AGGRAVATING SUMNER.

BY

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FADE IN.

EXT. BUILDING SITE-DAY.

A silver Lexus rolls to a stop just inside the main gates, Neil Purves, a eager young property salesman speed walks over. Out climbs husband and wife Phillip and Brenda Trent. Rich, stuck up and in a hurry.

NETT

Miss trent you look lovely today.

BRENDA

Don't i look lovely everyday?

NEIL

I'm not lucky enough to see you everyday.

PHILLIP

When your finished trying to molest my wife we've got a appointment to stick to.

Neil leads them through the dusty site to the house.

NEIL

Well as you can see this three bedroom, three storey townhouse is set within picturesque surroundings.

Brenda and phillip have heard it all before.

NEIL (CONT'D)

The development offers the peace and tranquility of the countryside but, on the flip side it's within easy commuting distance to Newcastle city centre.

Neil opens the front door to the townhouse and signals them to enter.

INT. HOUSE-DAY.

NEIL

The house itself has been designed in a traditional style to ensure that it blends sympathetically with the surrounding village it belongs.

Brenda and Phillip are not impressed by Neil's flowery words, Neil leads them through a hallway and on to the living room.

NEIL (CONT'D)

The contemporary specifications have been tastefully considered, The living areas are all open plan which offers versatility for the modern couple.

As they move to the kitchen Neil notices Phillip check his watch.

NEIL (CONT'D)

Moving swiftly on we have the kitchen and breakfasting area on the ground floor.

Neil turns, rushes past them and bolts up the staircase and opens a door.

NEIL (CONT'D)

Lounge, dinning room and study to the first floor with front door access.

Neil tackles staircase number two, quickly followed by the Trents.

NEIL (CONT'D)

The second floor features three large bedrooms and a family bathroom.

Neil points to the bedrooms and moves on.

NEIL (CONT'D)

And this the master bedroom one of the largest rooms in the house features a luxurious Italian marble en suite bathroom.

The Trents have been won over. Neil opens the door to the en suite, the Trents faces drop. Brenda starts to wretch.

Sitting on the toilet in there new luxurious en suit is builder, Eddie Price, a lovable rogue in his early thirties, Eddie has his trousers around his ankles, daily sport in hand, straining for Britain.

EDDIE

(looks up)

Morning.

Eddie splatters the bowl.

EDDIE (CONT'D)

Dodgey kebab last night, my guts are fucking turning.

PHILLIP

Jesus christ it smells like dog shit, lets go darling.

The Trents take off at speed, Neil isn't far behind.

EXT. BUILDING SITE-DAY.

Neil catches them at there car.

NEIL

I'm so sorry i hope this doesn't put you off.

BRENDA

Phillip, i can taste it in my mouth.

PHTTTP

You've not heard the last of this.

The Trents screach off leaving Neil standing in a cloud of dust.

INT. GAFFERS OFFICE-DAY.

Eddie and Neil are sat at a desk, Eddie is fiddling with staple gun. The door bursts open and in struts Dave Hudson, Eddies boss. He's in his mid fifties, stocky, looks like a boxer.

He sits down opposite the pair.

DAVE

(To Eddie.)

You took a shit in the en suite?

EDDIE

I was bursting

DAVE

There is no running water we cant get rid of the smell, its going to need fumigated.

NEIL

Or condemned.

DAVE

You might as well of pulled your trousers down and took a shit in the middle of the kitchen floor.

EDDIE

I nearly did it was touch and go for a second.

NEIL

The Trents are our best costumers, Mr. Trent is a architect.

EDDIE

Why doesn't he build a house then?

DAVE

Incase you take a shit in it.

NETT

He's wrote books.

EDDIE

So, I could write a book.

NEIL

You can write?

EDDIE

I can punch your lips off.

DAVE

Enough.

Dave looks at Eddie, they both know what has to be done.

INT.BAR-DAY.

A half empty bar. Melinda Bell and her husband to be, Paul Short are sat at the window with there friend Susan Dale, they are all in there early thirties and attractive.

We join them in mid conversation.

MELINDA

This should have been arranged weeks ago.

PAUL

The bloke on the phone said there not booked up or anything.

METITNDA

That's funny because when I phoned him he said that we would need to book at least three weeks in advance.

Paul can't look at Melinda.

MELINDA (CONT'D)

You just don't want to be seen on the back of a horse and cart incase your friends take the piss.

PAUL

It's not that, I just always thought if I ever found my self in a situation that called for me to get on the back of a horse and cart I would be hanging of the side of the galloping mule taking pot shots at a highway robber or something.

SUSAN

In Newcastle

PAUL

It could happen.

SUSAN

Yeah, big market Saturday night.

MELINDA

I suppose anything could happen when you go drinking with Eddie, oh I knew I was going to mention something.

PAUL

What now?

MELINDA

I'm not really comfortable with Eddie being the best man.

PAUL

But he's my best friend that's sort of how it works.

MELINDA

Could you not have three best men so Eddies part of the speech is really short?

PAUL

He'll be pissed long before the speech thing.

MELINDA

Exactly, you know what he's like he'll get his balls out or piss in the punch or something.

SUSAN

He's not that bad.

PAUL

Yeah he is actually.

SUSAN

Well I think he's funny.

METITNDA

Christ don't tell him that.

SUSAN

Why.

PAUL

He'll get his balls out.

They all laugh.

MELINDA

(To Paul.)

Have you told him about the house yet?

PAUL

No not yet.

MELINDA

Well here is your chance.

All three watch out of the window as Eddie struts through the car park towards the bar.

The doors burst open.

EDDIE

(shouting)

Big lump of cock.

Eddie heads straight for the bar.

EDDIE (CONT'D)

(to barmaid)

Pint of Stella lover.

Paul joins him at the bar.

PAUI

Make that two and two slim line vodkas, what's up?

I got peddled

PAUL

Shit.

They take there drinks back to the table.

MELINDA

Hi Eddie we were just talking about you.

Paul shakes his head furiously

PAUL

Eddies got some bad news.

SUSAN

What is it?

EDDIE

I got sacked for having a enormous shit.

MELINDA

Where did you shit?

EDDIE

In the toilet...of a show house...that was being viewed.

SUSAN

Did you actually get caught in mid shit?

EDDIE

In the middle of the worst morning after the night before meaty slurry to ever stain the a toilet bowl.

PAUL

Did they choke?

EDDIE

They were clawing at there throats.

SUSAN

So what you going to do?

EDDIE

(To Susan.)

Do you still think I am sexy?

SUSAN.

I never did.

Liar.

We watch all four characters over the course of the night get more drunk, laughing, singing, dancing, spilling drinks. Paul heads off to the jukebox, on his way back we hear the first bars of MESSAGE IN A BOTTLE.

EDDIE (CONT'D)

I fucking hate this song it gets on my cock end.

SUSAN

Speaking of cock ends did you know, He can have sex for seven hours.

EDDIE

I could do that.

MELINDA

You can't keep a job for seven hours.

SUSAN

Stop picking on him.

EDDIE

That's it stick up for your boyfriend.

SUSAN

Your not my boyfriend.

EDDIE

You can't fight your desires for ever.

MELINDA

Do you know what my favorite Sting song is?

PAUL.

Here we go

MELINDA

EVERY BREATH YOU TAKE, it's so romantic.

EDDIE

How is it romantic it's about a stalker, every breath you take every move you make I'll be watching you, it's fucking creepy.

MELINDA

It's not creepy, it's romantic.

I'm sure it's all very romantic until he climbs through your bedroom window and rubs one out in your face while your sleeping.

MELINDA

Do you have to be so disgusting

EDDIE.

Yeah.

MELINDA

Do you know what would be great?

PAUL

If I rubbed one out in your face while you were sleeping

Eddie and Paul find this hilarious.

MELINDA

If dad was still here, he always said when I got married he would sing after he gave me away at the wedding.

The mood changes, Susan smiles sympathetically at Melinda.

EDDIE

I could do that.

PAUL

You can't sing

EDDIE

Neither can he.

SUSAN

Who?

EDDIE

Sting

PAUL

What you talking about?

EDDIE

I could get Sting to give you away at your wedding.

They all look at each other, confused, Eddie is so drunk he has completely misheard what's been said, Melinda gets caught up in the moment.

MELINDA

How would that happen?

Easy.

PAUL

Did I miss something?

EDDIE

Those celeb lot do things like that all the time its good publicity for them.

MELINDA

How much do you think it would cost?

EDDIE

Nothing I'll just charm the cock off him anyway, it's not like he needs the money, it will be my wedding gift to you, because I'm skint as fuck.

SUSAN

Your a nutcase.

EDDIE

Not really isn't he on tour over here, I'll just wait until he's in Newcastle then I'll pounce on him.

PAUL

He was in Newcastle last week smart arse.

EDDIE

Details, details, Just leave it to me, it's in the bag.

MELINDA

I love you.

EDDIE

I know, your getting married to the wrong man.

We watch the bar empty until only our four drunks are left, a barman clears the table.

BARMAN

Have a good night.

Our gang stagger out in to the night.

EXT. STREET-NIGHT

All four characters sing their way through a private housing estate, curtains twitch and dogs bark.

INT.PAUL'S HOUSE-NIGHT

This is a three bedroom house in a good neighbourhood, The house is owned by Paul, Eddie lodges there.

INT. .PAUL'S HOUSE-KITCHEN-NIGHT.

Eddie pulls out a bottle of wine from the fridge and starts to pour it in to cups and glasses.

MELINDA

So what's the sleeping arrangements?

EDDIE

Susan can have my bed I'll sleep on the settee.

SUSAN

What a gentleman.

EDDIE

I'm joking I'm dying to see you naked.

SUSAN

But I don't sleep naked.

EDDIE

You'll wake up that way, trust me.

PAUL

On that bomb shell.

Paul and Melinda grab the wine and head off upstairs.

MELINDA

(To Susan)

Your on your own.

SUSAN

Nice.

INT. PAUL'S HOUSE-EDDIE'S BEDROOM-NIGHT.

Susan strips and climbs in to bed, o.s. We hear Eddie singing as he tackles the stairs. The bedroom door swings open and Eddie falls in much to the amusement of Susan.

Eddie quickly jumps to his feet and starts to dance, thrusting his hips in every direction imaginable. He attempts to peel his trousers off in a seductive manner Susan is laughing so much she nearly chokes.

Eddie finally strips down to his boxer shorts and stands at the foot of the bed.

EDDIE

I hope your ready for this.

SUSAN

For what?

EDDIE

Some sex warrior pudding.

He takes a run up to the bed and throws his loose limbs at it.

INT.PAUL'S HOUSE-KITCHEN-MORNING.

Melinda, Susan and Paul are sat at the dinning table eating toast and drinking coffee.

PAUL

(To Melinda)

We should have waited until your mother left before we invited my parents, you know what my dads like he'll only try and grab your mothers arse.

MELINDA

What is with the arse grabbing thing anyway?

PAUL

My dad hasn't got a clue when it comes to women so when he's shit faced, which is pretty much every waking minute he thinks he's Don Juan.

SUSAN

(To Paul)

What does your mother say?

PAUI

She couldn't give a shit as long as he isn't touching her.

MELINDA

But it's alright for my poor mother to stand there and be subject to a sexual assault? PAUL

It's hardly sexual assault, I think if he stopped doing it secretly she would miss it.

MELINDA

Miss the warm and tender touch of a beetroot faced piss head, the romance of it.

PAUL

Boy meets girl, boy grabs girls arse, boy drops to the floor in a puddle of his own piss and vomit, Romeo and Juliet pale in comparison.

SUSAN

She should grab his balls.

PAUL

He's got a sist on his left one, he'd hit the fucking roof.

(OS) A moan and burp, Eddie staggers to the kitchen, jeans undone and no top on.

EDDIE

Who's got a sist on there lefty.

PAUL

No one.

MELINDA

Paul's dad.

EDDIE

That's funny as fuck wait until I see him.

PAUL

(To Susan)

Well done.

EDDIE

(To himself)

Twisted cock.

Melinda hands Eddie a plate full of toast, eggs and a cup of tea.

MELINDA

There you go darling, you sit yourself down and enjoy.

EDDIE

Sweet.

Eddie crunches the toast and takes a big slurp of his tea, all eyes are on him, he picks up left over glass of wine and downs it.

SUSAN

Animal.

EDDIE

(Thrusting)

Your damn right I am, what did you think of the quality shapes that I produced in the bedroom last night?

SUSAN

Unreal.

Eddie is very pleased with him self.

SUSAN (CONT'D)

I particularly enjoyed the one where you stripped off to your boxers, hurled yourself at the bed and were asleep before your limp intoxicated body hit the mattress.

PAUL

That's his signature move.

EDDIE

Plucked from the pages of the karma sutra.

MELINDA

(To Eddie)

So... what's the plan of attack?

Eddie is clueless.

EDDIE

(Still crunching)

What's my what?

MELINDA

You know my special wedding present.

EDDIE

Oh present, I don't know ...probably just steal something that looks like it could of cost a lot.

Melinda and Susan laugh, Paul realizes that Eddie hasn't got a clue what is going on.

METITNDA

Is that right?

EDDIE

Or something ornate bound in leather

PAUL

(To Eddie)

Can I speak to you outside a second?

Eddie gets up tea and toast in hand.

EXT. PAUL'S HOUSE-BACK GARDEN-DAY

The garden is tidy, a patio and short cut grass.

Eddie stands with his back to the kitchen window, over his shoulder we can see Melinda and Susan watching with curiosity.

PAUL

Don't you know what's going on?

