

He's The One

Episode 2

WRITTEN BY

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EXT. BLUE SKY - DAY

A blue sky with a few white fluffy clouds.

STEPH (V.O.)
Worse...

The word 'worse' disappears into a large white fluffy cloud turning it grey.

STEPH (V.O.) (CONT'D)
...date...

The word 'date' disappears into the large grey fluffy cloud turning it black.

STEPH (V.O.) (CONT'D)
...ever!

The word 'ever' disappears into the large black fluffy cloud turning it into a thunderstorm. Torrential rain pours down with thunder and lightning.

EXT. SEASIDE PIER - DAY

Panning down STEPH, a 27 year old female, is stood in the downpour at the entrance to a pier, she is wearing no coat, has no umbrella and is soaking wet. The pier is empty of any other people. There is a flash of lightning and a rumble of thunder, STEPH looks up at the dark clouds, the rain splashing her face. DAMIEN, late 20's, thin with black hair, appears at her side, equally wet.

He points to the pier cafe in the distance and starts to run towards it, STEPH follows behind, wobbling and slipping on the wet wooden surface in her high heels.

DAMIEN reaches the cafe, opens the door then looks back. STEPH is some distance away hobbling along awkwardly. He enters the cafe not waiting for her.

INT. PIER CAFE - DAY

STEPH enters the cafe and stands inside the doorway dripping on the floor. Her hair is plastered to her head by the rain, her make-up smudged and her white blouse has become see-through.

The cafe is three quarters full and STEPH suddenly becomes aware all the males are looking at her. She looks down and quickly pulls her arms across her chest and runs towards DAMIEN.

DAMIEN is studying the menu high above the counter. A WAITRESS, 50's, wearing a pink apron with an unlit cigarette hanging from her mouth is stood at the till.

WAITRESS
What can I get ya?

DAMIEN
We'll have two 50p cups of tea,
please.

WAITRESS
That's a pound.

STEPH goes over to a table away from the leering eyes and tries to pull a chair out but it is bolted to the floor. She shuffles onto the chair with her back to the rest of the cafe. DAMIEN pays for the drinks, another smaller waitress plonks two polystyrene cups of tea down on the counter. DAMIEN picks them up and goes over to STEPH and sits down.

STEPH
You said we were going for a
drink.

DAMIEN indicates the polystyrene cup of tea he has put down in front of her.

STEPH (CONT'D)
A proper drink not this.

DAMIEN
Change of plan. Drink your tea.

STEPH
(annoyed)
I'm soaking wet, I do not need to
be wet on the inside as well,
thank you.

DAMIEN raises his eyebrow and drinks his tea.

Awkward silence.

STEPH pulls some serviettes from a dispenser on the table and dries her face and arms.

Rainwater is heard dripping off STEPH's clothes onto the lino floor of the cafe.

STEPH looks outside, it is still raining heavily.

DAMIEN finishes drinking his tea, he puts his elbows on the table and rest his head in his hand then smiles at STEPH.

She looks away ignoring him.

She looks back, he is still smiling and she gives him a slight smile back and sips her tea.

DAMIEN puts his hands down and gently holds STEPH hands around the tea cup. He looks around at the people in the cafe then leans forward, staring into STEPH's eyes.

DAMIEN
(quietly)
If you went missing, how long
would it take for someone to
notice you were gone?

STEPH is slightly shocked and sits back in her chair, trying to push it backwards.

STEPH
(urgently)
Excuse me, I have to use the
toilet.

She shuffles out of the chair and asks the large waitress where the toilet is, the large waitress points to the other side of the cafe.

INT - CAFE TOILET - DAY

The toilet has three stalls along the outside wall and three sinks on the other side. STEPH quickly enters the stall in the corner then climbs out of the window onto the pier.

EXT - SEASIDE PIER - DAY

STEPH hobbles a few steps down the pier then removes her high heels and sprints to the exit.

EXT - RAILWAY STATION - DAY

STEPH looks at the information board then quickly heads towards a platform.

INT - TRAIN CARRIAGE _ DAY

She boards the train, finds an empty carriages and sits down, slight breathless. A Station Master whistles sounds and the train starts to move.

Smiling, STEPH takes out her Blackberry and types a text message.

"How long did it take for you to notice I was gone?"

STEPH presses 'send', smiles and looks out of the window.

DAMIEN (O.C.)
Not long.

DAMIEN is sat behind STEPH in the empty carriage.

EXT. VERITY'S HOUSE - DAY

A detached house on the edge of a town and the countryside. STEPH approaches the side door and reaches out to press the door bell, before she actually touches the button there is a TING sound.

She pulls back her hand and looks puzzled. She reaches out again for the button and there is another TING. The sound is coming from the back garden.

STEPH walks round to the garden. There is a wide and enormous expanse of lawn and in the centre on a patchwork quilt sits VERITY, mid 20's female with long fair hair containing coloured bows, she is wearing dungarees and sat in a Lotus position with her eyes closed. STEPH approaches quietly.

VERITY
(eyes closed)
Hello, Steph. Glad you could make
it.

STEPH stops suddenly.

STEPH
How did you...

VERITY
Knew it was you. Steph we had
arranged to meet at lunch. My
mobile has just vibrated in my
pocket to tell me it's 1pm.
You're bang on time.

VERITY strikes a small brass bell with a small hammer, the bell goes TING. VERITY opens her eyes and stands up.

VERITY (CONT'D)
Lets go into the house, I have
something to show you.

VERITY and STEPH walk to the house.

INT. VERITY'S HOUSE - DAY

The open plan living area is wooden floored with a large array of cushions and large bean bags in the centre. To the left of the door is the kitchen. VERITY goes over to the kitchen and puts the kettle on.

VERITY

Make yourself comfortable, I'll
make some herbal tea.

STEPH tries to sit on one of the large cushions but falls off. She puts one cushion on top of another, sits down and falls off. She tries several more attempts at sitting on cushions then decides to just lie across three of them.

VERITY walks in with a tea tray and places it on a small table, she sees STEPH lay down.

VERITY (CONT'D)

You don't look very comfortable.
Try one of the bean bags.

VERITY pours the tea, STEPH gets up and sits on a bean bag. VERITY hands STEPH a cup of tea takes a cup for herself then sits crossed leg on a bean bag.

STEPH sips her tea and immediately pulls a sour face.

VERITY (CONT'D)

It's camomile, do you like it?
Very calming.

STEPH

(nodding)
Delicious.

VERITY

(pointing to teapot)
Good, there's enough for another
cup.

STEPH

I'm okay with this, for the
moment.

STEPH and VERITY sip their teas, STEPH pulls another sour face, VERITY smacks her lips. VERITY puts down the teacup onto the table and produces an A4 document from under her bean bag.

VERITY

I've finished your star chart, do
you want to see it?

STEPH nods, puts down her tea cup and reaches for the sheet VERITY passes her.

VERITY (CONT'D)

That is the star chart itself,
this...

(waving the rest of the
sheets)

(MORE)

VERITY (CONT'D)
...is the interpretation. And
it's very interesting.

STEPH is looking at the star chart with confusion.

STEPH
(looking up)
Oh, why's that?

VERITY
Well, being born on the 29th of
February is interesting enough
but the contents of this document
reveal that there is more to you
than meets the eye.

STEPH
(puffing herself up)
Oh, really. Tell me more.

VERITY
(reading)
Okay. You are ambitious and
powerfully motivated to attain
professional success.

STEPH
(positively)
Ooh.

VERITY
(reading)
But you struggle hard to overcome
a lack of self confidence and
have a tendency to have dark
thought about the future.

STEPH
(negatively)
Oh.

