skiffle come Rockabili bushking act starts up. Two girls and a guy. They're great! Harvey and Kate stand amongst the crowd watching. The South Bank is at its vibrant best.

EXT. SOUTH BANK - DUSK

With the sound of the Skiffle act still playing in the distant background, Harvey and Kate take a seat on some steps over-looking the river. As darkness descends, street-lamps reflect off the water. They sit in silence. Then...

KATE
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 Grovesnor. 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, it would be unforgivable not to go.

Beat.

    KATE (CONT'D)
    Harvey?

    HARVEY
    Wait. I'm thinking. (beat) Only if you come with me.

    KATE
    What?

    HARVEY
    Please, come with me. As my...bodyguard. (smiles) As my friend.
Kate momentarily blushes, then shakes her head.

KATE
Harvey, firstly, i'm not about to go to anyone's wedding in a green polyester work suit. 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
No.

HARVEY
Please.

EXT. BURLINGTON ARCADE - NIGHT

Music/Montage: The song is the same as that played by the buskers. It's a fast, fun Rockabilly Skiffle thingy. We watch as Harvey and Kate buy a dress. (Handheld/Double speed).

EXT. GROVESNOR - 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.

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.

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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)

SUSAN
Thank you.

Slightly awkward pause.

KATE
I'm really sorry to gate-crash. Your 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.

69.

Pete, acting as Master of Ceremonies, stands and clinks his glass for attention.

SUSAN
I'd better go.

PETE (MC)
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...

**JOSH**
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.

**GIRL**
Are you Uncle Harvey?

**HARVEY**
Yes. I guess.

**GIRL**
I've heard about you.

**HARVEY**
Oh.

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

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

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)
Now you're not to dominate the conversation tonight.
(turning back to Harvey)
Chatterbox to my left.

Harvey smiles.

INT. RECEPTION / TOP TABLE - NIGHT

JOSH
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. Pete stands...

PETE (MC)
And now ladies and Gentlemen. It is the turn of the Father of the Bride to say a few words.

(MORE)

PETE (MC) (CONT'D)
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, by far, 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 north of 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
And I can see from the way she looks at you. From the way she is with you, that she is...
(beat)
(MORE)

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HARVEY (CONT'D)
...happy.
(beat)
And I thank you and welcome you to the family.

Harvey and Scott share a look. The room applauds loudly.

HARVEY (CONT'D)
And finally, if I can linger a moment longer. I would like to turn it back over to Brian, with a note of... gratitude.
(beat)
Thank you for being there for my baby girl. Thank you for being there, when I wasn't.

Beat. Brian nods to Harvey, before standing and raising his glass.

BRIAN
If you would all please join Harvey and I, in a toast.
(beat)
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**

**PETE (MC)**
Ladies and Gentlemen, 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.

74.

After a while Susan, looks over for her Father. Harvey hesitates, before Kate encourages him up. She plucks a flower from the table display and places it in his lapel.

Harvey joins Susan and Scott on the dance-floor. Shaking Scott's hand, he leads Susan into a dance.

**SUSAN**
Thanks for coming back Dad.

Beat.

**HARVEY**
Thanks for having me back.

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.

**75.**

**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 / CONFERENCE ROOM - NIGHT**

Kate stands in the empty elevator, waiting for the doors to close. She stares at her feet. Just then we hear a burst of a piano being played. It stops. Kate looks up to see, across the hallway, in an empty conference room, Harvey seated at a grand piano. He smiles a showman's smile before giving it another 'old school' burst.

He stops again. Kate smiles. Just then the doors begin to
close. Kate reaches forward and presses a button - opening them.

Harvey starts up again - but this time he plays something sincere - beautiful. Kate listens before slowly stepping out of the elevator. She walks towards him, joining him at the piano.

INT. CONFERENCE ROOM - NIGHT

Harvey slides along the seat and indicates for Kate to join him. She does so and listens as Harvey plays beautifully. He's good.

He finally brings the piece to an end.

KATE
Wow.

Harvey blushes.

KATE (CONT'D)
One of yours?

Harvey smiles at Kate.

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HARVEY
You are very kind. But...no.
(beat)
Shearing doing Rogers.