EDDIE

(Crunching his toast)
Cause I do, Susan is just saying
I fell asleep because she doesn't
want to admit that I nudged
something loose last night.

PAUL

No you nutcase with Mel... the wedding present.

EDDIE

(Still crunching)

I was just joking about stealing a present, I've got about three hundred pound left so I'll spend about fifty...

PAUL

You really don't remember do you?

EDDIE

(Confused)

What.

INT.PAUL'S HOUSE-KITCHEN-DAY.

Melinda and Susan are sat at the kitchen table watching Eddie and Paul through the window.

METITNDA

I wonder what that's all about?

SUSAN

Maybe Paul is telling Eddie that stealing your best friends a wedding gift isn't very responsible.

**MELINDA** 

Maybe Eddie is saying, I will steal you a present and if I get caught I'll just wave my nuts at them.

SUSAN

Maybe Paul is saying, when my parents turn up don't mention my dads left nut, he's a bit sensitive about it.

MELINDA

Maybe Paul is out there now spilling the beans on how you dumped Stuart a month ago and how you really like Eddie but you think he's a bit mad.

SUSAN

He wouldn't...

EXT.PAUL'S HOUSE-GARDEN-DAY

Eddie is stood motionless, he's just been delivered the news.

EDDIE

Sting...I fucking hate sting.

PAUL

I'm not bothered if you hate him or not, you promised.

EDDIE

I was shit faced so was Melinda, she's probably not that bothered anyway, she knows I'm a dick.

PAUL

Not bothered I fucking wish, I've had no sleep all night because all I've heard is Eddie this and Eddie that, how your so sweet and how it's the nicest thing anyone has ever done for her.

Eddie stands lapping up the praise.

PAUL (CONT'D)

And if anyone can do it Eddie can because he's got that devil may care attitude the kind of attitude that gets you what you want, all fucking night in my ear, your the smart arse who says he can do anything so go and get sting to give my wife away at our wedding or my life will be a living hell.

EDDIE

For fuck sake, when is the wedding?

PAUL

You don't know when my wedding is?

EDDIE

Cause I do.

A long silence.

EDDIE (CONT'D)

No, when?

PAUL

A week today.

EDDIE

A week today a week today...a weeks today...and he's in the country?

PAUL

Yeah he's touring until the end of the week, I think he's in birmingham tonight.

EDDIE

Right, I'll make some calls, piece of piss.

PAUL

That easy.

EDDIE

That easy.

PAUL

Agents, managers, publicist that sort of thing.

Paul guides Eddie back inside the house.

How big is this lump on your dads nut?

INT.PAUL'S HOUSE-KITCHEN-DAY.

The girls are still talking, Eddie heads upstairs.

MELINDA

(To Paul)

What was that all about, a bit of a male bonding session?

PAUL

You better get ready our parents will be here soon, and you Susan or it will be you my dad tries to touch up.

MELINDA

Where is Eddie gone?

PAUL

To get dressed, he's got a big day ahead of him in fact he's got a big week.

MELINDA

Why?

Eddie swaggers down the stairs ready to take on the world.

EDDIE

What do you mean why, if you want that Sting bloke to give you away I should strike while the iron is hot.

Melinda's face lights up, she jumps on Eddie.

EDDIE (CONT'D)

She wants me.

They all laugh.

EDDIE (CONT'D)

Right I've got a couple of things to do, I'll be back in a couple of hours.

With that Eddie makes a sharp exit.

INT.BUTCHERS-DAY

A family run shop.

Stuart, Susan's ex boyfriend, trendy hair cut and fake tan serves one of the regulars Stuart's dad Derek, stands behind him hacking up a leg of lamb, he's heard all of his son's story's before.

STUART

I feel like I could bench press a small bus, I think the secret is a protein shake before the gym and another one straight after, I've also just started to shave my chest and you can really see my Pecs now.

CUSTOMER

Wow.

O.S. A bang on the shop window.

Stuart his farther and the customer all turn to see, Eddie, he is standing pressed up against the window air fucking for Britain.

EDDIE

Oh Susan, oh Susan lick me in my nuts, put your fingers in my hoop.

Stuart starts to shake with anger his face turns a even deeper red, he picks up the customers meat and tosses it at the window.

CUSTOMER

(To Stuart)

You plank.

STUART

(To Eddie)

You little shit bag.

Eddie stands back from the window and throws Stuart a cool wink.

EXT.HIGH STREET-DAY

Strut turned up to ten, confidence seeping from every pore, Eddie hits the street on a mission.

INT.PAUL'S HOUSE-DAY

Paul is standing at the window.

PAUL

Here they are.

Paul answers the door and in steps his parents, Mary and Ted.

Clothes, make up and voice, everything about Mary is loud, she heads straight for Melinda.

MARY

(kissing)

Lets look at you, You not pregas yet?

MELINDA

Not yet.

MARY

No lead in his pencil, I told him not to start drinking so young it messes with your baby makers.

Ted is a happy red faced glazey eyed drunk with a whiskey voice.

TED

(to Melinda)

So what is left to sort out?

MELINDA

Well my dress needs taken up I've been on a diet, I've lost a stone.

MARY

A diet there was nothing on you any way I've used bigger tampons

PAUL

Jesus, do you have to?

MARY

Well look at her she used to be all curvy something to grab on to in the throws of passion.

TED

Don't mind her she's going through the change, you know nausea, hot flushes, dizzy spells.

MARY

I'm sure you would feel dizzy if all you had to eat all day was half a biscuit.

TED

Well try eating the other half then.

MARY

I tried, It fell in to my cup of tea.

TED

So drink the tea.

MARY

I can't you know tea gives me hot flushes.

TED

Why do I bother?

Susan walks in.

MARY

There's the chief bridesmaid.

SUSAN

Hi.

MARY

So have you set the big day yet?

SUSAN

That's not going to happen.

MARY

Why not?

SUSAN

He's a Ponce.

MARY

So your single again?

MELINDA

Not if Eddie has anything to do with it.

MARY

You want to keep away from him he's trouble

MELINDA

He's not that bad.

The door bell rings.

PAUL

That will be your mam.

Melinda opens the door and hugs her mother, Barbara Short, she is a quiet and gentle woman, Ted doesn't waste any time, he leans in for the kill, his hands manage to slip down to her arse while he hugs her, Melinda shakes her head.

MELINDA

Have a seat mum.

Barbara waits for Ted to sit down then picks the chair that's the furthest away.

BARBARA

(to Melinda)

So is everything sorted?

MELINDA

Yeah pretty much, we have the final fitting tomorrow and that's about it I think.

BARBARA

Are you sure your eating okay? You look like a praying mantis.

MELINDA

I just want to look good for the phot's that's all.

MARY

A couple of good home cooked dinners will sort you out.

SUSAN

Right the kettle has just boiled anyone want a biscuit?

TED

Mary will have half.

#### INT.LIBRARY-DAY

Eddie approaches the information desk, the girl sitting in the chair is young, spotty and slow.

EDDIE

Any chance I can use the internet?

LIBRARIAN

Have you got a card?

EDDIE

What card?

LIBRARIAN

A library card.

EDDIE

No.

LIBRARIAN

You need a library card to use the internet.

EDDIE

Could I not just use someone
else's card?

LIBRARIAN

You can if they are there with you.

Eddie has a quick look around.

EDDIE

Cheers.

Eddie wonders off in to a crowd of students that are heading upstairs.

# INT.LIBRARY-INTERNET ROOM-DAY

A row of thirty computers each one taken, Eddie walks down the row looking over the shoulder of each student, he spots a folder with the name John Walker written on it in black ink, he doubles back.

EDDIE

(To the crowd)

Is there a John walker here a John walker?

A skinny man with long hair and glasses looks up.

JOHN WALKER

Yeah that's me, is there a problem?

EDDIE

No there is a phone call for you on the next floor, the bottom floor.

JOHN WALKER

Oh, okay I'll just log off.

EDDIE

I'll keep an eye on it for you, You can come back after you call.

JOHN WALKER

Nice one man, cheers.

John heads off down stairs, Eddie sits in Johns seat and gets to work.

We watch the monitor as Eddie types in a bunch of key words and quickly scans the contents of the sites. Pictures of Sting, song titles, fan sites and tour dates flash before us, Eddie starts to jot down names and numbers.

Eddie takes a quick look behind him to see if there is any sign of john walker before clicking the print button and heading off.

INT.LIBRARY-INFORMATION DESK-DAY

Eddie approaches the desk.

EDDIE

Print outs for John walker.

The librarian starts to print his sheets, she hands him a big pile.

LIBRARIAN

That will be three pounds please.

EDDIE

Put it on my account.

Eddie heads off.

EXT. HIGH STREET-DAY

Eddie fingers through his pile of print outs and dials a number, a females voice answers.

FEMALE VOICE

Good morning creative artists Linda speaking how may I help you?

EDDIE

(in to phone)

Hello this is Eddie price would it be possible to speak to the sting please

FEMALE VOICE

(giggling)

He's not actually here, what was it concerning?

EDDIE

I was just wondering if he would be free to give my friend away at her wedding.

FEMALE VOICE

I don't think so he's pretty busy.

So is my friend she's getting married, is that a yes or no.

The phone goes dead, Eddie dials a different number and another and another, we watch him walk and talk his way down the high street shouting down his phone and tossing sheets of paper over his shoulder until he is left with only one, the sheet shows all the dates of the current Sting British tour. Eddie stops, he knows what has to be done.

INT.BUTCHERS-DAY

Stuart is cutting meat he turns to see Eddie at the window doing his best mock sex impression.

STUART

I'll fucking kill you.

Eddie takes off pissing himself laughing.

INT.PAUL'S HOUSE-DAY.

Everyone is sat around the table looking at wedding magazines, Eddie bursts in with his phone to his ear,

EDDIE

(down phone)

Keep that I'll be there in twenty minuets.

PAUL

Be where in twenty minuets?

EDDIE

(to Paul)

I need a suit bag quick and my suit.

Eddie takes off upstairs.

MELINDA

(shouting)

Eddie what you doing? Why do you need a suit bag and suit?

Eddie races back down the stairs with clothes spilling out of a bag.

EDDIE

I'm off to Birmingham.

MARY

Why the hell would you want to go to Birmingham

To see Sting and make him give Melinda away on her wedding day.

Melinda jumps up with excitement

MELINDA

Honestly are you really? Your mad.

EDDIE

I need a lift or I'll never make the train.

TED

This I've got to see.

MELINDA

Me too.

Everyone jumps up from there chairs and heads for the front door, Barbara is left behind drinking her tea.

SUSAN

I'm going to head off or I'll be late for work.

Susan leans in and kisses Eddie on the cheek.

SUSAN (CONT'D)

Good luck Eddie.

INT.PAUL'S CAR-MOVING-DAY

Eddie is sandwiched between Mary and Ted in the back of the car, Paul puts his foot down on the motorway.

Mary and Ted have just been dropped the bomb shell

MARY

(To Eddie)

And you think he's just going to roll over and say yes do you?

EDDIE

When he gets a doze of the Eddie charm he will.

TED

Your a mad man.

EDDIE

Shush bent cock.

TED

It's a sist you twat.

If you insist.

Paul and Melinda laugh quietly to themselves.

EXT.TRAIN STATION-DAY

Paul's car finds a space, the gang jump out and run inside.

INT.TRAIN STATION-DAY

A young blonde sits bored behind the ticket desk, the gang approach.

EDDIE

I have a ticket booked, three thirty to Birmingham.

The blonde hits some keys.

YOUNG BLONDE

Yeah , I'll just print it out.

The ticket takes seconds to print out, she hands it over to Eddie.

YOUNG BLONDE (CONT'D)

You should hurry, you only have three minuets before it leaves.

They turn and bolt.

TED

I cant run.

MELINDA

Why?

TED

My nut hurts.

EDDIE

Come on bent sack.

MELINDA

Keep up.

They run half the length of the station over a steel bridge which takes them to all the platforms with even numbers.

PAUL

What platform do we want?

Still running Eddie checks his ticket.

Platform two.

Looking around Mary suddenly points in excitement.

MARY

There...there it is at the very end.

In the distance we see a sign with a big two printed on it,

The conductor blows his whistle and begins to climb the stairs to the train.

TED

Shit it's about to leave.

MARY

Run, run Eddie run.

Eddie doesn't need to be told twice he takes off leaving his friends to eat his dust, the train starts to move off, Paul, Melinda Mary and Ted all run behind Eddie shouting and cheering, Eddie reaches the train just in time to jump in before the door closes.

The train heads off, turns the corner and slides off in to the distance.

The foursome stand on the platform exhausted.

MARY (CONT'D)

My god I think I've just wet myself.

TED

My nut hurts.

INT TRAIN-DAY

Eddie slides back in his seat, takes a brief look around at the half empty carriage, content he closes his eyes and drifts off.

EXT. BIRMINGHAM NEC-NIGHT.

Eddie strolls through the carpark, suit bag in hand, head long into a thousand strong crown of Sting fans.

EDDIE

Shit.

The wave of fans slowly moves forward, As they head for the main entrance, he causally bares right and makes his way around the back of the arena.

This area is a maze of tour busses, coaches, expensive cars, limo's, catering vans wires and cables.

He maneuvers through the maze like a burglar, he stops beside a large coach, takes out his phone and dials.

EDDIE (CONT'D)

(In to phone)

Hello it's me.

The voice we can hear on the other end is paul's.

PAUL

Where are you?

EDDIE

I have to be quiet I've got a sneaky little plan.

PAUL

A sneaky little plan for what?