VERITY
(reading)
You have a need to prove yourself
and expect to fight for every
little success. You are a person
of many talents, chiefly in the
field of information and
communication, meeting people and
creating contacts are part of
your professional life-style.
(in jest)
What is it you do again?

STEPH
(in fun proudly)
I am a Travel Writer,
extraordinaire.

They both laugh.

VERITY
(reading)
You drive yourself too hard,
however, you are dynamic and keep
your long term goals in sight.
(looks at STEPH)
Does that sound right?

STEPH picks up her cup of tea.

STEPH
(smiling)
That's me down to a tee.

STEPH salutes with the tea cup and drinks, then pulls a sour face and giggles.

VERITY
(reading)
You have a serious and reserved
facade which has helped you
develop the commitment and self
discipline to rise above many
difficulties and obstacles in
your family life.

STEPH helps herself to more tea and tops up VERITY's cup.

VERITY (CONT'D)
It says later on that you have a
very untraditional father.

They both drink the tea.

VERITY (CONT'D)
That can't be true, can it?

STEPH laughs out loud and nearly chokes on the tea.

STEPH
(nodding)
Yes.
(pointing at VERITY)
You know it's true.

They both roll back onto the floor laughing. STEPH sits up with some difficulty.

STEPH (CONT'D)
(pointing at the cup)
Did you put something in this?

VERITY
(grinning)
Apart from tea?

STEPH laughs and tries to nod.

STEPH
Yes, apart from tea.

VERITY
(grinning)
It may have put in some of my
special herbs.
(she drinks)
It's good, yes?

STEPH drains her tea cup, nod and grins like a gibbering idiot.

VERITY (CONT'D)
(reading)
Many of the turning points in
your life are of a spiritual
nature in that you learn to
discern a meaning behind events
which makes sense of the
seemingly meaningless nature of
things.

STEPH
(joke frowning)
Oh, getting serious now.

STEPH fails to hold the frown and bursts out laughing.

VERITY
(reading)
You are overly subjective, and
you can spend a great deal of
time running an inner dialogue in
which you talk to yourself. By
nature you exude a youthful
spirit and a certain naivety or
immaturity. People might call you
flighty.

STEPH puts her fists up at VERITY.

STEPH
Who are you calling fighty?

VERITY falls backwards laughing, she pulls herself back up.

VERITY
Not fighty, flighty.

STEPH and VERITY laugh loudly.

VERITY (CONT'D)

(reading)

To continue, you have a magnetic personality and secret efforts to feel secure in your personal relationships can be exhausting.

STEPH frowns at VERITY and points at her.

STEPH

You don't know the half of it.

VERITY

(reading)

You are a sensitive person with a genuine love and concern for others. As an idealist and dreamer you refuse to accept the hard ways of the world, it's up to you to avoid putting yourself in impossible situations.

STEPH

(gloomily)

If only. I think, I think, I think I'm going to be sick.

STEPH stands up quickly and runs off to the toilet.

LATER

STEPH enters, she holds some toilet tissues to her mouth. VERITY hands her a glass of water.

VERITY

(concerned)

Feeling better?

STEPH

(weakly)

Yes, thank you.

VERITY

Steph, are you okay. In yourself, I mean.

STEPH

(sadly)

Not really. I've had a massive fallout with two of my best friends.

VERITY

(to herself)

They were right then.

STEPH

Who were right? Who's been talking?

VERITY points upwards.

VERITY

The stars. Mars has been in conflict with Virgo.

STEPH

What?

VERITY

Virgo is your opposite sign meaning Mars has been causing chaos with those closest to you. Do you have any Cancer or Taurus friends?

STEPH

Jeff is Cancer and Moo Taurus, why?

VERITY

That figures. Though I wouldn't have had Jeff down as Cancer.
(to herself)
More Gemini.

STEPH

(confused)
Verity, I love you dearly but what are you on about?

VERITY

Your horoscope. You're entering a difficult time now, you're under great stress and conflict. What you need is to recharge your batteries.

STEPH

(reflecting)
I haven't had any time off recently. I suppose I could...

VERITY

(thinking)
Listen, I'm off to a spiritual retreat tomorrow, why don't you come?

STEPH

Spiritual retreat.

VERITY

Yes, it will be fun. They have yoga, Rieka, singing, craft workshops. Please say yes.

STEPH

We wouldn't be staying in tents?

VERITY

(cheerfully)

Better, wigwams.

STEPH

Wow, wigwams. I'm in.

STEPH suddenly realises something.

STEPH (CONT'D)

No, I'm out.

VERITY

(disappointed)

Oh, why?

STEPH

I'm looking after my dad's dog.

VERITY

Get your brother to look after it.

STEPH

You're joking, he wouldn't look after it. He's not responsible enough.

VERITY

Jeff then.

STEPH

We're not speaking.

VERITY

Write a note.

STEPH

What?

VERITY

Write a note and leave the dog on his door step. He'll understand, Cancerians have big hearts. He'll look after the dog.

STEPH

I know he will but still, just dumping this on him.

VERITY
(pleading)
Please.

STEPH
I still have to call work, if
they says it's okay to take time
off, I'll write a note.

INT. JEFF'S HOUSE - DAY

JEFF, mid 20's male tall, slim and everyone's friend,
enters the living room goes over to the front door and
picks up the mail. He starts to look through it as PAT, 25
old male, enters topless.

PAT
(cheerfully)
Good morning, anything for me?

JEFF
(puzzled)
Why would there be? You don't
live here.

PAT
That's what I like about you,
your sense of humour.

JEFF drops the mail onto a small table near the door and
exits followed by PAT.

EXT. JEFF'S HOUSE - DAY

STEPH is stealthily leading a dog up to the front door. She
looks through one of the windows and watch JEFF and PAT
leave the room. She looks around for something to tie the
dog to and eventually uses a large stone to hold down the
lead. JEFF And PAT enter the living room and STEPH watches
them.

STEPH
(to herself)
Oh, Jeff, you do like the young
men.

She ducks down as PAT looks out of the window then
crouching down low she heads off down the path.

INT. JEFF'S HOUSE - DAY

PAT approaches one of the windows and looks out.

PAT
Did you hear something?

JEFF
Sounded like scratching.

PAT opens the front door and sees the dog with a note and a big red bow around its neck.

PAT
(surprised)
There's a dog.

JEFF
What's it doing?

PAT
Nothing, it's just sat there with a bow and a note.

PAT reaches down and pulls off the note.

PAT (CONT'D)
(reading)
Please look after and entertain this dog. You know what she likes, sex.

PAT looks up at JEFF surprised

PAT (CONT'D)
Are you going have sex with this dog? Is this some kind of prossie dog service that makes house calls?

JEFF
What? NO! Give me that.

JEFF snatches the note from PAT and reads it.

JEFF (CONT'D)
It's from Steph. And it's her dad's dog.

PAT
(astonished)
This dog has a pimp dad? And who is Steph? And does she know her dad is a pimp?

JEFF
Oh, for Pete's sake stop being so dramatic. You know Steph and you know her dad.

PAT

"Actor", remember it's my job.
And it does say sex on the
bottom.

JEFF

It's signed S E and that X is a
kiss. When we first met in
primary school her mother called
her Stephie and I pronounced it
ess ee. She uses that when she
wants something.

PAT

No sex, just a kiss? Well it best
to start off slow in canine
relationships.

(bends down to pet the
dog)

And you are gorgeous, yes you
are.

JEFF

I can't believe we are related.

PAT

I am your favourite cousin,
right?

JEFF ignores PAT puts on his coat then walks to the front
door.

PAT (CONT'D)

Where are you going?

JEFF

To get what she likes, dog food.

JEFF exits.

EXT. JEFF'S HOUSE - DAY

JEFF walks down the path to the main road and sees STEPH
about to enter a car. STEPH turns and give JEFF a small
wave and half smile then gets into the car.

