

Unlucky

WRITTEN BY

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EXT. BLUE SKY - DAY (TEASER)

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

Tilt down to STEPHANIE WILKES, a MID 20's female - the typical "girl next door" and unlucky in love, stands in the downpour at the entrance to a pier, she has no coat, 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 splashes her face. DAMIEN UNDERHILL, late 20's male, thin and weedy his black hair plastered to his forehead by the rain - a possible relative of "Norman Bates", 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 damp and lank on her head, her make-up smudged and her white blouse now see-through.

The cafe is three quarters full and STEPH 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 stands 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 to the cup of tea in front of her.

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

DAMIEN  
Change of plan. Drink your tea.

STEPH  
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.

STEPH looks outside, it is still raining heavily.

DAMIEN finishes drinking his tea, he puts his elbows on the table, rests his head in his hand and 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

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

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

STEPH

Excuse me, I have to use the  
toilet.

She shuffles out of the chair and asks the large waitress where the toilet is, she 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 a train, finds an empty carriages and sits down, slightly breathless. A Station Master whistles sounds and the train starts to move.

Smiling, STEPH takes out her mobile phone 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. The train horn drowns out STEPH's scream and she wakes up.

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 button, 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 JONES, mid 20's female modern hippy with long fair hair containing coloured bows, she is wearing dungarees and sits in a Lotus position with her eyes closed. STEPH approaches quietly.

VERITY

Hello, Steph. Glad you could make it.

STEPH stops suddenly surprised.

STEPH

How did you..?

VERITY

Know 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 is the kitchen. VERITY goes over to the kitchen.

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 makes 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

Delicious.

VERITY

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 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)

...is the interpretation. And  
it's very interesting.

STEPH is looking at the star chart with confusion.

STEPH

Oh, why's that?

VERITY

Well, being born on the 29th of February is interesting enough but there is more to you than meets the eye.

STEPH

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

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  
That's me down to a tee.

STEPH raises the tea cup, drinks, 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  
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)  
Did you put something in this?

VERITY  
Apart from tea?

STEPH laughs and tries to nod.

STEPH  
Yes, apart from tea.

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

STEPH drains her tea cup, nods 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 flighty?

VERITY falls backwards laughing, she pulls herself back up.

VERITY

Not flighty, 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.

(MORE)

VERITY (CONT'D)

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

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

Feeling better?

STEPH

(weakly)  
Yes, thank you.

VERITY

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

STEPH

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

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

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

VERITY

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

Better, wigwams.

STEPH

Wow, wigwams. I'm in.

STEPH suddenly realises something.

STEPH (CONT'D)

No, I'm out.

VERITY

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

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 MIDDLETON, mid 20's male tall, slim and sensible, enters the living room goes over to the front door and picks up the mail. He starts to look through it as PAT MIDDLETON, mid 20's male, striking features and physically fit, enters topless.

PAT

Good morning, anything for me?

JEFF

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 stealthily leads a dog up to the front door. She looks through one of the windows and watches 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, STEPH watches them.

STEPH  
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  
Something scratching?

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

PAT  
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

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. A LARGE RED BRICK COUNTRY HOUSE - DAY

STEPH, holding a suitcase and rucksack, and VERITY, carrying a large carpet bag, stands at the entrance of a spa country house.

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

STEPH  
Been here a lot, have you?

VERITY  
Eight or nine 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 WILLOW, 30's female slim with red hair (first of the triplets) stands behind the reception desk. She looks up when she sees STEPH and VERITY.

MARY  
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)  
We've given you your usual room.

STEPH is looking round the reception and spots SCOTT MACINTOSH, mid 20's male with long dreadlocked hair, wearing torn jeans, a rebel in a "Deadpool" 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's attitude changes again.

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

STEPH  
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  
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  
Did you see that lad?

INT. LARGE WOOD PANELLED ROOM - DAY

STEPH and VERITY enter a wood panelled room with old fashioned decor, six other people are gathering in a circle in the middle of the empty floor. MARGO WILLOW, 30's female slim with red hair (second of the triplets) stands 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. 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 your eyes and  
clear your minds of all thought.  
(MORE)

MARGO (CONT'D)

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 another person calls out their tag. 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

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  
Just relax and try again.

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

STEPH  
Treacle!

MARGO  
No. Try again.

STEPH  
(slightly 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 wanders 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 WILLOW, 30's female 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 WILLOW is opening the curtains. STEPH gives her an apologetic look then looks puzzled.

STEPH

Didn't I just see you in the other room?

MARY

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

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

STEPH  
Some very strange things 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 ten to twenty minutes of  
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  
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 WILLOW.

VERITY

Good choice.

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

STEPH and VERITY sit 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 WILLOW, the 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 chairs from the back of the room near to where STEPH is standing. They both stand and stare at each other smiling. MITCH WILLOW, the instructor, claps her hands to get STEPH's attention as the rest of the group pretend to be rocks 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

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

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

VERITY

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 too strenuous.