Still moving through the fleet of coaches.

EDDIE

I'm going to get myself on Stings tour bus and when he comes out bingo he's mine.

PAUL

You'll get your self arrested mad head.

Suddenly Eddie stops in his tracks, something has caught his attention.

PAUL (CONT'D)

Are you there?

EDDIE

Wait, I've just heard something.

He creeps along side a large shinny bus and listens for a moment, moaning and heavy panting can be heard coming from a open window.

PAUL

What is it?

EDDIE

I can hear someone fucking.

PAUL

Liar.

Eddie moves closer and pulls himself up, through the window we see the back of a woman, she is straddling a man we can't see the mans face.

The woman starts to ride faster her moaning gets loader and loader, she is vocal

WOMAN

Oh Roger you feel so good inside  $\operatorname{me}_{\:\raisebox{1pt}{\text{\circle*{1.5}}}}$ 

Eddie drops down from the window.

EDDIE

(In to phone)

I'll phone you back.

Eddie switches his phone into camera mode, pulls himself back up to the window and presses record, he hangs there until he captures a good sixty seconds of footage.

When the couple are finished they wrap there arms around each other, Eddie jumps down.

EDDIE (CONT'D)

(To himself)

Sweet.

## INT.ARENA-BACKSTAGE-NIGHT

A group of musicians and road crew stand in a circle in the middle is Sting, he is holding a bass guitar.

A man, 40, steps forward with a sheet of paper, the man is Peter, he is the arena manager.

PETER

Okay Sting one last thing it's one of your fans birthday today and she's asked could you please wish her happy birthday?

STING

Yeah no problem.

PETER

(Reading from sheet)
She's had a bad year, she's lost
two of her dogs in tragic
circumstances.

The group lower there heads in respect.

PETER (CONT'D)

One died in a house fire trying to save the other one.

The group sigh.

STING

How did the other one die?

PETER

What do you mean?

STING

You said there was two.

PETER

Yeah there was.

STING

One died trying to save the other one so what happened to the other one?

PETER

The first one failed so the other one died too.

The group all sigh together.

PETER (CONT'D)

On the plus side she said she would love to have sex with you.

The group giggle.

STING

How old is she?

PETER

She's eighty nine today.

STING

Nice.

With that the group all head for the stage.

## EXT.ARENA-NIGHT

Eddie is crouched behind a truck on the other side are a couple of roadies and crew members engaged in polite conversation, they are sat opposite a fire exit door that is being propped open by a snare drum.

(OS) we hear the concert begin, Eddie waits until the crew have turned in the opposite direction, he hides his bag out of sight then makes a run for the fire exit.

#### INT.ARENA-HALLWAY-NIGHT

There are doors on either side of the hallway, he slowly creeps up, a door opens on one side then another on the other side then another, the hallway quickly fills up with all kinds of people, Eddie is stood still in the middle of the rush.

Tiny, a large black security guard bounces off Eddie in the rush.

TINY

Watch where you stepping man, do you have a pass?

EDDIE

Do you?

Tiny looks down at the assortment of passes around his neck.

EDDIE (CONT'D)

So.

EXT.ARENA-NIGHT

Tiny carries Eddie out of the fire exit and drops him.

TINY

Off you pop.

EDDIE

Dick head.

He brushes himself down and strolls off.

## SERIES OF SHOTS

- A) AUDIENCE CHEER AND WHISTLE.
- B) STING WALKS OFF STAGE.
- C) LIGHTS GOT DOWN.
- D) CROWD SPILLS OUT OF ARENA.

#### EXT.ARENA-NIGHT

Eddie has retrieved his suit bag and mixed in with a small crowd of about fifteen Sting fans, they are headed for the back of the arena where he has just been thrown out of.

Among this crowd are Harry, Max and Sally.. all mid twenty's all wearing bright red T-shirts with pictures of Stings face on them. They all look like science geeks. Harry is starring at Eddie.

EDDIE

You looking at my arse?

HARRY

No just your dirty.

EDDIE

So would you be if a talking mountain had just man handled you.

MAX

You've been attacked?

EDDIE

One of Sting's security men has a thing for me.

SALLY

Where did this happen?

Eddie points up ahead as they walk.

EDDIE

Just inside.

They reach the back entrance, a crowd of fans and security wait for the main man to exit.

SALLY

So how long have you been a Sting fan?

EDDIE

I'm not I think the man's a twat.

They look at each other, confused.

MAX

So why are you here?

The crowd cheers, whistles, sting strolls out the exit with his ten strong entourage, agent, assistant, manager etc.

The crowd start to mob him for autographs, Eddie and his new friends move forward, Eddie pushes his way to the front, now face to face.

Sting

You want a autograph?

EDDIE

Not really, but I do need a favour.

Sting and his people are curious.

STING

And what would that be?

EDDIE

Well my mate Melinda is getting married and I need you to give her away.

The crowd are taken back by the cheek of it, some laugh other catch fly's

STING

What's wrong with her dad?

EDDIE

He's dead.

The crowd look at him sad, Stings manager buts in, she's in her fifties but trying to look forty, her name is Rose.

Rose

Come on we haven't got time for this, we've got a schedule to keep to.

STING

I'm sorry man.

They start to head off.

EDDIE

(to sting)

Who's that your mother?

The crowd laugh, Rose doesn't

ROSE

How dare you I'll have you thrown out.

EDDIE

I'm getting used to that.

Crowd laughs.

Suddenly Tiny steps forward.

TINY

I thought it was you, piss off.

EDDIE

Back off before someone gets hurt.

TINY

Bring it on bitch

The crowd make room for the too.

STING

Come on there is no need for this.

EDDIE

Sting give my friend away and I will not hurt king kong.

Eddie starts to duck and weave.

TTNY

You've done it now

Tiny starts to warm up, Sting looks at Rose then at Eddie.

STING

When is this wedding?

EDDIE

This Friday at one.

Sting looks back at rose.

ROSE

There is no way we are way to busy.

STING

How busy?

Eddie starts to swing practice shots.

ROSE

We're not even in the country on Friday.

The crowd sigh in disappointment.

STING

I'm sorry kid.

Eddie is pissed off.

EDDIE

Sorry isn't good enough.

Sting shrugs apologetically.

TINY

Come on hard man.

Eddie stares into tiny's eyes.

EDDIE

You've done it now man thing, your going to die.

Eddie charges at Tiny, the crowd shoots off in different directions, tiny grabs him, lifts him high above his shoulders and throws him to the ground.

Eddie lands with a THUD, WINDED.

The crowd disperse, Sting and his gang wonder off to there tour bus leaving Eddie to get his breath back.

He struggles to his feet, the tour bus heads off, Eddie stands in a cloud of dust.

Max, Sally and Harry are standing just yards away, Harry begins to walk over when suddenly Eddie takes off after the tour bus.

HARRY

What you doing?

Harry, Sally and Max look on, the bus pulls out of the arena gates and rounds the corner, quickly pursued by Eddie.

INT.TOUR BUS-NIGHT

Sting lightly strums his guitar while Rose speed talks her way through there schedule.

Sting's assistant Louise Davison is making a pot of tea, she is small pretty and quietly spoken.

LOUISE

(to sting)

Was it one sugar?

ROSE

Two for me.

Sting smiles at Louise and nods, tiny exits the toilet but leaves the door open.

STING

Shut that door man the smell is starting to hurt my lungs.

ROSE

Have you even flushed it?

TINY

I flushed it three times.

STING

Three times, Christ how long was it?

TTNY

It wasn't so much the length but the girth.

STING

That's what they all say.

Tiny ponders sitting down.

TINY

I think I'm going to need a cushion.

EXT.ROAD-NIGHT

Eddie appears out of knowwhere and charges up the drivers side of the bus

INT.TOUR BUS-NIGHT

Louise dishes out the cups of tea.

LOUISE

Why is it men have no problem when it comes to talking about shit?

TINY

And women don't talk about shit?

LOUISE

I'm just saying when it comes to talking about shit you guys seem to have a natural eye for detail you know you'll describe the color, texture, length, smell.

ROSE

Taste.

STING

The taste.

ROSE

It was a joke.

TINY

I don't know I've smelled your breath.

EXT.ROAD-NIGHT

Still keeping up he notices a half open window and jumps for it.

A man walking his dog stops and watches a very big tour bus speeding by with a man hanging on for his life.

INT. TOUR BUS-NIGHT

STING

(to Louise)

Pass the remote family guy is about to start.

EXT. TOUR BUS-NIGHT

Eddie pulls him self up and pokes his head through the window opposite Tiny

INT.TOUR BUS-NIGHT

TINY

What the hell...

EDDIE

Sit down big foot.

Eddie looks at Sting.

EDDIE (CONT'D)

Sting mate, be a mate.

Tiny moves in quick and delivers a lightning fast blow to Eddie's face.

EXT.ROAD-NIGHT

The bus speeds past us as Eddie drops from the window, bounces off a pillow box and falls to the ground.

INT.TOUR BUS-NIGHT

TINY

Can you believe the cheeky little bastard?

They all look out the window.

STING

He's got some stones I'll give him that.

INT.TRAIN STATION-NIGHT

The station is mostly empty, the odd drunken student makes a twat of him self.

Eddie is sat opposite the departure board thumbing through the contacts on his phone, he lands on Paul but doesn't want to ring.

The lights on the departure board flicker, something catches his eye, he pulls the tour dates from his back pocket and stares.

EDDIE

(To himself)

Cardiff.

He thinks for a second then jumps to his feet, heads for the ticket desk, mind made up.

INT.PAUL'S HOUSE-LIVING ROOM-NIGHT

Melinda and Susan are sat on the sofa drinking red wine and flicking through wedding brochures, Susan tops up Melinda's glass.

MELINDA

Easy tiger I can't be hung over tomorrow I've got that dress fitting.

SUSAN

Why you worried? You've already lost a stone your going to look great.

A cheeky grind creeps on Melinda's face.

MELINDA

I know.

SUSAN

Bitch.

They laugh.

SUSAN (CONT'D)

So what is Paul wearing, something sophisticated or a Newcastle top?

Susan laughs to herself.

MELINDA

He actually suggested that after he proposed.

SUSAN

Your joking?

MELINDA

Not just the top, oh no, the shorts the socks...

Susan is shocked.

MELINDA (CONT'D)

...and the icing on the cake...shin pads.

They both curl up, laughing.

MELINDA (CONT'D)

He's sweet, he works for a living and owns his own house, which is more than I can say for some people.

SUSAN

Like who? Eddie.

MELINDA

I just wish he would settle him self down.

SUSAN

I think if you didn't give him such a hard time he might.

MELINDA

You've got a soft spot for him haven't you?

SUSAN

Well, you know...he's funny and look what he's doing for you it's a nice thing, not many people would do that.

MELINDA

Know one would, it's insane, he's
insane.

SUSAN

I wonder how he's getting on.

Melinda grabs her phone and dials.

MELINDA

It's ringing.

SUSAN

Ask him if he's eating.

MELINDA

Straight to answer phone.

SUSAN

Say something.

MELINDA

(in to phone)

Hello Eddie just checking in to see if your okay don't do anything mad keep away from police and don't get your nuts out, good luck bye.

SUSAN

Don't get your nuts out.

METITNDA

He does that for some reason.

Melinda checks her watch.

MELINDA (CONT'D)

I wonder where Paul is, he should be in by now.

SUSAN

Where has he gone?

MELINDA

For a quiet drink with friends, apparently.

INT.BAR-NIGHT.

Loud, crowded. Paul and friends, Wayne and Norman are sat at a table watching Gaz, he's at the bar trying his best moves on a busty bar maid.

Norman

His patter is shit.

Wayne

He seems to be doing alright so far.

NORMAN

Wait for it.

They watch as Gaz leans in and whispers something in to the bar maids ear.

NORMAN (CONT'D)

Here we go.

The bar maid steps back and delivers a slap to his face, the boys all crack up, Gaz walks back to the table with his tale between his legs and sits down.

WAYNE

I thought you were in there kid.

Gaz

So did i.

NORMAN

What did you whisper?

GA7

I'm not telling you.

WAYNE

Every time.

GAZ

It's a cross i have to bare...have you heard from Eddie

NORMAN

Stop dodging the subject, you got slapped.

Pau takes out his phone and dials.

PAUL

It's ringing.

GAZ

He's probably in jail.

NORMAN

Where you should be, your chat up lines a criminal.

PAUL

(in to phone)

Eddie where are you?

The boys lean in.

PAUL (CONT'D)

Your joking, what you doing there?

WAYNE

Where is he?

PAUL

On his way to Cardiff.

GAZ

Cardiff, what's there?

NORMAN

Sheep you should go you might have a bit more success.

PAUL

Right mate i'll speak to you later.

Paul puts the phone down.

PAUL (CONT'D)

He's on a train heading to Cardiff.

NORMAN

Why?

PAUL

He had some trouble with Sting in Birmingham so he's gone looking for more in Cardiff.

Norman leaves the table.

NORMAN

My round.

WAYNE

What kind off trouble?

PAUL

A fight or something.

GAZ

He had a fight with Sting, he needs help.

WAYNE

How many digs did he get in?

PAUL

I don't know I could hardly hear he's on a train.

Norman returns with drinks.

NORMAN

(to Gaz)

I want to possess you.

GAZ

Fuck off.

Boys quickly realize what's going on.

PAUL

You didn't.

 $\mathsf{GAZ}$ 

So.

WAYNE

Why would you want to possess someone?

GAZ

Well it's better than Normans lines.

NORMAN

My lines are top notch.