JEFF attempts a wave as the car drives off.

EXT. DRIVEWAY TO A LARGE RED BRICK COUNTRY HOUSE - DAY

STEPH, holding a suitcase and rucksack, and VERITY,
carrying a large carpet bag, are stood at the end of a long
sandstone drive. There are a few people lay on a vast lawn,
practising yoga or playing ball games.

VERITY
 (contentment)
 Ah, back again. It feels so much
 like home here.

STEPH
 (not impressed)
 Been here a lot, have you?

VERITY
 Two or three times a year,
 whenever work allows really.
 You'll find everyone very
 friendly.

INT. RECEPTION AREA OF COUNTRY HOUSE - DAY

A large open area with a wooden staircase and a long wide corridor leading to the rest of the house. MARY, 30's slim with red hair (first of the triplets) is stood behind the reception desk. She looks up when she sees STEPH and VERITY.

MARY
 (indifferently)
 What do you want?

VERITY
 We have a booking for two.

MARY recognises VERITY.

MARY
 (smiling and cheery)
 Oh, it's you Petal. Back again so
 soon.

MARY checks a computer screen.

MARY (CONT'D)
 (cheery)
 We've given you your usual room.

STEPH is looking round the reception and spots SCOTT, mid 20's male with long dreadlocked hair, wearing torn jeans and a "Punisher" T-shirt. Her eyes light up.

VERITY
 Thanks, Sister.

STEPH rushes to the reception desk and points at SCOTT.

STEPH
 Who is that? What's his name?

MARY attitude changes again.

MARY
 (indifferently)
 We don't use names here, we
 prefer our cosmic tag. It is
 constant and eternal.

STEPH
 (puzzled)
 What?

MARY
 (indifferently)
 You are expect to attended the
 tagging ceremony immediately on
 arrival.
 (pointing)
 Down the corridor, first door on
 the right.

MARY returns to her work. STEPH moves close to VERITY.

STEPH
 (whispering)
 What a rude woman.

VERITY
 She's all right, you have to get
 to know her. Follow me, we need
 to drop our bags off and get to
 the tagging ceremony.
 (cheerfully)
 We are going to have so much fun.

STEPH and VERITY move away from the reception desk.

MARY
 (to VERITY)
 Enjoy your stay, Petal.

STEPH stops and turns waiting for MARY to say something to
 her but she goes back to her work. STEPH walks off in a
 huff, she catches up with VERITY.

STEPH
 (whispering and trailing
 off)
 Did you see that lad?

INT. LARGE WOOD PANELLED ROOM - DAY

STEPH and VERITY enter a wood panelled room with old
 fashioned decor, already 8-10 people are gathering in a
 circle in the middle of the empty floor. MARGO, 30's slim
 with red hair (second of the triplets) is stood in the
 middle of the circle. She spots STEPH and VERITY and is
 very pleased to see them.

MARGO
(cheerful)
Come in, come in. There's room
for two more. So very pleased to
see you both.

STEPH and VERITY join the circle.

STEPH
(whispering to VERITY)
She's changed her tune. There
really is no need to be nas...

MARGO claps her hands and calls for calm.

MARGO
Can we all settle down now.
(pause for silence)
Welcome to the tagging ceremony,
for those of you who have been
here before you know what to
expect. For newcomers this is the
chance to discover your cosmic
tag. The tag is eternal and will
stay with you forever through
many lifetimes and numerous
existences.
(thrilled)
I'm so excited for you new people
it truly is a wonderful moment.

MARGO holds out her arms and spins slowly taking everyone
in.

MARGO (CONT'D)
Now, everyone close their eyes
and clear your minds of all
thought. Only when your mind is
clear will your cosmic tag reveal
its self.

STEPH and VERITY close their eyes and people start to call
out their cosmic tags.

FIRST WOMAN
Buttercup.

MARGO goes up to FIRST WOMAN and stick a white label on her
top with the word "buttercup" written on it.

FIRST MAN
Ginkgo.

MARGO sticks a label on FIRST MAN with "ginkgo" written on
it.

SECOND WOMAN

Nimble.

MARGO applies a label to SECOND WOMAN with "nimble" written on it.

VERITY

Petal.

STEPH opens one eye and looks at VERITY then scans the room as more people call out their tags. MARGO goes over to VERITY and catches STEPH looking.

MARGO

(puts her hand over
STEPH's eyes)

Now, now. Close your eyes and
clear your mind.

STEPH

(eyes closed)

But I don't know how to.

MARGO

Just breathe in and out and stop
thinking about what is going on
and calm your mind down.

STEPH starts to breathe slowly and furrows her brow.

STEPH (V.O.)

How can I clear my mind? I have
so much to think about, Moo for
one, bitch. Jeff, two, git. They
should stop bickering and help me
find a boyfriend. I just go from
one to another wandering around
with my...

(out loud)

...wandering eye!

CARETAKER, a man in his 60's, wearing overalls standing in the bay window steps forward.

CARETAKER

Yes? What do you want?

STEPH

(eyes open)

No, wandering eye, that's my
cosmic tag.

CARETAKER

It can't be.

STEPH
 Why not? I emptied my mind and
 that just sort of pop in. I have
 to have that name, the cosmos has
 spoken.

CARETAKER
 Will you can't because that's my
 cosmic tag.

MARGO
 (calmly)
 Just relax and try again.

STEPH becomes aware that everyone is looking at her. She
 closes her eyes and relaxes.

STEPH
 (immediately)
 Treacle!

MARGO
 (disappointedly)
 No man made synthetic words. Try
 again.

STEPH
 (slight annoyed)
 OK, honey.

MARGO
 That's settled then.

MARGO sticks a white label on STEPH's top. STEPH looks down
 confused at the label, it has "honey" written on it.

MARGO (CONT'D)
 (applauding)
 Well done everyone, you have all
 been well and truly tagged. Enjoy
 the rest of your stay.

People start to stand up and leave the room. STEPH, still
 sitting, looks around in silent protest.

INT. COUNTRY HOUSE UPPER CORRIDOR - DAY

STEPH is wondering down the corridor and enters a room to
 her right.

INT. COUNTRY HOUSE FIRST BEDROOM - DAY

The room is sparsely decorated and there are bed rolls on
 the floor.

MITCH, 30's slim with red hair (third of the triplets) is tidying the room. STEPH gives her an apologetic look and leaves the room.

INT. COUNTRY HOUSE UPPER CORRIDOR - DAY

STEPH crosses the corridor and enters a room to her left.

INT. COUNTRY HOUSE SECOND BEDROOM - DAY

The room is sparsely decorated and there are bed rolls on the floor. MARY, 30's slim with red hair is opening the curtains. STEPH gives her an apologetic look then looks puzzled.

STEPH
(puzzled)
Didn't I just see you in the
other room?

MARY
(irritated)
You certainly did not!

STEPH quickly leaves the room.

INT. COUNTRY HOUSE UPPER CORRIDOR - DAY

STEPH stands in the corridor looking up and down then turns to look at the room she has just come out of. She steps forward and moves to the next room further down the corridor. She grabs the door handle and slowly opens the door.

INT. COUNTRY HOUSE THIRD BEDROOM - DAY

STEPH slowly peers round the edge of the door. The room is sparsely decorated and there are bed rolls on the floor. VERITY is sat on the floor emptying her carpet bag, she looks up.

VERITY
There you are I thought you had
got lost.

STEPH looks around the room.

STEPH
(disappointedly)
Not 5 star living then.
(to herself)
And you promised wigwams.

VERITY
I don't plan for us to spend much
time indoors.

STEPH
(vaguely)
Some very strange thing are
happening around here. Either
that or I really need to relax.