INT. OUTSIDE THE CHAMBER OF SILENCE - DAY

MARY WILLOW, coloured ribbons in her hair, wearing a cropped top and denim shorts, stands outside the Chamber of Silence talking to a small group of people. 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, a mat is 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 her. 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 a position by kneeling on the mat, raises her arms above her head then bends forward and touches the floor.

The group do the same.

STEPH kneels on the mat and raises her arms above her head, 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 expelling loud 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

VERITY stands dumbfounded outside the Chamber of Silence. STEPH looks out the window just as SCOTT rides passed on a bike.

VERITY  
I can't believe I have been  
expelled from the Chamber of  
Silence.

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

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

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

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

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

STEPH (CONT'D)  
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...

VERITY  
Well, find a bush or something...

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

STEPH  
Where?

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

STEPH  
Oh, no. It's coming.

They move towards the group of cyclists and see a small copse of trees behind them.

VERITY  
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 at 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.  
The wind in your hair.  
And the open countryside in front  
of you. What more could you ask  
for?

STEPH (O.S.)  
A sock?

VERITY  
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  
I'd...er, dropped something.

VERITY  
(suddenly)  
A brown hair bobble.

STEPH gives VERITY a look. SCOTT and the others start to look around. SCOTT notices something on the ground.

SCOTT  
There's something brown over here.

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

STEPH  
Found it.

SCOTT  
Can't believe you stopped for a bobble.

STEPH  
It has great sentimental value. A heirloom.

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 quietly opens the door and they both step inside.

INT. COUNTRY HOUSE SITTING ROOM - DAY

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

STEPH  
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)  
Hmm, real food. Carbohydrates!  
Fats! 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  
Leaves, you said it. All green and curly. Yuck.

VERITY  
Well I quite like it.

STEPH finishes the sandwich and sucks 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)

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

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  
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  
Oh, my God, oh my God, oh my God.  
(to VERITY)  
Did you feel it? Did you?

VERITY  
I think that might be your phone.

STEPH's mobile phone vibrates in her pocket. She ignores  
it.

STEPH  
No, the spark, the energy...

VERITY  
The cosmic connection?

STEPH  
Yes.

VERITY  
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

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

PAM

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

INTERCUT:

STEPH

(into phone)  
An assignment, excellent.

PAM

(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.

PAM

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

STEPH

(into phone)  
Africa? I know. When?

PAM

(into phone)  
Next week?

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

INT. COUNTRY HOUSE SITTING ROOM - DAY

STEPH hangs up the phone and turns to VERITY.

STEPH  
Cosmic planning, I love it!

EXT. DRIVEWAY OF COUNTRY HOUSE - DAY

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

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

VERITY  
Not triple, triplets.

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, STEPH is frowning.

EXT. OUTSIDE VERITY'S HOUSE - DAY

A taxi pulls up outside and an unidentified person, with dread-locked hair, a denim jacket, long rainbow coloured skirt 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  
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  
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 5 days, 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)  
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  
...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  
Not too much talking.

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

INT. TAXI CAB - DAY

STEPH in the back looks out of the window and coughs.

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

RALPH  
Scott, over here.

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  
Steph? Wow!

STEPH  
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 look at STEPH disapprovingly.

RALPH  
Really?

ALEX  
Ghastly.

RALPH  
And what is wrong with your  
voice?

STEPH  
I have a sore throat from  
screaming. Er...a taxi driver  
suggested I sucked off a  
fisherman's friend.

RALPH  
What?  
(reaches into his  
pocket)  
Here. Try one of these.

RALPH hands STEPH a packet of Fisherman's Friends throat  
lozenges.

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

STEPH looks round surprised.

STEPH  
Er, no actual...

SCOTT  
Did you bring the car or are we  
in a taxi?

RALPH  
Car.

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

INT. SCOTT'S PARENTS CAR - DAY

SCOTT and STEPH sit 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

Sounds like your parents are making plan for you.

SCOTT

Well we'll see about that tomorrow.

SCOTT looks out of the window 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 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 GOODFELLOW, mid 50's ageing charmer, tall, thin, 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  
Right over here.

DUNCAN takes STEPH's arm and leads it away.

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 MACINTOSH, 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 Wilkes.

ANNA  
Never heard of you.

STEPH  
But I came with Scott.

ANNA looks around the room.

ANNA  
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 at STEPH disapprovingly.

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

ANNA walks away. STEPH and SCOTT stand in silence.

STEPH  
It's not going to work.

SCOTT  
What?

STEPH  
Look at us. We're too different.

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 I smartened myself  
up for them. But this image, and  
I totally understand but...it's  
not really me.

A waiter carrying a silver tray walks past. SCOTT puts his  
empty glass down on the tray as the waiter 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 made.

STEPH  
It's 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