GAZ

Buy me a drink I spilled mine when I was looking at your tits, form a orderly que lady's

NORMAN

It works.

WAYNE

In a brass house in Prague.

NORMAN

It's another notch, it's better than pretending to be Satan, you sinister bastard.

INT.PAUL'S HOUSE-KITCHEN-MORNING.

Paul is nursing a hang over, Melinda is ready for work, they both drink coffee.

MELINDA

Cardiff?

PAUL

He punched Sting and he wants to do it some more.

MELINDA

You cant just punch Sting.

PAUL

Why?

MELINDA

It's Sting.

PAUL

How many reasons do you need.

She plants a kiss on his cheek.

MELINDA

See you later.

## EXT.TRAIN STATION-DAY

Eddie jumps off the train opens a map from a stand, pauses for a moment then heads off.

## INT.CLASSICAL WEDDING-DAY

A small shop that specializes in vintage wedding dresses. Melinda is getting her dress taken in, Susan and Mary chat to the seamstress.

MARY

(To seamstress)

So who is the thinnest girl that you have fitted?

MELINDA

Your obsessed.

SEAMSTRESS.

People come in all shapes and sizes it's our job to pick the right dress to flatter there figure.

SUSAN

Wow, well put.

MARY

(To Melinda)

Where is your mother?

MELINDA

She came in yesterday, she's very organised is my mother.

MARY

(To Susan)

I'll say, So what's the deal with you and that nut Eddie?

SUSAN

Nothing why does everyone keep asking me about Eddie?

MARY

Oh, on the defensive it must be love.

SUSAN

I think everyone gives him a hard time and that's why he acts the way he does, he's a nice guy.

Susan stares out in to space.

SUSAN (CONT'D)

Funny, charming, hansom, unpredictable, very unpredictable, in fact just look what he's doing I mean god...

Melinda and Mary exchange glances while Susan is still talking.

SUSAN (CONT'D)

If I had a man that would do that for me...

MELINDA

You love him.

Susan snaps out of her trance.

SUSAN

What?

MELINDA

You love him.

SUSAN

No I don't.

MARY

(teasing)

Susan's got a boyfriend, Susan's got a boyfriend.

Susan doesn't know what to say, she's been caught, Melinda smiles at her.

MELINDA

He's a nice guy, a bit rough around the edges but nice.

Susan smiles.

MARY

He's still a nut.

INT. SUITS YOU-DAY.

Paul, Ted, Norman Wayne and Gaz are all getting measured for there suits.

The man with the tape measure is Karl, he is a THIN, CAMP shop assistant, he is measuring Paul.

GAZ

Forever is a very long time.

TED

When your with the same woman it's very long...very very long.

NORMAN

Maybe you should play the field a bit first, you know, spread yourself about.

Paul is finished being measured.

KARL

Who's next?

Wayne steps up.

PAUL

I don't want to play the field I'm happy with Melinda.

TED

Good lad if your happy your happy, leave him alone.

PAUL

Thanks Ted.

TED

Just make the most of it because it doesn't last long.

WAYNE

Your lucky I wish I had what you've got.

PAUL

I know, it's not easy finding a woman your so perfectly matched with.

WAYNE

I meant a big house and good job but Melinda is okay I suppose.

Wayne is finished.

KARL

Which one of you hansom men is next?

Norman steps up.

PAUL

I'm thirty two I cant be arsed to be chasing women about town all week and waking up in strangers beds with a hangover every week end it'd not right. GAZ

I like chasing women around.

WAYNE

You do realize the point is to actually catch one.

The lads crack up.

GAZ

I get woman.

NORMAN

Sisters don't count.

Norman steps down.

KARL

(to Gaz)

Well come on lady killer your next.

The lads giggle. Gaz steps up.

GAZ

(sarcastically)

Do step sisters?

PAUL

You filth bag.

GA7

I'm joking.

NORMAN

You say that but if she came home drunk one night and know one was there but the two of you, and she started rubbing your man hammer you can't stand there and tell me you wouldn't be just a little bit curious.

The boys all nod in agreement.

NORMAN (CONT'D)

It's not like it's illegal or anything your not even blood.

WAYNE

That's true.

Gaz thinks.

GAZ

Yeah I suppose when you put it like that, I suppose I would.

The room now silent.

GAZ (CONT'D)

What?

NORMAN

You dirty little bastard, have you no shame?

GAZ

What the fuck...

PAUL

I don't know how you sleep at night.

GAZ

Come on.

WAYNE

I don't know you anymore.

Gaz steps down, gutted. Ted steps up.

GAZ

You're a bunch of shit bags.

Karl starts to measure Ted.

TED

(winks at the lads)
You know Gaz if you having
trouble with the old man ham you
should see a doctor.

GAZ

There is nothing wrong with my man ham thanks Ted.

TED

I thought the reason you have never had a woman is because it looks like a red lentil.

GAZ

I've had plenty of women and it looks more like a Chorizo, you want to look?

Gaz goes for his zip.

TEI

Keep that terriers tail away from me.

KARL

(exited)

Pull it out then lets have a butchers.

PAUL

Go on Gaz show him Thor's hammer.

The lads crack up.

TEL

Christ, you want to be ashamed of your self, pulling out your three minute noodle for any old poofty.

Karl, furious, quickly runs the tape measure up Ted's inside leg and bounces his fist off Ted's nuts, Ted howls like a dog.

## EXT.CARDIFF ARENA-NIGHT

A group of fans make there way through the turn stiles, we can hear loud music coming from inside.

Eddie strolls through the car park, ducking between cars to avoid the security guards.

## INT.CARDIFF ARENA-BAR-NIGHT

Max, Sally and Harry are at the bar, Harry is messing with his drink.

MAX

(To Harry)

What's that your drinking?

HARRY

Coke, why?

MAX

Why you drinking coke?

HARRY

I'm driving remember

MAX

One isn't going to kill you.

HARRY

Not this again, look i'm having coke, no big deal

MAX

Okay, i was just saying, your so moody.

#### EXT.CARDIFF ARENA-NIGHT

Eddie has made his way around the back of the arena where a group of cooks are having a tab break outside a catering van.

Eddie spots a white chiefs jacket and hat, he leans in to the van and takes it.

Two guards stand outside the stage door, Eddie holds his head up high and walks toward them with his suit bag over his arm, as he gets to the door one of the guards stops him.

GAURD #1

Where is your pass?

EDDIE

I must have left it inside.

GAURD #1

You need a pass to get in.

GAURD#2

He's one of the chiefs, he's okay.

GAURD #1

But he hasn't got a pass.

GAURD#2

(To Eddie)

Go on in, but find your pass and put your pass on.

Eddie walks in.

GAURD#2 (CONT'D)

What's wrong with you, you want to keep of those steroids there turning you in to a dick.

GAURD #1

I'm not on steroids.

GAURD#2

If you say so, you no they make your nob shrink.

# INT.CARDIFF ARENA-BACK STAGE-NIGHT

Eddie strolls though The back stage area it's busy, crew, beautiful people and yes men all talking on cell phones and to each other. They don't notice Eddie.

He carries on walking stopping now and again to take advantage of the free food and drink on his way.

Up ahead Eddie spots a door with Stings name on it, he leans up against it and listens for a moment before opening it slowly.

INT.STINGS DRESSING ROOM-NIGHT

The room is painted white, Eddie steps in, looks around.

EDDIE

(to himself)

Stings dressing room...freaky.

He opens the bottle of jack and takes a long swallow.

EDDIE (CONT'D)

Stings jack Daniels...sweet.

The room is covered in white orchids, sat on a plush sofa are three bass guitars, Eddie picks one up and strums it, he quickly gets bored, he moves over to a small book shelf and starts to flick through the titles.

EDDIE (CONT'D)

Yoga for professionals...puff

He takes a drink and picks up another book.

EDDIE (CONT'D)

The concerned vegetarian, Jesus.

He takes another drink and picks up two more books.

EDDIE (CONT'D)

Buddhism, Tantric sex, Tantric what, the blokes a nut case.

He puts the books back, takes another drink, by now half the bottle is gone. O.S. The crowd can be heard cheering as the opening chords of EVERY BREATH YOU TAKE are strummed.

Eddie jams the bottle down the front of his jeans and heads off.

INT.CARDIFF ARENA-NIGHT

The arena is full to capacity, people from all walks of life are singing along to the song, Eddie manages to make it past the road crew and staggers in to the crowd singing.

EDDIE

EVERY BREATH I SING, EVERY MOOD I'M IN...

He pushes people aside and heads for the front of the crowd.

EDDIE (CONT'D)

OH CAN'T YOU SEE, YOU AND I AND ME...

He swings his bottle wildly and catches a old man in the face, a few rows ahead Max, Harry and Sally have spotted him.

MAX

(to sally)

Hey isn't that the mad geordie guy from the other night?

SALLY

Yeah he looks drunk.

HARRY

Yeah and he's just spotted us.

Eddie bounces over.

EDDIE

Look who it is.

MAX

Hey i thought you didn't like sting?

EDDIE

What are you mad i love him, he's a twat.

Eddie turns to the stage.

EDDIE (CONT'D)

(SHOUTING)

Here sting kiss me in my face, Sting, Stingo.

Max, Harry and Sally crinch.

EDDIE (CONT'D)

Sing it to my ear sting sing it.

Eddie's voice gets louder, a small crowd of fans have moved away from him, he starts to thrust his hips.

EDDIE (CONT'D)

Sting, look what i'm doing, this is for you.

Eddie thrusts his hips back and forth, faster and faster, sting spots him, stares curiously, keeps on playing

EDDIE (CONT'D)

Lick me in my face, do it.

Eddie takes a big swallow out of the bottle.

(EDDIE (CONT'D)
Hey look, MESSAGE IS A BOTTLE,
MESSAGE IN YOUR BOTTLE.

We watch as Eddie thrusts and swings his hips through the entire concert, with each new song eddies moves get more exaggerated and ambitious.

Finally as the last chord of the last song is strum Eddie falls slowly to the ground.

INT.CAMPER VAN-NIGHT

Harry Max and Sally are all crouched over Eddies unconscious body.

The camper van is small.

HARRY

I think he's starting to wake.

SALLY

Slap him.

MAX

But he's starting to wake.

SALLY

Just do it.

MAX

No.

Sally brings her hand up high and swings it across Eddies face. Eddie shoots bolt up right.

EDDIE

(shouting)

Help.

He takes in his surroundings for a second.

EDDIE (CONT'D)

Where is he?

MAX

Who?

EDDIE

That twat sting.

SALLY

He left hours ago.

Eddie holds his head in his hands, disappointed.

## EXT.CARDIFF ARENA CAR PARK-NIGHT

The camper van stands lonely, Eddie sits on the back step, Max, Sally and Harry are talking, we join them in mid conversation.

SALLY

Wow you would do all of that to see Sting?

EDDIE

What no, sting is a Dick I'm doing it for Melinda.

HARRY

Still it's a very brave thing to do, I know I couldn't do it.

EDDIE

That's because you haven't got the minerals like me.

MAX

The last Sting gig is in two days if you can't pursued him to give your friend away no amount of minerals will save you.

There is a long pause, Eddie shoots Max a intimidating stare.

SALLY

Max.

MAX

I'm just saying.

SALLY

Well I think its a very noble thing to do and if there is anything we can do all you have to do is ask.

EDDIE

I could use a ride.

Harry, Max and Sally turn around and have a huddle.

HARRY

No way.

SALLY

Don't be nasty, he's sweet.

HARRY

He's a raven lunatic.

MAX

Which could come in handy.

HARRY

How?

MAX

The next time a drunk teenage girl decides she wants to punch you in the throat because she wants your flame grill macoys I'm sure the lunatic will jump in.

SALLY

Yeah and punch her in the throat.

MAX

Yeah a couple of times probably.

SALLY

Yeah then eat your macoys.

MAX

Then punch you in the throat.

HARRY

Okay I get the picture, he can come, and she wasn't a teenage girl.

MAX

Yes she was.

HARRY

Yeah like nineteen.

SALLY

That's still a teenager, and a girl.

The threesome turn, face Eddie.

SALLY (CONT'D)

Okay you can come.

EDDIE

Sweet.

HARRY

Under three conditions.

EDDIE

I'm listening.

HARRY

One, no killing people, two...

EDDIE ...Got any beer?

## EXT.MOTORWAY-DAY

The Bedford camper tools past us, rock music blasts out of the windows.

#### INT.BEDFORD CAMPER-MOVING-DAY

Sally drives, Max is map reading and Harry is sat at the table reading a book.

Eddie hurls himself around the van breaking cups and saucers in the process.

Harry, Sally and Max all shoot each other scared looks.

Eddie sparks open a bottle of beer grabs Harry and thrusts against him.

## EXT.MOTORWAY-DAY

The camper van screeches to a halt, the back doors burst open and Eddie heads for some near by bushes, crotch in hand.

## INT.CAMPER VAN-MOVING-NIGHT

Max is lying down on the top bunk, Eddie is behind him with his arm around him, drunk, snoring.

## EXT.SERVICE STATION.DAY

The van pulls to a stop beside a petrol pump and our gang jump out.

HARRY

(to sally)

I'll fill the tank if you want to order.

SALLY

Okay fine.

# INT.SERVICE STATION-DAY

Eddie and Max are sat at a window table, Sally turns up with a mountain of food on a tray.

SALLY

Dig in.

They all grab hand fulls.

EDDIE

(to max)

So who is throwing this party then?

MAX

A friend of ours.

EDDIE

What's his job?

MAX

He's a university lecturer.