STEPH flops down on a large purple bean bag. VERITY stands
up.

VERITY
No time for that I have lots
planned for you, come on.

VERITY grabs STEPH's arm and pulls her up.

STEPH
Are we going to eat, cause I'm
starving, it has to be midday.

VERITY
No meal times here, everyone
grazes.

STEPH
What? Like cattle?

VERITY
No, you have a little snack then
do 10 to 20 minutes of an
activity then have another snack,
more activities, snack and so on.
You don't fill up on one big meal
but what you do eat you burn off
later. Come on.

STEPH and VERITY exit.

INT. COUNTRY HOUSE CANTEEN - DAY

The canteen is a large clean open area with a rainbow
collage on the back wall. A few tables are occupied by
other guests eating green salad or slurping green
smoothies. STEPH and VERITY enter and join a short queue
waiting to be served.

STEPH
(slightly disgusted)
Oh, it's all green and curly.
Have they got any chips?

VERITY

No, think healthy. Health and relaxation. Those are the key words for our stay.

STEPH

Okay, I'll have what she's having.

STEPH points to the girl in front who has just been handed a large green smoothie by MITCH.

VERITY

Good choice.

MITCH hands a smoothie to STEPH. STEPH gives her a puzzled look.

LATER

STEPH and VERITY are sat at a table. VERITY is eating some green leaves and nuts. STEPH takes a drink of her smoothie and instantly pulls a face. VERITY looks round then sprinkles some ground herbs on top of the smoothie. STEPH gives it a quick stir and drinks again, instantly smiling.

CUT TO:

STEPH is playing netball with a few other girls, she runs around asking for the ball and when she receives it she catches sight of SCOTT and immediately throws it hard into another player's face knocking her to the ground. STEPH looks shocked.

CUT TO:

STEPH and VERITY are back in the canteen, STEPH is eating green leaves and nuts, VERITY is drinking a smoothie.

CUT TO:

STEPH and VERITY are on the vast lawn swinging Indian clubs around and trying to follow MARGO, the red headed instructor. SCOTT walks in front of the group and smiles at STEPH. She is surprised and drops one of the clubs on her foot causing her to fall to the ground.

CUT TO:

STEPH and VERITY are sat on the vast lawn. VERITY is eating an apple, STEPH is eating green leaves and nuts and slurping a purple smoothie.

CUT TO:

STEPH is with a group of people pretending to be trees in the wood panelled room, they all stand tall with the arms held up high then they slowly start to spin. SCOTT enters and picks up some chair from the back of the room near to where STEPH is standing. They both stand and stare at each other smiling. MITCH, the red headed instructor, claps her hands to get STEPH's attention as the rest of the group

pretend to be rock curled up on the floor. STEPH appears embarrassed as SCOTT exits with the chairs.

CUT TO:

VERITY is sat on a low wall sunning herself. STEPH approaches and sits next to her looking exhausted.

STEPH

(wearily)

I'm exhausted. How can you call this relaxing. No more activities.

(pulls a pained expression)

And nothing green and curly, it's not agreeing with me.

VERITY

That's only because you are not use to it. You eat the wrong types of food. The meals here are much more healthy.

STEPH

(slightly annoyed)

They're not meals, they're grazings. You said so.

VERITY

(smiling)

You're right. Come on lets have a change of pace.

STEPH smiles back as VERITY stands up. STEPH follows her then holds her stomach wincing.

STEPH

I hope it's nothing to strenuous.

INT. OUTSIDE THE CHAMBER OF SILENCE - DAY

MARY, red headed female with coloured ribbons, wearing a cropped top and denim shorts, is stood outside the Chamber of Silence talking to a small group when STEPH and VERITY enter.

MARY

We are about to enter the Chamber of Silence, once inside you must not speak or make a sound. We will start with yoga and move onto some meditating and relaxation techniques. I will be issuing instruction in a manner that befits the chamber, please follow them quietly.

I hope you all enjoy your
experience within this sacred
place and receive some benefit
from the activities.

MARY walks over to the large wooden door of the chamber and
opens it slightly. She turns round to address the group.

MARY (CONT'D)

We will now enter the Chamber of
Silence.

She mimes zipping up her lips, turning an imaginary key and
throwing it away then enters the chamber followed by the
group.

INT. INSIDE THE CHAMBER OF SILENCE - DAY

There are exercise mats laid out on the floor of the
chamber and a mat set apart from the others with a small
desk bell next to it, MARY goes to sit on this mat and
gestures to the others to sit down. When everyone has found
a mat she strikes the bell. Everyone looks at MARY. She
holds up an A4 card with "Welcome" written on it.

STEPH is on a mat next to VERITY and she leans towards her.

STEPH
(whispering)
Look, she's got your bell.

VERITY
(whispering in mocked
shock)
How dare she.

MARY strikes the bell and holds up an A4 card with
"Silence" written on it. STEPH and VERITY quieten down.
MARY holds up an A4 card with "Do as I do" written on it.

She stands up and starts to shake her arms and legs
loosening them up then she rotates her head and neck. The
group follow her instructions.

STEPH looks at VERITY with a pained expression then rubs
her stomach and mouths "stomach ache".

MARY shoots STEPH and VERITY a look then assumes the
position by kneeling on the mat and raises her arms above
her head then she bends forward and touches the floor.

The group do the same.

STEPH kneels on the mat and raises her arms above her,
leans forward and expels a small fart.

MARY and group ignore this and they all do the same again.

Steph raises her arms above her head and leans forward expelling a longer and louder fart.

VERITY and STEPH start to snigger.

MARY looks through her cards, strikes the bell and holds up an A4 card with "Be quiet" written on it then holds up two A4 cards one with "This is the Chamber of" and the other with "Silence" written on it.

STEPH and VERITY burst out laughing and STEPH rolls around the floor expel louder farts. MARY strikes the bell several times.

An angry MARY walks up to STEPH and VERITY and holds up an A4 card with "Get out!" written on it in bold capital letters.

STEPH and VERITY stand up and walk out of the chamber all the time laughing loudly. As they leave the chamber and close the door MARY uses her cards to waft away the smell.

INT. OUTSIDE THE CHAMBER OF SILENCE - DAY

STEPH stands dumbfounded outside the Chamber of Silence then slowly turns and looks out the window.

STEPH
I can't believe I have been
evicted from the Chamber of
Silence.

STEPH tucks at VERITY's shirt while looking out of the window.

STEPH (CONT'D)
Look, there's that lad on a bike.
Quick, lets follow him.

They both exit.

EXT. COURTYARD - DAY

STEPH looks around for SCOTT and see him disappear round a corner. She starts to panic slightly then sees something.

STEPH (CONT'D)
Quick, over here.

They both move off out of sight.

EXT. OPEN COUNRTYSIDE - DAY

STEPH and VERITY are riding a tandem, VERITY on the front
STEPH at the back looking very red in the face and puffing.

VERITY
We've lost him again.

STEPH
(breathlessly)
Sorry, it's my fault. Didn't
realise how unfit I was.

VERITY
Didn't you do a 5k run a while
back.

STEPH
(embarrassed)
Yes, but I haven't done anything
since.
(pointing)
Look there, they're waiting.

They start to cycling towards the group of cyclists up
ahead.

STEPH (CONT'D)
(urgently)
Wait!

VERITY
What is it?

STEPH
I need to poo.

VERITY
Now?

STEPH
Well, I wanted to go before we
came out but didn't get the
chance. I thought I could hold it
but now...it's all the healthy
food I've eaten.

VERITY
Well, find a bush or something...

They both look around, there is nothing but open
countryside and no cover.

STEPH
Everywhere is completely flat and
there's no cover.

VERITY
 Lets cycle up a bit further there
 might be something.