KATE
Ah.
(beat)
Well...you play it very well.

HARVEY
(bows his head a little/with a smile)
Well, thank you Ms. Walker.

KATE
You're most welcome, Mr Shine.

They share a little smile. Beat.

HARVEY
Me thinks you were leaving?

    KATE
    Indeed I was, Sire.

    HARVEY
    Why?

Beat.

    KATE
    Because you looked happy.

Harvey looks quizzically at Kate. Beat.

    KATE (CONT'D)
    You should be with your family, Harvey.

    HARVEY
    But, you know, maybe I want to be with you.
        (beat/sings)
        You make me happy - when skies are grey.

Kate smiles.

    KATE
    Careful, Harvey. I'm blushing.

Beat.

    77.

    HARVEY
    Thank you.

    KATE
    For what?

    HARVEY
    For making me come here.

Beat.

    KATE
    You're welcome.

They share a look, before both looking away. Beat.
HARVEY
Can I?

KATE
What?

HARVEY
Can I...?

Just then a vacuum cleaner sounds. They both look up - as a cleaning lady vacuums the floor nearby. Beat.

HARVEY (CONT'D)
Hey kid, they're playing our song.

Kate smiles.

KATE
Yes.

In the background we hear clapping and cheering coming from the reception. A funky number starts up. Harvey takes Kate's hand.

HARVEY
(excited)
Come on. 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, 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 Horah. 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.

PETE (MC)

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 Suz... Bye Susan.

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

SUSAN

Be gentle with him.

Kate nods as Susan turns to leave.

HARVEY

(to Kate)

Sorry.

79.
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. MEWS STREET - NIGHT/DAWN
Harvey and Kate walk. The streets are quiet. There is already a hint of dawn in the sky. Rubbish trucks manoeuvre.

EXT. SOMMERSET HOUSE - DAWN
They turn into the courtyard of Sommerset House and take a seat on some chairs. The sky lightens.

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

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

HARVEY
You got sad. Why?

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

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

The sun begins to creep above the buildings. Harvey and Kate look out across the courtyard.

80.

KATE (CONT'D)
I was pregnant once.
(beat)
I didn't have it. 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, at these chairs. At noon.
Kate smiles, determinedly trying to keep it light.

KATE
What about your flight, Harvey?

HARVEY
I don't want to leave.
(beat)
Guess why.

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

KATE
Why?

HARVEY
I wanna be with you.

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**
No. Truly cantankerous.

**HARVEY**
So can I.

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

**KATE**
(standing)
I should be going.

82.

**HARVEY**
I know enough to know, I'll be here. Waiting, at this chair.

Kate looks at Harvey, then again towards the street.

**KATE**
Sure, Harvey.

**HARVEY**
Noon. I mean it.
(beat)
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
Can I have something until tomorrow.

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

KATE
(stepping backwards)
I must go.

She turns and leaves, hurrying to catch a bus.

Harvey stands holding an old library card. He looks down. On 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, Sir.

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', runs up the steps. Surprised at first by his agility, he begins to slow. He stops to catch his breath. Suddenly his spare hand holds tight onto the bannister. Unsteady Harvey sits down. Close up on Harvey's face, confused. He tries to stand but again is forced back down. He begins to place his coffee on the stair next to him, but suddenly shudders, grabbing his shoulder. The coffee topples, spilling down the steps.

HARVEY

Shit.

Frightened and confused, Harvey sits alone in the stairwell.

EXT. LONDON STREET - MORNING

Kate, 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.

EXT. HOTEL - MORNING
As the porter and concierge talk to a medic, Harvey sits in the back of an ambulance. The door is closed.

EXT. SOMMERSET HOUSE - DAY

Kate sits waiting, expectantly, on the same chairs they had sat on earlier. She applies some lipstick.

INT. HOSPITAL - DAY

Harvey sits attached to various monitors and such, surrounded by doctors and nurses. He looks agitated and confused.

HARVEY
I've got to go. I've got to be somewhere.

DOCTOR
Sir, I need you to stay calm. It looks to me like Arrhythmia - an irregular heart-beat.