EDDIE

Christ I'll bet he's a barrel of laughs.

SALLY

He's cool he likes the white stripes.

EDDIE

Does he like the white line?

SALLY

The what?

Harry joins the table.

HARRY

(to sally)

Bunch along.

Sally stands up.

SALLY

I have to go and powder my nose.

EDDIE

So you do like the white line.

Sally leaves, Harry takes her place at the table.

EDDIE (CONT'D)

(to harry)

What's the deal with you two then?

HARRY

Who me and Sally, nothing, what do you mean?

Eddie shakes his head.

EDDIE

You cant fool me, I've seen the way you look at her.

Harry looks away, embarrassed.

EDDIE (CONT'D)

Tell me the truth, you want to brutalize her don't you?

HARRY

What, brutalize her no.

EDDIE

You do, I can see it in your eyes, you want to tear that ill fitting shirt of her boney little back and get to work.

Max finds this amusing.

HARRY

No, I wouldn't do that to Sally.

EDDIE

No, well you should because that Mr. sensitive act you've got going on isn't really cutting the mustard.

HARRY

What do you mean?

EDDIE

Do you think woman like all that new age in touch with my emotions shit?

HARRY

Well, yeah.

MAX

Yeah...don't they.

Eddie looks at the both of them, disappointed.

EDDIE

(to both of them)

What's between your legs?

HARRY

What.

EDDIE

You heard, what you packing?

MAX

What?

EDDIE

What have you got between your legs?

HARRY

Well, like a penis.

EDDIE

(shouting)

A penis.

The few customers that are eating look over at the table, harry and max put there heads down.

EDDIE (CONT'D)

You do know it has more then one use?

HARRY

Yeah.

EDDIE

Other then pissing how many times have you actually used it?

HARRY

That's private.

EDDIE

Let me tell you something, woman don't like Mr. sensitive, Mr. sensitive is weak, Mr. sensitive holds open doors for old ladies.

HARRY

What's wrong with that?

EDDIE

Women don't want that.

MAX

They don't?

EDDIE

Women want to be grabbed by a pair of thick meaty arms and tossed to the kitchen floor like a rag doll and have the life force drained form them by a hairy chested hunter.

Max pulls the neck of his shirt down and checks his chest.

EDDIE (CONT'D)

The kind of outlaw that can deliver hour after hour of life threateningly intense sex, the kind of sex that will have her staggering on the edge of physical and mental exhaustion for weeks to come.

The boys are gobsmacked.

EDDIE (CONT'D)

So the next time you find a woman drunk enough to sleep with you make sure you make her feel that she has just ran the London marathon.

MAX

Wow.

EDDIE

Twice.

HARRY

Twice.

EDDIE

In the blazing heat.

Sally arrives back from the toilet and sits down.

SALLY

So what have you boys been talking about?

The table goes quite.

SALLY (CONT'D)

Anyway I was just thinking, I don't want to rain on your parade Eddie but Stings last concert is tomorrow, what if you can't get him to give your friend away?

EDDIE

I will.

SALLY

But what if you cant?

EDDIE

I'll have to.

SALLY

But what if you can't talk him in to it, what then?

EDDIE

I'll just have to make him do it.

HARRY

How?

Eddie looks up from his cup of coffee.

EDDIE

I'll kidnap him.

SALLY

What?

MAX

Something tells me he's not kidding.

EDDIE

I'll kidnap him.

HARRY

You'll go to jail.

EDDIE

So, then I'll go to jail.

SALLY

Who is she?

EDDIE

Who's who?

SALLY

The girl.

EDDIE

What?

SALLY

You would risk going to jail for your friend.

EDDIE

Well I didn't get her a wedding gift.

The table goes silent for a moment, Eddie is uncomfortable.

HARRY

You love a girl.

MAX

Have you tossed her on the floor and punched her?

EDDIE

I'll toss you on the floor and punch you.

MAX

There is no need for that

Eddie gets up and leaves, the gang follow.

INT.RESTAURANT-DAY

Paul and Melinda are enjoying a expensive meal together in a posh restaurant before there wedding

METITNDA

That is just the way it is.

PAUL

Your to superstitious.

MELINDA

I don't want anything to spoil our big day.

PAUL

I'll be okay anyway Eddie isn't here so it's not like I'm going to get tied to a lamp post or anything.

MELINDA

True.

PAUL

There's something to tell the kids.

MELINDA

Kids.

PAUL

I presume you still want kids.

MELINDA

Well yeah just you never mention them so I thought that maybe you went off the idea.

PAUL

No I want kids, and a dog.

MELINDA

A chihuahua?

PAUL

No a big hairy thing that sleeps a lot in front of the log fire.

MELINDA

We don't have a log fire.

PAUL

We could have a log fire.

Melinda smiles.

MELINDA

Your mad.

PAUL

We could go for long walks in the country with the kids and our big hairy dog.

Melinda laughs lovingly.

PAUL (CONT'D)

I could do the school run so you can have a lay- in, and I'll cook you breakfast in bed, and on the cold snowy nights we could all curl up on the sofa in front of the log fire and drink fat cups of hot chocolate.

MELINDA

With marshmallows in.

PAUL

If you want marshmallowy then you shall have marshmallows.

MELINDA

I do.

PAUL

Save them words for the big day.

INT.CAMPER VAN-MOVING-NIGHT

Sally drives, Eddie is beside her, Max and Harry are in the back.

EDDIE

I cant believe I'm missing my best mates stag night for this.

SALLY

It will be fun you'll see.

EXT.STREET-NIGHT

The van pulls in to a cul-de-sac, they all climb out, a modest house in the corner is blasting out heavy dance music, lights flash, they open the gate and head in.

INT.SID'S HOUSE-NIGHT.

Half naked girls, groups of people play drinking games, Eddie makes his way through the crowds to the kitchen, Max Sally and Harry spot Sid, they all wave, he dances over with a joint in his mouth.

Sid is a tall thin man with long dark hair and a beard

SID

Do you want some?

He waves the joint in Harry's face.

HARRY

No thanks.

MAX

Not for me.

SALLY

I'll try.

Max and Harry are taken back.

HARRY

Since when do you smoke grass?

SALLY

Since now.

She takes a long draw, holds, exhales.

SALLY (CONT'D)

Wow that's some naughty shit.

HARRY

My god.

SALLY

Oh loosen up.

Max spots Eddie coming out of the kitchen and waves him over, he has four beers in hand.

HARRY

(to Sid)

Sid this is Eddie, Eddie, Sid.

EDDIE

Sid, how's things?

SID

Yeah not bad, and what do you do Eddie?

SALLY

Eddie is going to kidnap Sting.

SID

Really?

EDDIE

If he acts up.

SID

Will you not get in to trouble for that?

EDDIE

More than likely.

SID

Well than lets toast.

They all grab a beer, Sid uses his joint.

SID (CONT'D)

To Eddie and a successful kidnap.

They clink glasses and joint.

EDDIE

Lets mingle.

They all move off in to the crowd dancing.

INT.PAUL'S HOUSE-KITCHEN-NIGHT.

Paul, Norman, Gaz and three other friends down bottles of beer, dance around the kitchen.

INT.SUSAN'S BEDROOM-NIGHT

Susan Melinda and a small group of close friends get dressed, drink champagne, dance.

INT.SID'S HOUSE-NIGHT.

The party is in full flow, Max and Harry are chatting to girls, Sally is dancing with a good looking blonde haired bloke and Eddie is thrusting with two beers.

CUT TO

Paul, Norman, Gary and friends as they move from bar to bar in a loud and packed part of the city.

CUT TO

Melinda, Susan and there entourage, hanging out of a limo sun roof drinking flutes of the good stuff.

CUT TO

Max, he tries to kiss another girl, gets rejected then moves on the next one.

Sally is sat on the sofa with the good looking blonde haired bloke laughing and giggling, Harry watches from the other side of the room.

CUT TO

Gary, he spots the bar maid that slapped him and turns away, the lads spot her to and start to laugh, the bar maid makes her way over to Gary, kisses him on the mouth and writes her number on his shirt with her lipstick, the boys are gobsmacked, they cheer.

Norman is stood at the bar waving his money at the barman who only seems to be serving girls, he climbs over the bar opens the fridge and grabs three bottles of beer.

CUT TO

Melinda and her merry mob, they all stumble out of a club and in to the nearest kebab shop, Melinda's friend plants her lips on a shy student, Susan throws up on a street corner.

CUT TO

Eddie, he's standing in the corner with Harry, they're both looking at Sally and the good looking bloke.

EDDIE

You should do something, he's steaming in to your girl.

HARRY

What's the point she obviously likes it.

EDDIE

That's why she keeps looking over.

HARRY

What?

EDDIE

She wants you to go and rescue her.

HARRY

From the good looking bloke who's making her laugh, yeah right.

EDDIE

She's just humoring him, it's now or never big man what you going to be the hunter or the hunted?

Harry starts heavy breathing, drains the last dregs from his bottle and storms over the other side of the room, pushing people aside on his way.

EDDIE (CONT'D)

Go on you maniac.

He reaches Sally and in one super cool move grabs her pulls her toward him an kisses her long and hard.

The good looking bloke jumps to his feet, Eddie charges toward him, bottle in hand and grabs him.

EDDIE (CONT'D)

Pull your head in dip shit.

The bloke shrinks back in to his seat, harry stops kissing Sally, she opens her eyes.

SALLY

What took you so long?

They both laugh, kiss again.

CUT TO

Melinda being dragged from a taxi by Susan and trying to fit her key in to the front door.

CUT TO

Paul, he is zigg zagging down the motorway

In a pair of tight under pants with the word SEXY written across the arse.

EXT.SID'S HOUSE-DAY.

A few students are sat around Sid's front door, one of them is playing a mellow tune on a acoustic guitar. Eddie, and Max are packing there bits and bobs in to the van, Harry and Sally are sat at the table inside gazing in to each others eyes.

Sid steps outside and hands Max a silver tray wrapped in cling film.

SID

Here you go it's for your journey, just some sandwiches and stuff.

MAX

Nice one.

Max puts the stuff in the van, Sid moves over to Eddie.

SID

I just want to say good luck today with the whole Sting thing.

EDDIE

Thanks.

SID

Do you know much about knots.

EDDIE

Why would I know about knots

SID

You know so you can tie him up.

EDDIE

I'll cross that bridge when I come to it.

SID

I'm sure you will.

Sid reaches out his hand, Eddie shakes it, jumps in the drivers seat and moves off.

EXT.MOTORWAY-DAY

The roads are quite

INT.CAMPER VAN-MOVING-DAY

For once there is no music blasting, Harry and Sally are asleep in the top bunk, Max is in the passenger seat reading a paper.

EDDIE

Is that thing charged yet?

Max checks Eddie's phone.

MAX

All done.

Eddie grabs it and dials a number, puts it on speaker phone.

EDDIE

Hello, Melinda.

METITNDA

Eddie we've been trying to reach you for ages, where are you?

EDDIE

I'm on my way to London.

MELINDA

London, why? I'm getting married tomorrow.

EDDIE

Not with out sting your not, it's his last show tonight, it's now or never.

The phone goes silent for a second.

EDDIE (CONT'D)

Are you there?

MELINDA

Yeah I'm here look Eddie you don't have to do all of this you've already done enough.

EDDIE

I haven't done anything, I've tried but as usual I've failed miserably.

MELINDA

No you haven't, you had the balls to do it that's all that matters. Anyway paul's dad said he'll give me away so there is no need.

EDDIE

You can tell paul's dad to rest his nut, tomorrow I'm coming home with sting in toe.

MELINDA

God you never listen.

EDDIE

You love it...how is Susan?

MELINDA

Susan is great, she's looking forward to the big day.

EDDIE

I'm drawn to her.

MELINDA

Yeah I know you are.

EDDIE

I have to go but I'll see you tomorrow at four.

MELINDA

It's three.

EDDIE

I know, see you then.

Eddie hangs up the phone.

INT.PAUL'S HOUSE-KITCHEN-DAY.

Melinda and Susan are sat at the kitchen table, Susan heard every word.

MELINDA

He's drawn to you you know.

Susan smiles.

EXT.STREET-NIGHT

Eddie, Harry, Sally and Max strut through crowded London streets on there way to the last show.

MAX

I don't know why we had to park so far away from the arena.

EDDIE

Just incase.

SALLY

Just incase of what?

EDDIE

I don't know.

HARRY

So have you got some sort of a plan ?

EDDIE

I thought I would just play it by ear.

MAX

Not much of a plan.

EDDIE

It will do for now.

They arrive outside the gates of London arena, the place is large and impressive, a sea of people stretches as far as the eye can see, news vans and camera crews take up nearly the entire left side of the car park.

EDDIE (CONT'D)

You better get in line, you've got a long wait.

SALLY

What are you going to do?

EDDIE

I'm going to have a sniff about, listen, when the show is finished meet me here.

HARRY

Okay.

EDDIE

Try and get out quick.

Harry, Sally and Max disappear in to the crowd, Eddie gathers his thoughts.

INT.LONDON ARENA-BAR-NIGHT.

Sally, Harry and Max are waiting to be served

SALLY

I hope he doesn't do anything stupid.

HARRY

Kidnap is about as stupid as it gets.

MAX

I think he was only joking, know one in there right mind would kidnap sting.

Harry and sally look at each other and grin.

MAX (CONT'D)

God help us.

INT.LONDON ARENA-DRESSING ROOM-NIGHT.

Sting and the band are warming up.

STING

(to band)

I think when this tour is over I'm going to learn to speak Thai.