STEPH
 (in pain)
 Oh, no. It's coming.

They move slowly towards the group of cyclists and see a small copse of trees just past them.

VERITY
 (excited)
 Over there, look!

STEPH and VERITY start to pedal faster and speed passed the group of cyclists and towards the trees.

EXT. COPSE OF TREES - DAY

The tandem is abandoned on the grass and VERITY is looking out at the view of open countryside and moorland. STEPH is hidden behind a bush.

VERITY
 With all the beautiful
 countryside we have in this
 country, why would you want to go
 anywhere else?

She wrinkles her nose and looks over to a bush.

VERITY (CONT'D)
 Is that you?

STEPH (O.S.)
 I'm over here. Sorry.

VERITY moves away from the bush and continues to look at the view.

VERITY
 With the sun on your back.
 (turns her back to the
 sun)
 The wind in your hair.
 (the wind catches her
 long hair)
 And the open countryside in front
 of you.
 (spreads her arms wide)
 What more could you ask for?

STEPH (O.S.)
 A sock?

VERITY
(surprised)
What?

STEPH (O.S.)
A sock. I'm not wearing any and I
need to...wipe.

VERITY removes one of her sock and passes it through the bush.

The group of cyclists catch up just as STEPH appears from behind the bush.

VERITY
Sorry, bit of a crisis.

STEPH
(embarrassed)
Thought I'd...er, lost something.

VERITY
(suddenly)
A brown hair bobble.

STEPH give VERITY a look. SCOTT and the other start to look around. SCOTT notices something on the floor.

SCOTT
There's something over behind
this bush.

STEPH quickly searches through her pockets and pulls out a brown hair bobble.

STEPH
Found it.

SCOTT
Can't believe you stopped for a
hair bobble.

STEPH
(cringing)
It has great sentimental value.

STEPH and VERITY climb back onto the tandem and the whole group exit.

INT. COUNTRY HOUSE CANTEEN - DAY

STEPH and VERITY enter and they are about to join the queue when STEPH spots SCOTT, carrying a small lunch bag, leaving the canteen.

STEPH
(to VERITY)
Look, over there.

She points towards SCOTT.

VERITY
Come on.

They both exit.

INT. COUNTRY HOUSE LOWER CORRIDOR - DAY

STEPH and VERITY step into the corridor and see SCOTT disappear behind a door on the right. They follow.

STEPH grabs the door handle and listens.

She quickly opens the door and they both step inside.

INT. COUNTRY HOUSE SITTING ROOM - DAY

This is a wood panelled room with a large bay window overlooking the vast lawn. There are a few settees and several old winged armchairs. The room is empty.

STEPH
(puzzled)
Where did he go?

SCOTT
I'm right here.

SCOTT leans forward in one of the winged armchairs he is eating.

SCOTT (CONT'D)
Can I help you?

STEPH and VERITY step further into the room.

STEPH
(rushing forwards)
Is that a peanut butter and jam sandwich?

SCOTT
Yes, why?

STEPH
Can I have a bite?

SCOTT hands STEPH the other half of his sandwich from out of his lunch bag. STEPH quickly takes it and bites into it, her eye roll in delight.

STEPH (CONT'D)
(her mouth full)
Hmm, real food. Carbohydrates! I
love em!

SCOTT
I know what you mean. I'm all for
this retreat but the food leaves
a lot to be desired.

STEPH
(still eating)
Leaves, you said it. All green
and curly. Yuke.

VERITY
(sitting down)
Well I quite like it.

STEPH finishes the sandwich and starts licking her fingers.

STEPH
So why are you hiding in here.

SCOTT
It's been a busy day, I just
wanted a quiet moment to eat.

STEPH
What do you do?

SCOTT
I'm suppose I'm a bit of a
handyman, I do a bit of this, a
bit of that...

STEPH
A bit of the other. Oh,
sorry...I'm Honey, I mean Steph
and this is Verity AKA Petal.

SCOTT
Nice to meet you at last. I'm
Scott AKA Heteros.

STEPH and VERITY appear puzzled.

SCOTT (CONT'D)
It's Greek for "different".

Scott notices that VERITY is only wearing one sock.

SCOTT (CONT'D)
(puzzled)
Why are you wearing one sock?

STEPH and VERITY looks surprised at one another.

STEPH
 (quickly)
 So, what are you doing after all
 this?

SCOTT
 After lunch? No, I'm teasing.
 Next week I'm off to Africa.

STEPH
 Ooh, Africa. Big place.

SCOTT
 Malawi. I help the kids and build
 things for them. What about you?

STEPH
 Oh, back to work nothing as
 exciting as helping in Africa.
 I'm a freelance writer, travel
 most of the time.

SCOTT
 (amazed)
 You travel most of the time, wow.

STEPH
 No, I write about travelling and
 places. Foreign places.

SCOTT
 You should come with me to
 Africa.

STEPH
 (surprised)
 What?

SCOTT suddenly reaches into his trouser pocket and pulls
 out a mobile phone.

SCOTT
 Oh, time to get back to work.

SCOTT packs his lunch bag away and stands up.

SCOTT (CONT'D)
 (to VERITY)
 Nice meeting you, Petal.
 (to STEPH)
 See you later, Honey.

STEPH is speechless as SCOTT exits.

STEPH
 (very excited)
 Oh, my God, oh my God, oh my God.
 (MORE)

STEPH (CONT'D)
 (to VERITY)
 Did you feel it? Did you?

VERITY
 I think that might be your phone.

STEPH mobile phone is vibrating in her pocket. She ignores it.

STEPH
 No, the spark, the energy...,

VERITY
 The cosmic connection?

STEPH
 Yes.

VERITY
 (flatly)
 No.

STEPH
 He could be the one, don't you think. He's Heteros, you said I should be looking for someone different.

VERITY
 Could be. All right there did seem to be something between you. But lets not rush in.

STEPH's mobile is still vibrating in her pocket, she answers it.

STEPH
 (into phone)
 Hello? Oh, hi, I'm fine thanks and you?

CUT TO:

INT. MAZAGINE EDITOR'S OFFICE - DAY

There is a PA, 30's slim, bespectacled, sat behind a desk on the phone. The main office door is open and ANGUS, 50's overweight, balding Scottish male, is in a rage.

PA
 (into phone)
 Bearing up. We have an assignment for you.

INTERCUT:

STEPH
 (into phone)
 An assignment, excellent.

PA
 (to ANGUS)
 I have Miss Wilkes on the phone.

ANGUS (O.S.)
 (very angry)
 I don't pissing care, just get
 someone on the f-ing plane to
 Africa.

PA
 (into phone)
 Miss Wilkes? It's in Malawi,
 Af...

STEPH
 (into phone)
 Malawi as in Africa? I know.
 When?

PA
 (into phone)
 Next week?

PA holds the phone away from her ear as STEPH screams excitedly.

LATER

INT. COUNTRY HOUSE SITTING ROOM - DAY

STEPH hangs up the phone and turns to VERITY.

STEPH
 (excited)
 Do not tell me this is
 coincidence. This is cosmic
 planning and I love it!

EXT. DRIVEWAY OF COUNTRY HOUSE - DAY

People are leaving and boarding mini-buses. STEPH notices MARY, MARGO and MITCH.

STEPH
 Think this weekend's gotten to my
 head. I not seeing double, I'm
 seeing triple.

VERITY
 Not triple, triplets. They're
 sisters.

VERITY waves to the sisters and they wave back. STEPH gives them a dirty look then gets onto a mini-bus.

MONTAGE

A series of still photographs showing STEPH and SCOTT in Africa helping the children and building a school. STEPH looking very much the "plain Jane" and SCOTT looking very "cool" with his dreadlocks and torn jeans. They are very chalk and cheese. The last photograph shows them hugging, STEPH has her hand on SCOTT's chest and SCOTT has his arm around her.