HARVEY
Yes, S.V.T'S, that's what I've been trying to tell the nurse. I've had it since I was a kid. I take Primax. I guess i've been forgetting to take it recently. I've been under alot of stress, that's all.

85.

DOCTOR
Well Ok, then we probably know where we're at. But I need to check all possibilities.

EXT. SOMMERSET HOUSE - DAY

As time passes, we watch as Kate's expression slowly turns from expectant to resigned.

INT. HOSPITAL - DAY
HARVEY
I know it's Arrhythmia! Please, I have to be there.

DOCTOR
Sir, I'm 99% sure it is. But my job is to make sure it's not that 1%. I wouldn't be doing my job if I didn't check out absolutely everything.

(beat)
Nurse, we'll do an EKG, followed by Bloods. And can you arrange a monitored bed for him for tonight.

As another pad is attached to his chest, Harvey looks beaten.

EXT. SOMMERSET HOUSE - DAY

Kate looks on as some kids play in the fountain 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.

Sound of a vacuum cleaner.

FADE IN:

INT. HALLWAY - DAY

Open on a close up of Kate's face - it says it all. Kate vacuums her mother's floor. She turns it off and unplugs it.

86.

Coiling up the cord, Kate puts the vacuum cleaner into a cupboard under the stairs.

KATE
(calling out)
Ok mum, that's me, I'm done.

Maggie comes out of the kitchen.

MAGGIE
Why don't you stay and have some lunch?

KATE
I can't, I've got to go.
(beat)
Not to pry or anything but why is there a large smoked ham under the stairs?

MAGGIE
Oh, that, yes...It's, um...The neighbour gave it to me.

KATE
The polish neighbour?
(beat)
So probably not a mass murderer.

MAGGIE
Probably not.

Kate smiles.

MAGGIE (CONT'D)
Are you sure you're going to be alright?

KATE
Of course I will. I'll be fine.

MAGGIE
Men, who needs them. Remember we've got Greece to look forward to.

Resigned, Kate hugs her mum.

KATE
Yeah.

Kate leaves.
EXT. SUBURBAN HOUSE - DAY

Kate exits her mother's house and passes Paddy the Postman.

PADDY
Morning Kate.

KATE
Morning Paddy.

PADDY
Looking lovely as ever.

KATE
(resigned)
Thank you.

Kate walks off down the street.

INT. HOSPITAL / RECEPTION AREA - DAY

Harvey stands at a counter in a busy reception area. He has his phone lodged in the crook of his neck. In front of him, lies an open phone directory.

HARVEY
It's some sort of Statistics Agency.
(listens)
Yes. That sounds right. Yes, based out at Heathrow.
(listens)
Thank you. Hold on.
(turns to a receptionist)
Miss, could I borrow, your pen.

The receptionist obliges as Harvey scribbles down a number on an old envelope.

HARVEY (CONT'D)
Thanks, thanks alot.

INT. HEATHROW / O.N.S. BOOTH - DAY

A phone rings behind the counter. Oonagh picks up.

OONAGH
O.N.S., Heathrow branch.
(beat)
Hold on.

(MORE)

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OONAGH (CONT'D)
(calling out)
Kate it's for you. Some guy called Harvey.

Kate, stands nearby, holding a clipboard, about to head out onto the floor. She looks at Oonagh. She thinks for a beat, then shakes her head, silently gesturing she not there. Oonagh, a little perplexed goes back on the phone.

OONAGH (CONT'D)
Um, I'm sorry. She's not here.

INT. HOSPITAL / RECEPTION AREA - DAY

Harvey, phone to ear, thinks for a beat. He knows she's there.

HARVEY
Please. It's important.

Beat.

OONAGH
Hold on.

INT. BOOTH - DAY

Oonagh pulls the phone away and gestures again to Kate. Kate shakes her head. Beat. Oonagh reluctantly lifts the phone to her ear.

OONAGH
I'm sorry, she's busy.
(beat)
She won't come.

Oonagh hangs up, looking at Kate. Kate shrugs defensively before turning to go. We hold on Kate's 'confused' face as she walks away.

INT. HOSPITAL / RECEPTION AREA - DAY
Harvey, having hung up, lowers the phone from his ear. He looks around the room. Seated across the way an old man stares back at him. A receptionist arrives with some forms.