BAND MATE

Really?

STING

It's a unusual language did you know, dog, horse and come here are the same word?

BAND MATE

How does that work then?

STING

It's all to do with tone, you get that wrong and it's game over my friend, you could be sat at a bar asking a pretty girl to come here, if the tone is wrong you could really be calling her a horse and get your self a slap across the teeth.

BAND MATE

My friend was riding a scooter down a busy street in Phuket and a cop stopped him and asked him to take his helmet off, when he took it off the cop handed him a fine.

STING

For what?

BAND MATE

For not wearing a helmet.

EXT.LONDON ARENA-CARPARK-NIGHT.

The last of the crowds have filtered there way inside the arena, Eddie is leaning over a car watching the various news crews, roadies and technicians, they have all got back stage passes, walkie talkies. There has been a obvious step up in security.

INT.LONDON ARENA-BAR-NIGHT.

A barman hands Max two beers and a coke.

MAX

Who's the coke for?

HARRY

You know who it's for

MAX

Let your hair down, have a beer.

HARRY

I can't, I'm driving.

MAX

One beer isn't going to hurt.

HARRY

Until you hassle me to get another one.

MAX

So, it's Sting's last show, we should be celebrating.

HARRY

Alcohol makes me do mental things.

MAX

Like what?

HARRY

Like make me think that I'm whispering when in fact, I'm not.

SALLY

I do that.

HARRY

Like make me believe that my grandma is really dying for me to phone her at four in the morning and ask her the question that has baffled scientists since the dawn of time.

MAX

What?

HARRY

If our knees were on the other side of our legs, what would chairs look like?

SALLY

You what?

HARRY

Like make me wake up in the morning next to something that looks like it belongs to the animal kingdom.

Max and Sally both nod.

the bar.

HARRY (CONT'D)
Alcohol tends to create the
illusion that I'm tougher,
handsomer and smarter than the
big bloke standing next to me at

Max giggles.

HARRY (CONT'D)

It makes me believe that people are laughing with me and for some as yet unexplainable reason it seems to cause a influx in the time-space continuum, whereby small and occasionally large chunks of time seem to actually disappear.

MAX (CONT'D)

Who's up for tequila slammers?

SALLY

Me, Me, Me.

EXT.LONDON ARENA-NIGHT.

Eddie is moving through rows of cars toward the main crew area.

He reaches a massive lorry crouches down, rolls under it and stops, voices can be heard on the other side, he moves closer to hear what they are saying.

The voices are coming from Tiny and two roadies, Tiny is leaning on a long white limousine with his arms folded.

TINY

And how the hell would I no that?

ROADIE # 1

We just thought with you being around him so much you might have become privy to some inside info.

ROADIE # 2

Yeah some secrets that only the inner circle would know about.

TTNY

If it were a secret than I wouldn't know would I.

ROADIE # 1

Well you see if I could deliver the goods for seven hours at a time let me tell you, it wouldn't be a secret.

ROADIE # 2

I would take a advert out in the local rag.

ROADIE # 1

I would...

ROADIE # 2

I would...

TINY

I get paid to protect him and drive this limo, that's it.

ROADIE # 1

And what's going on in the back of there tonight? Some loving.

ROADIE # 2

Some...

TINY

... No straight to the hotel and in to bed.

ROADIE # 1

How long do you think he can rub one out for?

Eddie rolls back out of the other side of the lorry.

INT.LONDON ARENA-NIGHT.

Harry, Sally and Max stubble out of the arena pushing crowds of fans as they go, they're drunk.

EXT.LONDON ARENA-CARPARK-NIGHT.

The crowd pours out, they spot Eddie, he runs to meet them.

EDDIE

Hurry I need your help.

SALLY

(giggling)

Oh, good a plan.

EDDIE

Your drunk.

HARRY

We're all drunk.

EDDIE

(grins)

Even better.

He leads them through the crowds to where the crew vehicles are parked, they stop behind a catering truck.

EDDIE (CONT'D)

(to everyone)

When I say we all run for that big truck over there.

MAX

What if I fall?

Eddie checks that the coast is clear.

EDDIE

Now.

They all crouch and scamper through rows of vans and roll under the big truck.

SALLY

(pointing)

Wow look a limo.

EDDIE

You like that?

SALLY

Yeah, I've never been in one before.

EDDIE

Never?

HARRY

Me neither.

MAX

Or me.

EDDIE

Well to day is your lucky day.

SALLY

How?

Eddie grins.

INT.LIMOSUINE-NIGHT

Tiny is on the phone to his wife.

TINY

A couple of more days then I'll be home and you no big daddy is going to lay down the law, I take care of business this you no to be true, and let me tell you this, my shit is wound up so tight, when I get home it's going to be like a atomic bomb just went off in the bedroom.

There is a knock at the window, we see Sally moving about outside.

TINY (CONT'D)

Hold on baby there is a creepy looking thing outside.

He rolls the window down.

TINY (CONT'D)

Yeah what do you want?

SALLY

(thinking)

I want to...

EXT.LIMOSUINE-NIGHT.

Eddie is crouched down by the side of the limousine shaking his head.

EDDIE

(whispering)

Come on.

INT.LIMOSUINE-NIGHT

TINY

Well.

SALLY

I want to show you this.

Sally steps back from the window and starts rubbing her body up and down, grinding her hips.

SALLY (CONT'D)

Are you feeling it?

TINY

My god.

EXT.LIMOSUINE-NIGHT.

Eddie jumps up leans through the window and punches Tiny lightning fast in the mouth, Sally falls over with fright.

SALLY

Oh my god did you really have to do that?

EDDIE

Me, did you really have to do that, I feel sick.

SALLY

That's not nice.

EDDIE.

Just help me.

He opens the door and grabs Tiny by the shoulders.

EDDIE. (CONT'D)

It's like moving a elephant.

Max and Harry help drag Tiny's body out of the limo and under the truck.

EDDIE. (CONT'D)

Right get in the front.

They all squeeze in.

INT.LIMOSUINE-NIGHT

SALLY

What's that noise?

MAX

I think it's the phone.

Eddie grabs tiny's phone.

EDDIE

(in to phone)

He'll call you back.

HARRY

What now?

EDDIE

We wait.

#### EXT.LONDON ARENA-CARPARK-NIGHT.

Sting, Rose and entourage are being mobbed by a group of over anxious reporters.

ROSE

(to reporters)

How many times, all questions should be put down on paper and the answers will be e-mailed in due course.

REPORTER # 1

(to sting)

Is it true you plan to adopt a sperm whale?

STING

Yeah my wife is cleaning out the bath tub as we speak, be like a home from home for the little bugger.

REPORTER # 2

(to sting)

Have you been offered the lead role in the film version of MagGyver?

REPORTER # 1

Can tofu alleviate the itching caused by hemorrhoids?

REPORTER # 2

Can you fashion a canoe from a wine cork and wasp spit?

REPORTER # 1

Can you do the haka?

REPORTER # 2

Did you know you can still have sex with a dead body nine minutes after death?

REPORTER # 1

Is it true that your starting a super group with MC hammer and Cher called lords of the pelvic alcove?

REPORTER # 2

Are you buying the Neverland mansion?

STING

We are yes, it's taking a lot longer to move in then we first thought.

REPORTER # 2

Why is that?

STING

We can't seem to move that bloody sperm whale from the front gates.

ROSE

Okay that's enough.

They reach the limo.

ROSE (CONT'D)

Where the hell is Tiny?

STING

Fell asleep again.

Rose reaches for the door handle.

ROSE

(to reporters)

That's enough, thank you.

She opens the door, Sting gets in, she follows.

INT.LIMOSUINE-NIGHT

They both sit back and exhale.

ROSE

What a night, I'm glad it's over.

STING

I can imagine it must be hard for you up there every night singing your little heart out.

ROSE

Very funny, looking after you isn't easy you know.

STING

I'm sure that a certain someone can relieve the stress.

ROSE

Oh god don't say a word about that to anyone, if Donald finds out it's over, there will be no more shopping trips to Milan, no tennis lessons and I can forget about the cabin in aspen.

STING

Your secret is safe with me.

ROSE

Good, glad to hear it.

She leans forward and bangs on the glass.

ROSE (CONT'D)

Tiny, are you awake or what you big lump.

Eddie and Sally look at each other

EDDIE

(deep voice)

No I'm cool.

ROSE

Good take us back to the hotel.

SALLY

(whispers)

What hotel?

EDDIE

I don't know, fuck it.

Eddie starts the engine and moves off.

HARRY

Where the hell are you taken us?

EDDIE

I don't know, somewhere quiet.

MAX

Why quiet, what you going to do?

HARRY

Your going to kill him.

EDDIE

Don't be stupid.

SALLY

You can't kill Sting, that's wrong.

EDDIE

I'm not going to kill anyone, just be quiet.

HARRY

No I'm getting out of here.

Harry pulls the door handle but it doesn't open.

HARRY (CONT'D)

We're trapped.

EDDIE

Shut up.

Harry and max start pressing all the buttons on the dash board.

EDDIE (CONT'D)

Will you stop touching stuff you nob.

Max pushes a button on the dash and the glass divider slides down, Eddie turns around, Rose and Sting lock eyes with him, confused, scared.

STING

What the fuck.

ROSE

It's you.

EDDIE

It's not.

Rose reaches into her bag for her phone.

ROSE

I'm phoning the police.

EDDIE

Shit.

HARRY

Don't phone the police.

EDDIE

Hold on people.

Eddie puts his foot to the floor, all five body's bounce around in the limo, Rose drops her phone.

SALLY

(shouting)

I'm scared.

#### EXT.LONDON ARENA-NIGHT.

Fans, crew and reporters run off in all directions as the limo screeches out of the car park wildly and accelerates out of the main gates.

When the dust settles Tiny appears looking worse for where, a small group of reporters gather around him.

TINY

(dazed)

They stole the limo, and sting.

REPORTER

(loud)

Oh my god, sting has been kidnapped.

FAN

Sting has been kidnapped.

Word spreads around the carpark quick, news crews run for there vans and screech off, fans follow in cars, pretty soon it looks like a scene from the wacky races.

EXT.ROAD-NIGHT

The limo snakes down the main road at speed.

INT.LIMOSUINE-NIGHT

Sting and Rose are being thrown about the back, Harry, Max and Sally are holding on for there lives.

ROSE

You'll never get away with this.

EDDIE

Shut it grandma or there will be trouble.

ROSE

Your the one in trouble you little shit.

EDDIE

I've told you shut it.

STING

Look kid if you pull over we'll say nothing.

EDDIE

If I pull over will you give my friend away?

STING

I cant.

Eddie yanks hard on the wheel, right.

EXT.STREET-NIGHT

The limo cuts out of the left lane into oncoming traffic.

INT.LIMOSUINE-NIGHT

Everyone screams except Eddie, he has the look of the devil in his eyes.

ROSE

Jesus are you mad?

MAX

You lunatic pull over.

EDDIE

No.

Up ahead we see a bus coming straight for the limo.

SALLY

Eddie there is a bus heading straight for us.

EDDIE

So.

STING

Shit, pull over.

EDDIE

No.

EXT.STREET-NIGHT

Ten or so cars, news vans police cars and a helicopter have joined the chase, they're all tailing the limo closely.

The bus gets closer, closer, the driver BLASTS on his horn, at the last possible moment the limo swerves back into the left lane.

The bus heads straight for the news vans and police cars sending them off in all directions.

INT.LIMOSUINE-NIGHT

Sting and Rose are white with freight.

STING

I think I'm going to have a heart attack.

ROSE

I've just pissed myself.

Max, Harry and Sally are in shock.

HARRY

This is not how I wanted to die.

EDDIE

Know one is going to die, just relax.

MAX

My arse is relaxed, it's to relaxed I think it's going to give way.

EDDIE

Sting yes or no?

Sting looks at Rose, she shakes her head.

STING

Sorry mate.

EDDIE

(shouting)

Your not my mate.

Eddie makes a wild turn into a narrow street.

MAX

There is police every where, we're going to get caught.

EDDIE

We're not we'll split up.

HARRY

And go where I don't know were we are.

Eddie pushes a button on the dash, the divider goes up.

EDDIE

There is a petrol station up ahead I'll pull in when we stop get out and run.

SALLY

Run where?

EDDIE

In different directions, we'll meet back at the arena in a hour.

HARRY

I hope this works.

EDDIE

Are you ready?

SALLY

Lets do it.

Eddie SLAMS the breaks on, the limo screeches, he yanks the wheel and the limo slides out of control and mounts a cerb outside the petrol station.

EDDIE

Scatter.

### EXT.PETROL STATIOIN-NIGHT

The two front doors SWING open, Eddie hits the ground running, Harry, Max and Sally fall over each other and end up running in the same direction.

Within seconds they are cornered by half a dozen police cars, news crews and a small army of loyal sting fans, the beam from the helicopter blinds them as they are led away by the police.

# EXT.STREET-NIGHT

Eddie falls out of some near by woods on to a high street, the street is quite apart from some music coming from a local pub, he heads over.

INT.PUB-NIGHT

The crowds are three deep at the bar, Eddie walks in.

They're all looking at the TV above the bar where a female news reader is talking.

NEWS REPORTER.

Little is known about the gang at this time and just what they want but you can rest assured that the fourth member of this gang will not get away.

Eddie turns and heads for the door.

#### INT. POLICE STATION-INTERAGATION ROOM-NIGHT

Harry is sat at a small table, it is dark, a small spot light shines in his face.

Gary Lee, a small over weight detective inspector circles harry.

