

LAST CHANCE HARVEY

Written by
Joel Hopkins

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, JOHNNIE, 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.

JOHNNIE

They don't want to hear it, Harvey.

HARVEY

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

JOHNNIE

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 your 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.

Harvey
draped

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

arm. over his arm. He lifts it and drapes it over the other

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.

5.

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

in
A radio hangs from a mail trolley. KATE, mid 40's, dressed
She
a green uniform, turns into the path of a suburban house.
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.

to
Maggie seems to ignore this piece of information and heads
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.

8.

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)

Its 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.

10.

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.

11.

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.

12.

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.

to Beat. Kate's directness, brings Harvey to a stop. He turns
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.

13.

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.

14.

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
out.
duck backwards as the flailing cord almost takes his eye

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?

16.

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.

17.

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.

18.

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?

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

YOUNG AFRICAN MAN

Shall I open this for you?

He heads towards the window. Harvey turns.

HARVEY

Careful!

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

HARVEY (CONT'D)

Are you Ok?

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

19.

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.

20.

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.

21.

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.

22.

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.

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

KATE

Mum?

INT. DINING ROOM / RESTAURANT - NIGHT

to

Harvey enters the room. He sees his daughter, standing off one side, with Scott, talking to some friends.

24.

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.

25.

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.
Baby-sitter just rang. Nothing
serious.

(MORE)

26.

OONAGH (CONT'D)

(beat)

But you guys stay.

goes
Kate makes eyes at Oonagh, who shrugs innocently. Oonagh
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.

27.

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.

32.

INT. PUB - NIGHT

Kate hangs up and returns to the main room, to find that

Kate

Simon has been joined at their table by the young group.
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

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 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

are
The meal is drawing to a close. People have gotten up and 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.

36.

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.

37.

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)

38.

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

He

Harvey enters the rest-room and heads to a bank of basins.

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

cab.

Harvey stumbles out of the restaurant and into a waiting

The cab pulls away.

INT. PUB - NIGHT

firmly

Kate sits surrounded by laughter. Simon's attention is

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

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

43.

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.

44.

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 lunch-
time. 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.

45.

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.

at Harvey puts the sodden napkins down onto the bar. He looks
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.

Beat.

KATE

O-kay.

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.

48.

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.

49.

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.

50.

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 its 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)
...A lot.

Vacuuuming stops. Beat. Kate looks away.

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?

54.

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

each

Harvey and Kate exit the restaurant. They stand opposite
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

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

57.

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

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 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?

59.

KATE

(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)
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

of Maggie, very tentatively, lifts her curtain again. No sign 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 Psycho-Sexual Thriller, and we all tried to look at him in the same way after.

Harvey smiles.

KATE (CONT'D)

Shall we keep walking?

HARVEY

Yes.

63.

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.

64.

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 Rockabilly busking 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.

65.

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.

66.

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.

67.

KATE

No.

EXT. BURLINGTON ARCADE - NIGHT

watch
Music/Montage: The song is the same as that played by the buskers. It's a fast, fun Rockabilly Skiffle thingy. We 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.

68.

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.
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.

70.

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)

71.

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.

lifts Silence. Harvey stares out at the party. They all stare back at him. He glances down at Kate who smiles back. Harvey 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)

73.

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
at
family. She sees the delight in his face. She looks around
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 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.

76.

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.

78.

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.

the
Russian

MONTAGE: Fun and Frolics on the dance-floor. Harvey is at center of it all. He initiates a Horah. A Congo line. 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.

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 Somerset 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.

81.

KATE

Why?

HARVEY

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

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.

83.

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.

84.

Just then, a door opens and the African porter from before, comes through, carrying a tray. He sees Harvey.

PORTER

Sir, are you Ok?

Harvey looks up in a daze, then shakes his head.

EXT. LONDON STREET - MORNING

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

mid-

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.

on The receptionist obliges as Harvey scribbles down a number
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)

88.

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.

89.

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

(calling out)

Taxi!

A taxi pulls up.

HARVEY (CONT'D)

Heathrow please. As quick as you

can.

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.

91.

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.

93.

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)

(MORE)

95.

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.

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