**RECEPTIONIST**
If I could just get you to sign these, you'll be all done.

Harvey signs a form.

**RECEPTIONIST (CONT'D)**
And there.
(beat)
And that's it.

Harvey glances at the receptionist - she is roughly Kate's age. Just then his phone rings. He picks up hopefully.

**HARVEY**
Hello?

**MARVIN**
Hey Harvey, it's Marvin. Where are you?

**HARVEY**
(turns from the counter)
Oh, I'm still in London, Marvin.

**MARVIN**
Well you get yourself back here my friend. I've got some great news. You were right. The Samuelson account. None of the kids could handle it. They couldn't nail it. They ended up picking one of your old tunes. They want you to come back and update it.
(beat)
We need you back, Harvey. Your old room's here waiting for you.
(beat)
Harvey?

Harvey looks around the room at the lonely figures, waiting. A young boy fidgets. Next to him sits a young man, lost in thought.
HARVEY
Well, that's great Marvin.

MARVIN
Yeah. Yeah, 'it's great'. I mean, look, I know when to eat humble pie. So look, hey, when can you get back here?
(beat)
Harvey?

Harvey glances back at the old man. The old man continues to stare back. Beat. Something changes in Harvey.

90.

HARVEY
I...I'm not coming back.

MARVIN
What?

HARVEY
I'm quitting Marvin.

MARVIN
What you mean you quit? Harvey, fuck you man, you need us.

HARVEY
No, you know, I don't. As you said, it's my 'last chance'.
(beat)
Look, I gotta go.

Harvey hangs up. A smile breaks across his face.

EXT. HOSPITAL - DAY

Harvey exits the Hospital.

HARVEY (CONT'D)
(calming out)
Taxi!

A taxi pulls up.

HARVEY (CONT'D)
Heathrow please. As quick as you
Harvey gets in as the Taxi speeds away.

INT. HEATHROW / O.N.S. BOOTH - DAY
Aggie, manning the booth, attends to some passengers.

EXT. HEATHROW - DAY
A Taxi pulls up. Harvey hurries out.

INT. HEATHROW / O.N.S. BOOTH - DAY
Harvey approaches the booth.

HARVEY
Excuse me, I'm looking for a Kate.
Kate Walker.

Aggie eyes Harvey, a little warily.

AGGIE
Who wants to know?

HARVEY
A friend.
(beat)
More than a friend.

Aggie tuts and calls behind her.

AGGIE
There's a man here looking for Kate, says he's `more than a friend.'

OONAGH (O.S.)
More than a friend?!

Oonagh comes out from the office, eyeing Harvey suspiciously.

OONAGH (CONT'D)
You're the American.
(long beat)
She likes you. I can tell.
(beat)
Now, don't you go messing her around. Don't you hurt her.

**HARVEY**
I wouldn't. I won't.

Beat. Oonagh continues to eye Harvey. Finally...

**OONAGH**
She's not here.

**HARVEY**
Oh.

**OONAGH**
She's left for the day.
(beat)
But you might find her at her class.
(looks at her watch)
I think it starts around now. Down on the Southbank. At the National.

92.

**HARVEY**
Yes, I know.

**OONAGH**
Oh you do, do you?
(beat)
Well, go on. Go get her.

**HARVEY**
Thank you.

Harvey turns and hurries away. Oonagh and Aggie share a smile.

**INT. WRITING CLASS - DAY**

**MIKE**
The blood oozes from his wound like dark chocolate on a warm summer's day.
Kate sits listening in a daze, as 'mild-mannered Mike' unleashes his latest.

**EXT. WATERLOO BRIDGE - DAY**

Harvey alights from the Taxi, paying the driver. He runs.

**INT. CLASS - DAY**

Everyone gathers their things as the class wraps.

**EXT. WATERLOO BRIDGE - DAY**

Harvey hurries towards the Southbank.

**EXT. SOUTHBANK - DAY**

Kate comes down from the upper terrace of the National, saying her good-byes to her classmates. In her hand she holds a book. As she turns she sees Harvey coming to a stop in the distance. She momentarily falters before approaching.

**KATE**

Hey.

**HARVEY**

Hey.