EXT. OUTSIDE VERITY'S HOUSE - DAY

A taxi pulls up outside VERITY's house and an unidentified person, with dread-locked hair, a denim jacket, long rainbow coloured skirt, loose top with a shell necklace, beads in her hair and sandals, gets out and walks down the side of the house.

VERITY is sat, crossed-legged, in the middle of the lawn with her eyes closed meditating. The unidentified person approaches her slowly then crouches down in front of her.

VERITY
 (eye still closed)
 Hi there, glad you're back. Did
 you enjoy your tr...

VERITY opens her eyes and scream loudly. STEPH, still crouching, also screams loudly.

STEPH goes to calm VERITY down.

VERITY (CONT'D)
 What are you screaming for?

STEPH
 Because you were screaming. What
 were you screaming at?

VERITY
 You.

STEPH
 How rude.

VERITY
 But you look so...different.

VERITY touches the beads in STEPH's long dread-locked hair and checks the material of her skirt.

VERITY (CONT'D)
Oh, my God. I can't believe it.
You look just like...

STEPH
(interrupting)
Scott?

VERITY
I was going to say me. But yes, a
little. Is that why you did it?
To look more like him?

STEPH, smiling broadly, nods her head. They both scream excitedly.

VERITY (CONT'D)
He's going to love it. He's going
to love you.

STEPH
I hope so, I'm meeting him at the
airport later.

VERITY
He's coming home?

STEPH, smiling broadly, nods her head. They both scream excitedly.

VERITY (CONT'D)
How long has it been?

STEPH
I came back 2 weeks, 5 fives day,
12 hours and 35 minutes ago. And
in 62 minutes I will see him at
the airport.

They both scream excitedly. STEPH lets out a cough.

STEPH (CONT'D)
(concerned)
It's not too much, is it?

VERITY shakes her head.

STEPH (CONT'D)
I was looking at the photographs
and we looked so different and I
felt that if I...

VERITY

I know, imitation is the best form of flattery. It's a good look for you. He will love it.

STEPH

I think he is definitely the one. He is so different from all the others, well, after all it is his cosmic tag.

VERITY gives STEPH a puzzled look.

STEPH (CONT'D)

Heteros, Greek for "different", remember? Anyway, it was amazing in Africa. We worked with the children most of the time then Scott helped with the school they were building. Most of the time he worked topless.

STEPH mouths and winks to be suggestive. They both scream excitedly.

STEPH (CONT'D)

In the evening we sat round the camp fire and talked and talked and talked.

STEPH sighs at the thought.

VERITY

And later you will be talking again.

STEPH

(slightly embarrassed)
Not too much talking.

They both scream excitedly. STEPH coughs twice, touches her throat and rubs it gently.

INT. TAXI CAB - DAY

STEPH is in the back of the taxi looking out of the window and coughing occasionally.

The taxi stops at some road works next to a playing field and STEPH looks out onto it.

JEFF is with a group of young disabled children on the running track. A few of the children are lined up to race. JEFF has the starting pistol and fires it and the children all run. One of them trips and falls as the others go on to finish the race.

JEFF picks the young girl up and they both go to the starting line. JEFF races with the young girl and lets her win. JEFF feigns disappointment.

STEPH puts her hand on the window and smiles then the taxi moves off.

EXT. OUTSIDE AIRPORT - DAY

There are a few other taxis and the sound of aeroplanes overhead. STEPH steps out of the taxi and goes to pay the cabbie.

STEPH
(hoarsely)
How much do I...?

CABBIE
That's eight pounds fifty pence,
love.

STEPH hands over a ten pound note.

STEPH
(hoarsely)
Keep the change.

CABBIE
Sounds like you've got a sore
throat. You need to suck a
Fisherman's Friend.

STEPH
(hoarsely)
I don't know any fishermen.

INT. AIRPORT LOUNGE - DAY

STEPH is stood with a group of people waiting for their family and friends to arrive. STEPH is holding up a card with "Heteros" written on it.

People start to enter the airport lounge through a gateway pulling their suitcases behind them. A smartly dressed, clean shaven, well presented young man walks up to STEPH.

SCOTT
Did she send you?

STEPH
(hoarsely)
What?

SCOTT
Is she at home making herself
beautiful for me.

STEPH
(hoarsely)
What? No. I'm waiting for
someone, so jog on.

SCOTT gives STEPH a puzzled look then picks up his rucksack and walks away.

RALPH, 50's SCOTT's father is smartly dressed in a business suit and ALEX, 50's SCOTT's mother, wearing a formal navy blue dress and jacket, are stood behind STEPH and wave to SCOTT.

RALPH
Scott, over here. Scott.

STEPH turns round and watches as RALPH and SCOTT hug and ALEX kisses him on the cheek. She is dumbfounded.

STEPH
(hoarsely)
Hey, hey!

She approaches the family group.

STEPH (CONT'D)
(hoarsely)
Scott, who are these people?

SCOTT
Who are you to know my name is
Scott?

STEPH
(hoarsely)
It's me, Steph.

SCOTT
(surprised)
Steph!? But, but...wow!

STEPH
(small curtsy)
Thank you. But who are these
people?

SCOTT
These are my parents.

SCOTT turns to his parents.

SCOTT (CONT'D)
This is my...er, Steph.

RALPH and ALEX up STEPH look and down disapprovingly.

RALPH
Really?

ALEX
(to herself)
Ghastly.

RALPH
And what is wrong with your
voice.

STEPH
I have a sore throat from
screaming. Er...a taxi driver
suggested I sucked a Fisherman's
Friend.

RALPH
(reaching into his
pocket)
Oh, here. Have one of mine. I've
got plenty.

RALPH hands STEPH a packet of throat lozenges.

SCOTT
We met in Africa, she's an
administrator.

STEPH looks round surprised and tries to protest.

STEPH
Er, no actual...

SCOTT
(interrupting - to his
parents)
Did you bring the car or are we
in a taxi?

RALPH
(vaguely)
Car.

SCOTT grabs STEPH's hand and pulls her away from his
parents.

INT. SCOTT'S PARENTS CAR - DAY

SCOTT and STEPH are sat in the back of a large BMW 4x4
vehicle. ALEX is driving.

RALPH

Look, Scott. When are you going to stop all this silly charity nonsense and finally think about yourself? And more importantly the accountant's job at the firm.

STEPH

(quietly to SCOTT)
Firm?

ALEX

The family firm, dear. Has he not told you?

RALPH

Macintosh and Sons. His sister is already a huge success. Practically running our London office.

SCOTT

It should be called Macintosh and Daughter if she's that good.

ALEX

No need to be jealous, Scott. You too will get our full support.

RALPH

I've scheduled a meeting for us both tomorrow morning. We can discuss it then.

STEPH

(whispering to SCOTT)
What is all this? I thought you were just a normal guy.

SCOTT

(whispering to STEPH)
I hate being rich. I keep myself grounded with charity work.

STEPH

(whispering)
Sounds like your parents are making plan for you.

SCOTT

Well we'll see about that tomorrow.

SCOTT looks out of the window and looks puzzled.

SCOTT (CONT'D)

This isn't the way home.

ALEX

We are going to your sister's party first. She postponed it until you returned.

RALPH

So thoughtful of her.

PAUSE

RALPH suddenly sniffs the air and STEPH looks embarrassed.

RALPH (CONT'D)

What is that unusual smell?

STEPH sniffs her jacket and crinkles her nose.

INT. LARGE RECEPTION ROOM - DAY

The room is packed with people in fine suits and dresses all drinking champagne. Some feign delight in meeting old friends while others pile their plates with free food.