GARY LEE

How much were you after?

HARRY

For what?

GARY LEE

What were you going to spend the money on?

HARRY

I didn't do anything.

GARY LEE

Have you ever had a large man make love to you?

HARRY

I'm going to be sick.

### INT.INTERAGATION ROOM-LATER

Garry lee questions Max.

GARY LEE

There are many lubes currently available on the market that can make the first time less of a hassle.

MAX

(panicking)

First time for what? What do you mean?

## INT.INTERAGATION ROOM-LATER

Sally's turn.

GARY LEE

Do you know what they do with people like you inside?

SALLY

What?

GARY LEE

I have a friend who works in a woman's prison and she says when lights go out the screams make her sick to her very core.

SALLY

I feel like that now.

INT.INTERAGATION ROOM-LATER

Harry is sweating heavily.

GARY LEE

Your a scrawny little wisp of a man.

HARRY

I jog.

GARY LEE

So you'll have a nice arse, that's the last thing you want in jail.

INT.INTERAGATION ROOM-LATER

Max has started to hyperventilate.

GARY LEE

You ever seen broke back mountain?

MAX

Jesus Christ.

INT.INTERAGATION ROOM-LATER

Sally is trying to play it cool.

GARY LEE

Do you know who you remind me of?

SALLY

Who?

GARY LEE

K.D. Lang, do you like her?

SALLY

No.

GARY LEE

I'll bet your new cell mate will.

INT.INTERAGATION ROOM-LATER

Harry is sitting with his head in his hands.

GARY LEE

Have you ever been the victim of a school yard bully?

HARRY

Maybe I have.

GARY LEE

Times that by ten.

HARRY

That's not funny.

GARY LEE

Then throw a sexual assault in to the equation.

INT.INTERAGATION ROOM-LATER

Gary lee is walking around sally's table singing his heart out.

GARY LEE

CONSTANT CRAVING, HAS ALWAYS BEEN.

INT.INTERAGATION ROOM-LATER

Max has almost lost the will to live, Gary Lee is right up in his face

GARY LEE

(shouting)

They will rape you son.

MAX

(shouting)

I'm scared.

### INT.BED AND BREAKFAST-NIGHT

Eddie is stood a reception paying for his room, a old gray haired lady hands over the key her name badge says Madge.

MADGE

There is your key, it's room four breakfast is served eight until ten.

He heads upstairs.

INT.BEDROOM-NIGHT

A single bed, TV, wardrobe.

Eddie turns the TV on, sits on the edge of the bed, flicks through the channels, stops on the news.

REPORTER

The whereabouts of the fourth man are still unknown, police are confident that they will have a photo-fit in the morning.

Just as he's about to turn the TV off his phone rings, he picks up, the voice on the other end is Paul.

EDDIE

What's up?

PAUL

Are you watching the news?

EDDIE

No, why?

PAUL

You haven't heard about the sting thing?

EDDIE

Oh that, yeah someone mentioned it before.

There is a long pause.

EDDIE (CONT'D)

You there?

PAUL

What have you done?

EDDIE

What, Nothing.

PAUL

I know when your lying you act all innocent and naive, where are you?

EDDIE

I'm in a bed and breakfast trying to get some sleep.

PAUL

Bed and breakfast where?

EDDIE

London.

PAUL

I'm getting married in two days and your in London, you better not miss it.

EDDIE

I think your forgetting the reason I'm in London.

PAUL

I haven't got a clue why your in London.

EDDIE

For Melinda's fucking wedding present, I came here to get Sting.

PAUL

Fuck Sting I don't give a shit about Sting just come back home in time for my wedding you clown.

EDDIE

I'll be there.

PAUL

Good, make sure you are.

EDDIE

With sting.

PAUL

Forget about...

Eddie hangs up.

## INT.BED AND BREAKFAST-MORNING

Eddie sits at the breakfast table eating his fry-up, there is a small television mounted on the wall in the corner of the room, the breakfast news is on.

He takes a swallow of his coffee.

A old woman sitting opposite waves at the waitress.

OTID WOMAN

Could you turn this up please?

The waitress turns up the volume on the television, a good looking news reader is doing the round up.

NEWS READER

And that rounds up our sport headlines. And finally on to the bizarre happenings of yesterday as most of you know rock superstar sting was kidnapped.

Eddie puts his head down.

NEWS READER (CONT'D) Thankfully he is fine and getting some well earned rest at the Dorchester hotel before leaving the country tomorrow. The three suspects have given this description of the man driving the limo.

Eddie covers his face.

NEWS READER (CONT'D)
Police are looking for a male in
his late twenties with a skin
head and a northern accent.

The old woman turns slowly in Eddie's direction, to late, he's off.

INT.PAUL'S HOUSE-DAY

The same news report is on the television in Paul's living room, no one is taking notice they're all stressing over the big day.

PAUL

(to Norman)

All I'm saying is if Eddie doesn't turn up on time your the one who will have to hand over the rings.

NORMAN

Witch makes me the best man.

GAZ

How come he gets to be the best man?

PAUL

He's not, Eddie is.

GA7

Eddie is, but if Eddie is late then Norman is, what if Norman fails to show his face who then?

PAUL

You.

GA7

Really, you would place me before your own dad?

PAUL

No, dad then you.

GAZ

Talk about left back in the changing rooms.

#### EXT.DORCHESTER HOTEL-DAY

Eddie is crouched behind a wheelie bin in a back alley behind the hotel, he is watching the back door to the kitchen.

Suddenly the door swings open, a kitchen hand props it open with a mop and walks out of sight lighting a cigarette on the way, Eddie jams his suit bag behind the bin and makes a run for the door.

#### INT.DORCHESTER HOTEL-KITCHEN-DAY

Loud and sweaty, Eddie grabs a white jacket and maneuvers through the chaos, a counter up ahead is full of gourmet meals, he grabs a plate and heads for the door.

# INT.DORCHESTER HOTEL-RESTARAUNT-DAY

The place is full, table after table of gold diggers and social climbers, he sits the plate down on the first table he passes and moves on quickly.

INT.DORCHESTER HOTEL-BAR-DAY.

Sleek and traditional.

Eddie moves to the end of the curved bar, out of sight, takes a seat.

A young barman strolls up.

BARMAN

Hey, what can I get you.

EDDIE

A bottle of brown ale.

BARMAN

We don't serve brown ale sir.

EDDIE

Lager, strong, a pint

As the barman pulls a pint a young waitress approaches pushing a serving tray full of goodies, she leans in to the barman.

WAITRESS

(quite)

Could I get a few bottle of champagne for you no who?

BARMAN

He likes his champagne.

WAITRESS

Calm the nerves, he's probably a bit shaken from that kidnap attempt.

Eddie perks up, the waitress takes off with the serving tray, Eddie follows.

**BARMAN** 

Hey your drink.

EDDIE

I need the toilet.

INT.LOBBY-DAY

Eddie watches the waitress enter the lift, it stops on the top floor, Eddie hits the stairs.

Up stair wells, through corridors, avoiding staff, costumers and security he finally reaches the top floor just in time to catch the waitress pushing the serving tray up to door two six nine, outside the door sits Tiny.

EDDIE

(to himself)

You must be joking.

Tiny opens the lids and checks.

TINY

That is fine.

Eddie notices he is leaning on a fire alarm, he looks at the serving tray, at the alarm, back to the serving tray... SMASH.

The noise from the alarm is defining, with in seconds the corridors are full of guests, Eddie lags behind until the place is empty.

EXT.DORCHESTER HOTEL-DAY

The guests spill out on to the street, two fire trucks pull up, the doors swing open and the crew race in side.

Sting's people form a circle around Sting and Rose

ROSE

(to Sting)

If a attempt on your life was going to be made I would say now is as good a time as any.

STING

Does watching my life hanging in the balance give you some sort of a sick thrill?

ROSE

I love it when you talk dirty.

The firemen emerge from the building.

FIREMAN

False alarm people.

The manager waves the quests back inside.

INT.DORCHESTER HOTEL-STING'S ROOM-DAY

Sting and the entourage roll back in, rose, a camp stylist named Frank, Troy a butch personal trainer, Roger a hansom chef and Tiny, he is pushing the serving tray.

TINY

Where do you want this?

STING

Leave it anywhere.

He puts it by the bed and leaves, the rest of the staff sit themselves in various places around the room.

ROSE

I think it's time to open that bubbly don't you?

STING

Why not I think we all deserve it.

Rose pops a bottle open and fills every ones glass.

ROSE

To the end of a successful tour, may nothing else go wrong.

Suddenly the cloth on the serving tray swings back and out falls Eddie, every one jumps back.

EDDIE

Shit.

ROSE

You must be joking.

STING

Your a persistent little bastard, I'll give you that.

ROGER

I'll get Tiny.

EDDIE

Not Tiny, one minute and I'll be gone, I'm not a nut or anything.

ROSE

Yeah right.

STING

Okay we're not going anywhere.

ROSE

Are you mad, he's dangerous.

EDDIE

So is that perfume your wearing.

The room lightens up.

STING

Go on kid.

EDDIE

Look the truth is... I'm a bit of a Dick, I can't seem to commit to anything. The longest I've managed to keep a job is five weeks, I get bored easy and fuck everything up

ROSE

You don't say.

EDDIE

I don't mean to be a pain in the arse or anything just I promised my friend Melinda that I would get you to give her away at her wedding tomorrow, her dad was a big fan of yours but he died last year of cancer and she thinks about him all the time.

Everyone in the room look at Eddie sympathetically.

EDDIE (CONT'D)

I'm not a stalker or anything, I'm not going to break in to your home and twist one off on your pillow.

STING

Thanks for that.

EDDIE

Just for once I want to do something right, something I can see through to the end and tell the kids one day.

ROSE

You've got kids?

EDDIE

No, but there is this girl, Susan, I would love to get her pregnant.

Sting looks at the rest of the room, Rose shakes her head.

ROSE

We can't, we've got the jet on stand by it's ready to leave in a couple of hours.

EDDIE

A jet to where?

STING

Zambia.

EDDIE

What's in Zambia?

ROSE

We are all members of the butterfly trust charity.

She turns around pulls up her shirt and reveals a butterfly tattoo on the small of her back.

EDDIE

Right.

ROSE

The charity aims to assist rural communities in Zambia that have been decimated by the aids and HIV pandemic, we help provide education, food, safe water and health care.

EDDIE

Oh.

ROSE

Over seven hundred thousand children are orphaned because of this pandemic, our sponsorship program helps support over three hundred children.

EDDIE

Wow.

ROSE

Even the smallest donation could help change the life of a child.

EDDIE

(taken back)

My problem pales in comparison really.

Eddie is at a loss for words.

STING

(to Eddie)

Do you have a cell phone?

EDDIE

Yeah why?

STING

Can it shoot video?

EXT.DORCHESTER HOTEL-DAY

Eddie walks slowly out of building, confidence shot.

#### INT.TRAIN-DAY

He slumps in his seat, stares out the window at nothing in particular, the train moves off.

INT.DORCHESTER HOTEL-STING'S ROOM-DAY

They're all sat around talking about Eddie.

STING

The kid has got balls I'll give him that.

ROSE

He's a nutcase.

STING

He's not a nutcase, he's just passionate that's all.

ROSE

I'll say, twisting one off on your pillow.

STING

Did you have to lay in on thick with the Zambia thing? It's only a quick speech.

ROSE

I had to get rid of him some how.

STING

Your a piece of work.

## INT.TRAIN STATION DAY

Passengers board the train at county Durham the train moves off.

INT.TRAIN-DAY

Eddie is watching the video message that sting recorded for Melinda

STIND'S VOICE

Hello Melinda I'm here with Eddie I hope the big day goes well and...

EDDIE

Fuck off sting.

He flicks through his phone and finds the video of the couple from earlier in the week having sex in the bus.

EDDIE (CONT'D)

I forgot about this.

Suddenly something catches his eye.

The woman in the video has a butterfly tatoo on the small of her back and she is screaming the name Roger.

EDDIE (CONT'D)

Roger... Roger... The chef.

His eyes light up, a plan is hatching, he punches a number in to his phone, after a few seconds we hear a woman's voice.

WOMAN

Hello the Dorchester hotel Paula speaking how may I help?

EDDIE

Could you patch me though to room 269 I need to speak to Rose this is her husband Donald.

Soft music is heard for a moment, then...

ROSE

Hi babe.

EDDIE

Hello cheeky.

INT.CHURCH-CLOAKROOM-DAY.

Paul, Ted, Norman, Wayne and Gaz are sat waiting for the wedding cars to arrive, Norman is throwing back miniature bottles of vodka.

PAUL

Go easy on that I don't want you blacking out at the altar.

NORMAN

It's all under control.

GAZ

I could stand in if you want.

NORMAN

Back off desperado there is only one man for the job and you no it.

GAZ

Yeah but he's chasing Sting around the country so you have to play second fiddle.

PAUL

I should phone him.

Paul takes out his phone and strolls off to the next room.

GA7

What you going to do if he turns up at the last minute and demands the last man rights back?

NORMAN

There will be trouble.

GA7

No there will not.

NORMAN

So.

EXT.SUSANS HOUSE-DAY

Susan, Mary and friends are taking photos of Melinda stood in front if a white Rolls Royce with her mother.

**BARBARA** 

(To Melinda)

You look like a angel darling.

MELINDA

Thanks, you don't look to bad yourself.

BARBARA

Wait until you see my moves on the dance floor.

She leans in and whispers in Melinda's ear.

BARBARA (CONT'D)

Pure quality.

