You Should Be Ashamed, Richard
by
Huge Rant

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FADE IN:

EXT. CINEMA - NIGHT

On a snow covered sidewalk, IAIN COWAN (19), jeans and short curly hair, stands outside a cinema. Above him a sign reads: "LOVE ACTUALLY".

Iain’s teeth chatter and his breath rises in the cold night sky as DATE 1 (20), blond hair, nice smile, walks over and gives him a kiss on the cheek.

SUPER: Date 1 - 1st of December, 2003

The two hold hands and smile as they enter the cinema.

EXT. CINEMA - LATER

Iain and Date 1 exit the cinema. Date 1 smiles a wonderful wide smile, Iain looks like he’s just returned from war.

INT. CINEMA - UNKNOWN

Iain sits in a cinema next to DATE 2 (19), goth makeup, dark hair. On the big screen Hugh Grant flops around, full of his usual floppish charm.

SUPER: Date 2 - 4th of December, 2003

Date 2 laughs so hard that she spills her popcorn over Iain, but the man is so horrified at the film in front of him he doesn’t notice.

INT. CINEMA FOYER - DAY

Iain and DATE 3 (22), ginger hair, freckles, stand in front of a counter. Above them reads the sign: "SCREEN 1 - LOVE ACTUALLY. SCREEN 2 - DIE HARD".

SUPER: Date 3 - 7th of December, 2003

Iain furiously points at Die Hard but Date 3 isn’t having any of it.

Resigned, Iain approaches the counter and points to the sign that reads: "LOVE ACTUALLY". The WORKER (17) behind the counter looks at him, sympathy in his eyes.
EXT. CINEMA - LATER

Date 3 smiles as she drags a visibly upset Iain out of the cinema. She lets go of her date, closes her eyes, and leans in for a kiss, only to find nothing but the cold night air.

Confused, Date 3 opens her eyes and finds Iain lying in the fetal position on the snow covered ground.

INT. MONASTERY DINING HALL - DAY

Iain, visibly aged and wearing a tabard, sits with a group of MONKS around a large wooden dinning table.

SUPER: 1st of December, 2018

Iain’s body shakes with cold and his lips have a blue tinge. He looks around the grand gothic style dining hall, beauty in its architecture but no heater in sight.

There’s a THUD on the table and Iain looks down to find relief in the form of a bowl of lukewarm gruel.

INT. MONASTERY SLEEPING QUARTERS - NIGHT

Rows of antiquated beds fill an ancient room. Iain approaches one of them and grimaces as he pulls back the covers and attempts to find some comfort on the mattress.

INT. CHURCH - DAY

Iain, sleep deprived and white as a sheet, stands at the front of a church aisle. His finger tips are red raw from holding a freezing golden COMMUNION BOWL.

A haggard OLD WOMAN (80’s) approaches, puts out her tongue and Iain gingerly places a piece of communion bread in her mouth. She crosses herself and stumbles away.

Iain furiously wipes his fingers on his tabard in disgust, but stops when he hears a the sound of high heels CLOPPING towards him.

The monk slowly looks up and finds a BEAUTIFUL WOMAN (35), long brown hair, piercing blue eyes.

The Monk and Woman lock eyes for a beat, before she gives him a smile and sticks out a pierced tongue. Iain regains his composure and places a piece of bread on her tongue.
The Woman crosses herself and gives Iain a wink as she walks away. The monk stares at her as she goes, transfixed.

There’s a beat, before the silence is broken by another OLD WOMAN (90’s) spluttering in front of him.

MONTAGE - VARIOUS

A) INT. MONASTERY DINING HALL - DAY - Iain, looking rejuvenated, gulps down mouthfuls of gruel.

B) INT. CHURCH - DAY - The Beautiful Woman puts out her tongue, and Iain smiles as he places a piece of bread on it. She crosses herself and grins at Iain as she goes.

C) INT. MONASTERY SLEEPING QUARTERS - NIGHT - Iain, sound asleep, spoons his pillow and smiles.

D) INT. CHURCH - DAY - Iain places a piece of bread on the Beautiful Woman’s tongue. She flicks her hair back as she walks away, before she turns back and smiles at the smitten monk.

E) INT. MONASTERY LIBRARY - NIGHT - Iain sneaks across a grand library, with a permanent marker in hand and some large bits of white cardboard.

D) INT. BARBER SHOP - DAY - Iain sits in a chair, a BARBER stood behind him. He pulls out a picture of Adrian Grenier and points to it, the Barber shakes his head and points to a picture of Seth Rogan on the wall. The monk shrugs.

EXT. HOUSE - NIGHT

Iain, hair freshly cut and cardboard sheets under his arm, walks through a snow covered street towards a row of houses.

He stops outside a window with its light on, places the cards on the ground and makes a snowball. There’s a THUD as he throws the snowball against the glass.

A beat, before the Beautiful Woman from the church comes to the window, a shocked look on her face.

He bends over and picks up the cards. The first reads: "15 YEARS AGO I SAW LOVE ACTUALLY 3 TIMES IN A SINGLE WEEK AND I LOST FAITH IN HUMANITY".

The Woman smiles.
He tosses the card to one side, and reveals the next: "IT MADE ME WANT TO RIP MY GENITALS OUT THROUGH MY EYE SOCKETS, BUT INSTEAD I BECAME A MONK".

The Beautiful Woman’s expression changes to one of horror.

The next card reads: "RICHARD CURTIS SHOULD REALLY BE ASHAMED. BLACKADDER WAS AMAZING, MR. BEAN HEAVENLY, BUT HE THEN CREATED THIS PAINT BY NUMBERS VISUAL NIGHTMARE".

The Woman looks on, confused.

The fourth card: "BUT WITHOUT IT I WOULDN’T BE HERE TODAY".

Iain looks at the cards on the ground, he sighs deeply before he reveals the final one: "I LOVE YOU MORE THAN I HATE LOVE ACTUALLY, AND THAT’S MORE THAN YOU’LL EVER KNOW".

The woman moves away from the window and Iain walks slowly towards the front door. His hands shake from nerves.

The monk stands there, alone and shaking. He looks to leave, but his legs won’t move. He hears a rummaging from inside the house and his heart jumps a beat.

A lock turns and the front door slowly opens to reveal the Beautiful Woman holding a piece of A4 paper. It reads: "SORRY, I’M A LESBIAN".

She offers a nervous smile and slowly shuts the door. Iain falls to his knees, looks to the sky and lets out a deafening SCREAM.

INT. CHURCH - DAY

Iain stands at the top of the church aisle, concentrating on the communion bowl in hand. He hears a familiar CLOPPING of high heels and looks up to find the Beautiful Woman.

The woman smiles and sticks out her tongue. Iain looks at her, tongue hanging out, and the Woman returns a concerned look.

A standoff ensues for a beat, before Iain grabs a wine chalice from a nearby MONK, finishes its contents, and wanders down the aisle eating the sacramental bread.

FADE TO BLACK.

END.