STEPH, SCOTT and his parents enter the room. DUNCAN, late 50's tall, thin and wearing a shabby suit immediately rushes up to SCOTT.

DUNCAN

Scott, old chap. Great to see you again. Pleasant trip? Sort out that rabble, eh?

SCOTT

Hi, Duncan. Yes and yes to both those questions.

DUNCAN notices STEPH.

DUNCAN

I say, who's this unusual filly?

SCOTT

This is my...er, Steph. Duncan, Steph. Steph, Duncan.

RALPH approaches holding two glasses of champagne and hands one to SCOTT.

RALPH

Can I have a word with you for a moment?

RALPH takes SCOTT away leaving STEPH on her own with DUNCAN.

STEPH looks at the drink in DUNCAN's hand.

STEPH
Where can I get a very large one
of those.

DUNCAN takes STEPH's arm and leads it away.

DUNCAN
Right over here.

LATER

STEPH is walking around the room with a large drink in her hand. People nearby stop talking and stare at her as she walks past. ANNA, late 20's tall, slim wearing a fabulous dress, approaches STEPH.

ANNA
Shouldn't you be clearing glasses
or something useful.

STEPH
I beg your pardon.

ANNA
Why are you not wearing the
livery that was supplied? Where
is your supervisor?

STEPH
How rude. I was invited to this
party.

ANNA
Really? What is your name?

STEPH
Stephanie Wilkies.

ANNA
Never heard of you.

STEPH
But I came with Scott.

ANNA looks around the room.

ANNA
(very loud)
Scott!

SCOTT appears and walks over to ANNA and STEPH.

ANNA (CONT'D)
This unkempt tart says that she
is with you. Is that true?

SCOTT

Yes.

ANNA looks STEPH up and down disapprovingly.

ANNA

(to herself)

Good God. By all means go to Africa and care for the children, dear brother. But you don't need to bring the charity work home with you.

ANNA walks away. STEPH and SCOTT stand in silence.

STEPH

(slightly tearful)

It's not going to work.

SCOTT

What?

STEPH

Look at us. We're too different.

PAUSE

SCOTT

Look my sister's a snob.

STEPH and SCOTT feel awkward as people around them stare and disapprove.

SCOTT (CONT'D)

I liked you as you were in Africa, I thought you would be approved by my parents when I came home and smartened myself up for them. But this image...and I totally get why you've done it but...it's not really me.

A young smartly dressed man carrying a silver tray walks past. SCOTT puts his empty glass down on the tray as the young man moves away.

STEPH

It's not me either, it's probably best we just leave it.

STEPH looks hopeful that SCOTT might say otherwise.

SCOTT

I think you're right.

SCOTT walks off and disappears into the crowd. STEPH looks down at the floor.

PAUSE

STEPH suddenly looks up, a decision has been made.

STEPH
It is a stupid image anyway. No
offence, Verity.

STEPH pulls the dread-locked wig off then the shell necklace and earring and throws them down on the floor and exits.

DUNCAN staggers across the floor and notices the wig and other items on the floor. He picks up the wig and holds it up.

DUNCAN
I say, Scott, old chap. Your
filly has completely disappeared.

END

Steph changes her image to be more like Scott and goes round to see Verity. We see a shadowy half lit figure approach Verity's house and go round the back where Verity is meditating with her eyes closed. The shadowy figure couches down in front of Verity and she senses that it is Steph but when she opens her eyes she is shocked by Steph's transformation. Steph can't stop as she is on her way to the airport to meet Scott.

Steph has a complete makeover changing her hair and her look to a more hippie style because of a young man she met in Africa, who was doing a lot of charity work. They looked like total opposite with Steph having her long hair tied in a bun most of the time and her boyfriend, Scott, having long dreads and scruffy clothing.

When Steph comes home she has her hair cut short, shaved at the sides and dyed ginger. She has a friend called Verity, a free spirit and hippie type, who she goes to visit. (Start with Steph and Scott in Africa doing some charity work then Steph flying home, Scott will be coming back to England two weeks later and as a surprise Steph changes her style).

We see her go to the hairdressers and the next time we see her is getting out of a taxi at Verity's house. Verity is meditating in her summer house at the back and has her eyes closed. Steph calls out her name and Verity answers by tinging a bell next to her. Steph enters the summer house and kneels down in front of Verity (eye still closed meditating. (We have not yet seen Steph's new look) Verity finishes meditating and opens her eyes and screams loudly at the sight of Steph's new hair style and look. Steph wants to know more spiritual things so she has more in common with Scott.

Mysterious person leaving taxi and confronting Verity.

During visit to Verity, Verity screams at the sight of Steph's transformation and Steph screams, they both scream when Steph says that Scott is coming home today and scream some more when Verity says that he will love her new look. Steph has scream so much that she loses her voice which compacts the confusion at the airport when meeting Scott.

Steph mentions that Scott is different from all her other boyfriends "after all it is his cosmic tag".

Steph sets off to the airport in a taxi and on the way the taxi stops and Steph sees Jeff helping some disabled children running at the sport centre. Taxi journey to airport Steph sees Jeff helping disabled children on the running track.

Unfortunately, when Scott lands at the airport Steph walks straight pass him because he has changed his look and is now clean cut and wearing a suit and tie. There is further embarrassment when the two of them go to Scott's parent's house for tea where his father keeps banging on about how he should stop all this stupid charity work and concentrate on the accountant's position his father has arranged at his firm. Scott's sister already works at the firm and he jokes that it is not a father and son firm but a father and daughter firm. Scott's father states that it is not the same and threatens to cut off his allowance so he will no longer be able to jet off to foreign countries.

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Steph gets to the airport and holds up a sign because Scott will not recognise her.

Scott is shaved, clean cut, suited and booted and asks why Steph has not turned up to meet her. Steph asks Scott who he is and explains that she is waiting for her boyfriend.

The four of them then have to go on to his sister's birthday party and Steph is still dressed in her short denim jacket, long flowing foral skirt and loose top with a shell necklace and beads in her hair. The party is very high brow.

Scott's parents turn up and say they are running late for his sister's engagement party, Scott's mother asks Steph if she has a change of clothes, Scott says that he is sorry that he completely forgot about the party. When they get to the party it is very high brow and Steph feels completely out of place. She is introduce to several of Scott's family who do not take to her at all. Scott explains that his parent do not know about his hippie image and expect him to be clean cut and smart doctor. He says that he like Steph for how see looked before as it was more suited to his image now with his parents. Steph says that she liked his hippie image and is very disappointed. They decide to finish and Scott says that Steph's new image does not suit her and he does not like it then walks away. When he has gone Steph says to herself that she does not like it and pulls the wig off and drops it on the floor, then the nose ring and earrings, then the head scarf and leaves the party. One of Scott's family members picks up the wig and says to Scott, calling him by his real name (Scott is his nickname because he is Scottish), "I say, your girlfriend has completely disappeared"> End of episode.

Verity talks about Steph's birthday being the 29th February 1988 and that Mars is in conflict with her opposite sign, Virgo, which is causing chaos to Virgo' perfectionism and causing Steph problems with those closest to her. Verity tells her that she has fallen out with a fellow water sign and earth sign (Jeff and Moo respectfully).

Verity also says that Steph's biorhythms are going through a very bad stage at the moment and she needs to get away and recharge her batteries. She suggest that she joins her at a country retreat for some meditation and spiritual healing.

Steph mentions that she is looking after her father's dog and cannot get away so soon. Verity asks if there is anyone she can pass the dog to. Steph says the only person she trusts with her father's dog is Jeff but she is still slightly mad at him. "Only slightly" remarks Verity. "If you don't want to see him just drop the dog off with a note, he's sure to understand. You have known each other for a long time. You're almost soul mates." "I wouldn't go that far, friends".