Susan checks her watch

SUSAN

We had better hurry, we'll be late.

They all help with Melinda's dress as she squeezes in to the wedding car.

INT. ROLLS ROYCE-DAY

Melinda is sandwiched between Susan and Mary her dress is bunched up in front of her like a air bag went off, Barbara is sat in the front.

MARY

There was non of this when I got married it was in to the registry office, I do, and a quickie in some bed and breakfast down the coast.

SUSAN

The romance of it all.

MARY

At least I get some.

SUSAN

Not any more with fractured nut on the subs bench.

MARY

That man could deliver the goods at one time.

MELINDA

There's a thought.

MARY

When he was done with me it was like I had just rid in the grand national...

SUSAN

My ears hurt.

MARY

...naked.

MELINDA

(to driver, shouting)

Drive.

INT.CHURCH-DAY

Friends and family are sat waiting, Ted, Norman, Gaz, Wayne and Paul are at the altar talking to the priest.

NORMAN

(to priest)

So what do you wear under that dressing gown then?

PRIEST

What do you mean?

NORMAN

Are you like the Scotts? You know leave the meat hanging, give it some air.

PRIEST

No I have a suit on.

NORMAN

A suit and a dressing gown, it's roasting in here your nuts must be dripping.

PRIEST

No my nuts feel fine thank you.

GAZ

(to Ted)

What will you do if Eddie comes bolting through that door with sting in a head lock?

TED

Any man that gets Sting in a head lock is okay by me.

EXT.CHURCH-DAY

The Rolls Royce pulls up and the girls get out, Mary opens the church door quietly.

INT.CHURCH-DAY

Norman spots Mary.

NORMAN

Hey Ted your up.

Ted heads out.

EXT. CHURCH-DAY

Ted steps out and is greeted by Mary, Rose, Melinda and Barbara, his eyes start to fill up.

MARY

Come here you big lump.

Mary hugs him, the girls all join in.

TED

(to Melinda)

You look beautiful.

MELINDA

Thank you.

They break.

SUSAN

I don't suppose there is any sign of Eddie in there?

ФED

He hasn't turned up yet.

MARY

I thought he was the best man?

MELINDA

Norman is going to stand in just incase he doesn't make it in time.

TED

Well he's cutting it fine.

MELINDA

He'll be here.

They head inside, Susan does a last minute check, still no sign, she heads in, Barbara is staring at Melinda.

MELINDA (CONT'D)

What?

**BARBARA** 

(Emotional)

Your farther would be so proud of you.

MELINDA

Oh, don't start crying, you'll ruin your make up.

BARBARA

Sorry.

MELINDA

Come here.

Melinda and her mother hug each other tight for a moment then head off inside.

INT.CHURCH-DAY

Barbara finds her seat, music starts, Ted proudly walks Melinda down the isle to the altar.

EXT.CENTREL STATION-DAY

Eddie sprints for the closest taxi.

INT.TAXI-DAY

He dives in the back and starts to undress.

EDDIE

(to driver)

St. Peter's church, Jesmond, quick as fuck.

Taxi screeches off.

INT.CHURCH-DAY

At the altar, the ceremony is under way.

PRIEST

Who giveth this woman to be married to this man?

Ted proudly steps forward with Melinda, she and Paul face each other, Melinda turns and checks the door one last time, nods to the priest.

PRIEST (CONT'D)

Dearly beloved, we are gathered together here in the sign of god and in the face of this company to join together this man and this woman in holy matrimony.

INT.TAXI-DAY.

The taxi slams it's brakes on outside the church, Eddie jumps out in his suit and bolts for the church.

TAXI DRIVER

That's six fifty you little shit.

#### INT.CHURCH-DAY

The church doors swing open, the entire church turn and stare at Eddie, he catches Paul and Melinda's eye and shakes his head apologetically.

Paul and Melinda both smile at him, they are glad he is back.

Norman holds out the ring box and signals Eddie to step up to the altar.

Eddie starts the long walk down the isle, all eyes are on him, he nervously puts his hands in his pockets then takes them out again. The once cocky builder has turned in to a shy school boy. He reaches the altar and grabs the ring box.

EDDIE

(to Melinda)

Sorry.

MELINDA

For what?

PRIEST

Are we ready?

PAUL

Yes.

MELINDA

Yes.

Eddie nods.

PRIEST

But, discreetly, advisedly and solemnly into this holy estate these two persons present now come to be joined.

Not a dry eye in the house.

PRIEST (CONT'D)

If any person can show just cause why they may not be joined together let them speak now or forever hold there peace.

A long pause.

PRIEST (CONT'D)

Do you Paul Douglas Short take thee Melinda Dorothy Bell to be your lawful wedded wife, To have and to hold from this day forward, for better or for worse, for richer or for poorer, in sickness and in health, to love and to cherish till death you do part?

PAUL

I do.

PRIEST

And do you Melinda, Dorothy Bell take thee Paul Douglas Short to be your lawful wedded husband, to have and to hold from this day forward, for better or for worse, for richer or for poorer, in sickness and in health, to love and to cherish till death you do part?

MELINDA

(emotional)

I do.

The priest nods at Eddie, he steps forward and hands over the rings to Melinda and Paul.

PRIEST

Paul, place the ring on the four finger of the left hand and repeat after me, with this ring I thee wed, in the name of the farther, the son and of the holy ghost.

He places the ring on Melinda's finger and smiles.

PAUL

With this ring I thee wed, in the name of the farther, the son and the holy ghost.

PETER

And Melinda.

She places the ring on Paul's finger.

MELINDA

With this ring I thee wed, in the name of the farther, the son and the holy ghost.

PRIEST

By the power invested in me I now pronounce you husband and wife.

A church full smiling faces cheer as Paul pulls Melinda close and they kiss.

PRIEST (CONT'D)

(amused)

You may kiss the bride.

## INT.HOTEL-FUNCTION ROOM-DAY

A large room full of balloons food and a hundred or so guests, a close friend of the family is up on stage singing on the karaoke, Barbara is funking all over the dance floor, with Paul and Melinda, Norman Gaz and Wayne are clinging to the brides maids.

In the corner of the room Eddie and Susan sit at a table.

SUSAN

Cheer up at least you tried.

EDDIE

Tried and failed, I'm a fucking Dick.

SUSAN

No your not, who else do you know that would travel half way around Britain to find sting for a friend?

EDDIE

Know one.

SUSAN

Exactly.

EDDIE

Yeah exactly, it's got to be the stupidest thing I've ever heard, and I'm the one that did it.

SUSAN

It's not stupid it's really sweet

EDDIE

Sweet, I hate sting I swear to god he has ruined my life with his stupid songs, if I ever see that bastard again I'll fucking swing for him.

SUSAN

So you did actually meet him then?

EDDIE

Once or twice.

SUSAN

So what's he like?

EDDIE

I didn't care much for him myself.

SUSAN

Is that right?

EDDIE

Yeah.

Suddenly the music stops and the opening chords of EVERY BREATH I TAKE begins.

EDDIE (CONT'D)

Especially this one.

Cheers and whistles fill the room, guests start to run for the stage.

EDDIE (CONT'D)

What is all the fuss about , it's not that good.

SUSAN

(looking over Eddie's

shoulder)

I don't believe it.

EDDIE

I know, and it's about some freak who breaks in to some woman's house and bends one off on her bed?

SUSAN

(pointing)

No, Look.

Eddie turns around just in time to see sting step on to the stage, take the mic and start singing, Eddie leaps from his seat and charges to the stage where Melinda and Paul are stood in shock.

EDDIE

You see, you see what I did.

Melinda wraps her arms around him tight.

MELINDA

You crazy bastard I don't believe it.

PAUL

Your a nut case, how did you do it?

EDDIE

That's just how I roll.

Group hug, Sting looks down from the stage and winks, Eddie smiles back, he spots Rose by the corner of the stage and walks over.

ROSE

Eddie, Eddie, Eddie.

EDDIE

Rose, how is the husband?

ROSE

Be quiet, I think you owe me something.

Eddie takes out his phone, she grabs it quick.

EDDIE

You cant have the phone my numbers are all stored in there.

Rose checks the footage and deletes it.

ROSE

You haven't sent this to anyone have you?

EDDIE

Who would want to see you boney arse going like a fiddlers elbow?

ROSE

You would be surprised.

EDDIE

Very surprised.

ROSE

What ever.

EDDIE

So how did you get him to show his ugly face then?

ROSE

I told him that the butterfly trust had cancelled the meeting and it would be good publicity to do a favor for a local nut job.

EDDIE

Smooth move.

ROSE

You do realize how much trouble I'm in don't you?

EDDIE

Yeah but I'm not bothered.

ROSE

(looks over Eddie's
 shoulder)

Oh, and I brought a couple of friends to see you I hope you don't mind.

Eddie turns, standing behind him with grins from ear to ear are Harry, Sally and Max.

EDDIE

Oh it's the three musketeers, what happened to you?

SALLY

We got locked up.

HARRY

For sixteen hours.

MAX

I pissed my pants.

EDDIE

Sorry.

MAX

Twice, but it's okay they freed us, they said we were not capable of pulling off something like that.

SALLY

So where's this girl then?

EDDIE

(pointing)

The good looking one over there.

SALLY

(cocky)

The one standing by her self.

EDDIE

Very subtle.

Eddie smiles, crosses the dance floor and puts his arms around Susan, a slow song starts.

SUSAN

Wow Eddie you do surprise me.

EDDIE

I'm full of surprises.

They gaze in to each others eyes, smile.

EDDIE (CONT'D)

So, you ready to move in with me and live happily ever after or what?

Susan smiles gently and looks at the floor.

EDDIE (CONT'D)

Not the reaction I expected we can take it slow if you want you know, slow romantic walks on a snowy day, kissing underneath a willow tree...doing me a fry up every morning.

SUSAN

I'm pregnant.

EDDIE

(shocked)

What are you?

SUSAN

Pregnant.

EDDIE

For fuck sake.

SUSAN

(shocked)

What's wrong?

EDDIE

Just when things were starting to look up for me the girl of my dreams goes and lets a fucking butcher get her pregnant.

SUSAN

A butcher...It's yours you nutter.

EDDIE

What, how?

SUSAN

The night before you left remember.

EDDIE

I thought you said I fell asleep before I hit the mattress.

SUSAN

I wasn't about to tell every one that I had sex with you.

EDDIE

Why? What's wrong with me

SUSAN

Because you would have strutted down those stairs in the morning and bragged about how much of a man you were.

EDDIE

I know.

Susan slaps him playfully.

SUSAN

Twat.

EDDIE

(happy)

So I'm going to be a dad.

She nods, they both smile.

FADE TO BLACK.

FADE IN.

INT.CHURCH-DAY

We are in the same church that Paul and Melinda's wedding took place only this time we are here for the christening of Eddie and Susan's bouncing baby boy.

A small group of family and friends have gathered, Paul and Melinda, Mary, Ted and Barbara, Harry, Sally and Max, even Sting and Rose have managed to make a appearance. The priest takes the baby.

PRIEST

Do you believe and trust in his son Jesus Christ who rescued the world?

(MORE)

PRIEST (CONT'D)

And do you believe and trust in the holy spirit who give life to the people of god?

The priest gently pours holy water over the baby's head.

PRIEST (CONT'D)

I baptise you Gordon Edward Sumner Price in the name of the farther and of the son and of the holy spirit.

Big smiles and hand shakes all round.

INT.HOUSE-DAY

The house we are in belongs to Eddie and Susan it is the same house Eddie took a dump in just over a year ago.

It is decorated modest but classy, photo's of Eddie and Susan on various nights out and holidays are arranged neatly in a glass display unit, in the corner of the room is a table on it are piles of books, Eddie takes one, opens the cover signs it and hands it to Neil his old boss.

EDDIE

There you go.

NEIL

Who would of thought.

Neil flips the book over, the front cover has a picture of Eddie on it he has sting in a head lock, the title reads AGGRAVATING SUMNER.

EDDIE

See I told you I could write a book.

Eddie grabs another book and heads out in to the back garden.

EXT.GARDEN DAY.

The garden is full, friends and family are celebrating the christening of young Edward with a barbette, the music is loud and the party is in full swing, Sting is at the grill being served a burger by Ted and Paul.

STING

(to Ted)

Are you sure this is a vegi burger?

TED

I'm sure, Eddie bought a hole box of them just for you.

STING

He's a good lad.

Ted hands sting the burger, sting disappears in to the crowd.

PAUL

(to Ted)

When did Eddie buy vegi burgers?

 $\mathtt{TED}$ 

He didn't, he said if sting asks for one just give him any old shite.

Eddie moves through the crowd, pulls him self up on to the fence and shouts at his neighbors in the next garden.

EDDIE

Hey I have something for you.

The couple from next door emerge, they are Brenda and Phillip Trent, the husband and wife that lost Eddie his job from the site a year ago, he hands Phillip a copy of his book.

EDDIE (CONT'D)

There you go, enjoy.

PHILLIP

(scared)

Oh thanks I'll read it tonight, thanks.

EDDIE

Do you want a burger?

BRENDA

We're vegetarians.

EDDIE

(shouting)

Darling get two vegi burgers.

BRENDA

Oh it's okay.

EDDIE

Share because you care.

Susan hands the burgers over.

EDDIE (CONT'D)

One each, have a good one.

Eddie jumps down from the fence, happy, on top of the world.

He swaggers over to Susan, winks and gives her a cheeky smile

Susan hands him young Edward and they both head off to join the party.

FADE OUT.

THE END.

(CONT'D)

(CONT'D)

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