**KATE**

You're still here - still in London...

**HARVEY**

Yeah.

(beat)
Kate, I just wanted to apologise and explain...

**KATE**

No, you don't have to - explain - it's fine -
HARVEY
No, but I do -

KATE
I don't need to hear - it's fine, seriously.

HARVEY
But I want to...
(comes out)
I had to go to Hospital.

KATE
Oh, God! Why?!

HARVEY
No, it's nothing, I'm fine, I just forgot to take my pills. I have this condition, I've had it since I was a kid - it's an irregular heart-beat sort of thing.

KATE
Arrythmia.

HARVEY
Yes! How do you know what it is?

KATE
(smiling a little sheepish)
My...My father has it.

HARVEY
(smiling)
Well, young men get it too.

Kate can't help but smile. Beat.

94.

HARVEY (CONT'D (CONT'D)
Kate, I'm so sorry I wasn't there.

Beat. Kate takes a breath, and gives him the practical response she's gone over in her head.

KATE
Harvey, I like you, I really do.
And I had a lovely time - it was
great. But, you know, I don't really do fountains at noon.

(beat)
I live in Willesden. And you live - in -

**HARVEY**
White Plains.

**KATE**
Exactly. And we're not teenagers, so - you know, Monday morning and life kicks in, all that jobs and family and brown envelopes with bills in - it was a lovely day and I won't forget it, but it's not exactly real life...

**HARVEY**
It is. It can be.

**KATE**
No, Harvey, it's not.

Beat.

**HARVEY**
Kate, I want this. I want you.

A button is pushed in Kate.

**KATE**
But it's not just about you, is it?
(beat)
You don't know anything about me. Look at me. It's pathetic. I expected you not to show for God's sake. I think I even wanted you not to be there, it's easier that way.
(beat)
You - you just dive in wherever, deep end, whoosh. But, I'm not your bloody swimming pool Harvey.
(starting to break)

**KATE (CONT'D)**
And I am not going to do it, I'm not going to do it because it will hurt. Not right now, maybe, but
soon - there will be a "it's not quite working is it" or a "I need some space" or whatever it is and it'll end and it'll hurt and I won't do it, I won't and...I...Oh fuck, I don't want to cry. I don't want this...

Kate turns and walks away, standing by the balustrade, looking down at the river below. Harvey watches. She takes a seat on a bench. Harvey gives her, her space. Then slowly he approaches, leaning against a tree nearby. Long beat.

KATE (CONT'D)
I think it's actually easier for me to be disappointed. I think I'm actually angry at you for trying to take that away.

Long beat. Just then Kate's phone rings. She reaches into her bag and takes it out. She stares at the phone, thinking for a beat, before answering.

KATE (CONT'D)
(firmly)
Mum, I love you, but not now.

She hangs up. Long beat.

HARVEY
Should I take that as a hopeful sign?

Kate can't help but smile.

HARVEY (CONT'D)
If you just give me a little wider smile.

KATE
(smiling/laughing)
Oh, shut up, Harvey.

Beat. Kate collecting herself, looks up at Harvey.

KATE (CONT'D)
So how's this going to work, Mr Shine?

Beat.
HARVEY
I have absolutely no idea...
(beat)
But it will.
(beat)
I promise you that.

Kate stares at Harvey for the longest while. Then...

KATE
Shall we walk?

Beat. Harvey nods.

HARVEY
Yes.

Kate gathers up her things, stands and joins Harvey. They begin to walk.

After a short while Kate stops, puts her hand on Harvey's shoulder and takes off her shoes.

KATE
That's better.

Harvey glances down at Kate's feet, then up at her.

HARVEY
I think you're my kinda girl.

Harvey and Kate smile. And as they walk away from us we hear.

HARVEY (CONT'D)
Why don't you ask me those questions?

KATE
Which ones?

HARVEY
You know, from the airport. When I wouldn't stop.

KATE
Oh, the questionnaire.
(beat)
Ok. Name?

**HARVEY**
Harvey Shine.

97.

**KATE**
Place of residence?

Beat.

**HARVEY**
I'm in transition.

We watch as Harvey and Kate disappear into the sea of London...

**THE END**