Steph takes the dog round to Jeff's house and while outside she can see through the window a half naked young man in Jeff's living room talking to Jeff. "You do like your young men, Jeff" she says to herself. Not wanting to disturb them she leaves the dog on the door with a note and rings the door bell and runs away.

Mention that recently Jeff, Moo and her father have been getting her down and she has decide to go to a retreat with Verity.

Continue with flashback stating that and Verity consulting her star chart and biorhythms stating that Steph needs a break and the ideal place would be this retreat Verity is going to and suggests that Steph must come too. Steph is looking after her father's dog and she dumps it on Jeff just by leaving it outside his door with a big red bow around its neck saying 'please look after this dog, SE X' (this is how Steph signs off with Jeff, when they were young Steph's mother called her Stephie but Jeff pronounced it Ess-ee (SE) the X is a kiss. Jeff cousin is staying with him and finds the dog on the doorstep and shouts for Jeff, his cousins reads the card around the dog neck. "Please look after the dog, SEX" and asks the question "Do you have sex with dogs?"

Back to the present with Verity coming back from the buffet carriage with drinks and snacks.

Thinking of using the cloud opening sequence along with the Southport story as an opener for an episode.

The words Steph is typing on her blackberry will go into the cloud, I want her to say "Worst date ever" and as the words go in separately the cloud gets darker and when "ever" goes in it turns into a thunder cloud and starts to rain then the camera pans down through pouring rain to find Steph and her latest boyfriend standing on the pier with no umbrella or raincoat.

Southport: Stef has been dating a right wing survivalist Damien after been taken out on numerous assault courses, outdoor survivalist camps and twitching where they only have nature and his right wing opinions for company she asks him to at least once take him out to somewhere more civilised. His solutions, a trip to Southport on the wettest rainiest coldest day of the year and frog march themselves down the pier with Stef without a raincoat or an umbrella. She's a drowned rat so on the way back they go into a dingy pier café where the seats are bolted to the ground and he treats her to a polystyrene cup of tea for the princely sum of 50p. He is sat opposite her and after a series of awkward silences stares deep into her eyes and asks "If you went missing, how long would it take for someone to notice you were gone?". She makes her excuses to leave to the bathroom and actually heads for the train station and catches the hourly train home.

Just before the train pulls away she texts him saying "how long did it take for you to notice I was gone?" she shrugs and sits down in her seat to get a text reply "not long" and the camera pans round and he's in the seat behind her.

INT. RAILWAY CARRIAGE - DAY - PRESENT DAY

STEPH is pulled out of her day dream by a passing train. She sits startled for a moment, catching her breath.

STEPH (V.O.)

That was the last time I was on a train. Not a pleasant experience. This time it's better...sort of.

This could be the Forester where they spend the whole day watching trees and bird watching then a fire starts and she has to help put it out, burning her brand new shoes.

Steph has not seen Moo for a few days and visits her other close friend Verity. She consults Steph's star chart and checks her biorhythms then decides she needs a break and takes her to a mystic retreat for some meditation and relaxation.

Steph is looking after her dad's dog and at the last minute dumps the dog on Jeff to go off to the retreat.

Steph and Verity go off and have a psychic experience, sleeping in wigwams, eating salads and no alcohol.

Steph meets a hippie type, Scott, who is going to Africa to do charity work and she tags along.

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At the retreat Steph is trying to find her room, she goes into one and sees the red headed lady cleaning Steph exits and goes to another room, the red headed lady is cleaning in there. (Strange she thinks) Steph tentively approaches a third and opens it quickly, Verity is inside wondering what Steph is up to.

There are no beds just bed rolls. Steph - "Not 5 star living then" Verity "I don't plan to spend a lot of time indoors"

They first see Scott in reception and ask the red headed reception what his name is. She replies that they don't use names and their name will be given at the naming ceremony later. No names but cosmic tags or something??

Montage of food / exercise / food / exercise - always something "green and curly"

They go to the naming ceremony and have to sit crossed leg and remain quiet while attempting to empty their minds then say out loud the first thing that comes into their head and that is their cosmic tag. We see Steph sat concentrating and follow her train of thought as she tries to clear her mind. "Moo, bitch. Jeff, git. They should stop bickering and help me find a boyfriend. There have been so many I am just going from one to the other wandering around with my (then out loud) wandering eye!" An elderly caretaker answers "Yes, what do you want?" "No wandering eye, that's my cosmic tag" "It can't be" "Why not, I emptied my mind and that just sort of pop in. I have to have that name, the cosmos has spoken." "Will you can't because that's my name." The instructor, a red headed woman, tells Steph to try again. "OK" she starts to breathe slowly and closes her eyes and

instantly shouts out "Treacle". (No man made or synthetic words allowed.

They go to the Chamber of Silence and are thrown out after Steph ends up farting her way through it. The instructor, a red headed woman, opens the roof of the tower to let fresh air in. Outside the chamber Stephs says "I have been evicted from the Chamber of Silence". They see Scott through the window and rush out to catch him but he gets on a bike and rides off. The two of them find a tandem and give chase but Steph's stomach is getting worse and she needs to poo.

At lunch they see Scott leaving the canteen and going into a room, they follow him and find him eating peanut and jelly butties much to Steph's relief. She grabs one and starts eating it. Scott does not like the food that much and brings his own sandwiches, peanut butter and jelly (Steph's favourite) "Carbohydrates!" she shouts, "I love them".

Horrible boss (Angry Angus) and a timid PA call Steph to tell her she has to go to Africa for an assignment. "I don't pissing care, just get someone on the f-ing plane to Africa" (angry)

"Oh, good. As you were everyone" (calm)

and asks why. Steph quickly changes the subject by asking him what he will be doing when he leaves the retreat. He mentions that he is off the Africa to do some charity and tell them where. Steph replies that she has been ask to do a travel piece in that same area and asks if you can join him, he says yes. Verity says that the fates and stars are with them both and Steph wonders if Scott can be the one.

Steph believes it is no coincidence that she is being sent to Africa where Scott is doing some charity work and believes he may be the one.

Montage photographs of Africa trip.

Scott's family is there and they all go to his sister's party.

The red headed triplets are called Mary, Margo and Mitch.

Cosmos tags Steph - Treacle, Verity - Petal and Scott - Coyote.

Steph leaves the dog outside Jeff's house with a note around its neck saying "please look after this dog, I have to go away for a few days. You know what she likes. Signed SEX"

Jeff's cousin thinks that Jeff is going to have sex with the dog but Jeff explains that the note is from Steph and that when they first met in primary school Steph's mum called her Stephie but Jeff pronounced it S E. The X is a kiss. Jeff pulls his coat on and leaves the house to go and get some dog food. He gets onto the street and sees Steph getting into Verity's car. She sees him and gives him a slight smile and half wave before getting into the car and driving off.

The sock incident - Verity and Steph are on a tandem trying to keep up with the others but lacking behind. Suddenly Steph needs to go to the toilet but will not go on the moors because it is too exposed. The others are waiting for them up ahead but Verity and Steph see a clump of trees beyond them and they both pedal like mad passed them and disappear into the trees. Steph goes to do her business and Verity looks out over the countryside and asks "With all the beautiful countryside we have in this country why would you want to go anywhere else." Verity wrinkles her nose as she is caught downwind from Steph's doings, she moves away. "With the sun on your back, the wind in your hair and the open road in front of you, what more could you ask for?" "A sock" "Pardon?" "A sock. I'm not wearing any and I need a sock to...clean up".

A montage of still photographs take is through the Africa trip and with the last one we fade to a scene with Steph and Moo. Moo comments that Scott and Steph look like chalk and cheese and that if she really wants him to like her more imitation is the best form of flattery.