

"THE FLIRTING CLUB"

by

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27 JAN 05 MASTER LOCK

"THE FLIRTING CLUB"

SCENE 1

FADE IN:

EXT. TROPICAL BEACH - DAY

Golden sands and blue skies fill the screen as Hawaiian music drifts across the breeze.

Jamie, a nervous 29-year-old man with scruffy hair and an old T-shirt, sits down. We are looking at him through the viewfinder of a video camera.

JAMIE

(Nervously)

Here?

INTERVIEWER

That's fine.

He shuffles nervously in his chair, picks his nose and coughs into a hankie. He stares into the camera and can't help belching.

INTERVIEWER

In your own time.

Jamie looks straight into the lens. The 'REC' icon appears in the viewfinder.

JAMIE

Er, okay. (Clears his throat) Hi! I'm Jamie. I'm 29 years old and I'm er... (He looks to his left) oh yeah, right. I'm looking for someone. (Pause) A girl.

INTERVIEWER

What sort of girl?

JAMIE

You know, a nice one.

INTERVIEWER

Blonde? Brunette? Redhead?

JAMIE

Definitely.

INTERVIEWER

(Getting a little impatient)

What I mean is, what sort of woman are

you looking for?

JAMIE

(Laughing nervously)

Oh you know. Two foot six, no teeth. (No reaction) There is this girl at work I fancy but she doesn't even know my name.

INTERVIEWER

What was it that brought you here?

JAMIE

A bus.

INTERVIEWER

I mean, what was it that spurred you to come here?

JAMIE

You were the cheapest.

INTERVIEWER

What other dating avenues have you pursued?

JAMIE

I tried speed dating once. That was a bit of a disaster

Cut to

SCENE 2

INT. BAR SPEED DATING NIGHT

Jamie in a bar gibbering nonsensically, as if he's taken speed, at a young woman with spiky hair and a nose ring. She stares at him blankly as he jabbars on and on.

WOMAN

Have you got any drugs?

Cut back

SCENE 3

INT. DAY DATING AGENCY

INTERVIEWER

What about internet dating?

JAMIE

I found people were quite dishonest about themselves

Cut to

SCENE 4

INT. JAMIE'S OFFICE DAY

Jamie at a computer, photo-shopping a picture of his head onto the body of a muscular man and loading it onto a dating site.

Cut back

SCENE 5

INT. DAY DATING AGENCY

INTERVIEWER

Where do you work?

JAMIE

At an advertising agency

INTERVIEWER

That sounds interesting?

JAMIE

Not really. I'm just a jumped up office clerk. I've been doing the same thing for years. I'm only there so I can be near Lydia.

Cut to interviewer's note pad. He is treble underlining the word 'Stalker'.

INTERVIEWER

What about your interests? Other than this girl?

JAMIE

Well, I like animals. The only TV programmes I watch are the nature ones. You know, David Attenborough and that. Monkeys are my favourite. (Groans from behind the camera) What's wrong with talking about monkeys? Everyone likes monkeys, don't they?

INTERVIEWER

What about your other interests? Something girls might be into.

Jamie perks up like he's remembered something.

INTERVIEWER

And I don't mean sex!

Jamie deflates.

Cut to wide: Jamie is sat in a grotty studio in front of a beach backdrop, the wind in his hair being simulated by a hairdryer taped to a stand. In the corner a man plays Hawaiian music on a Casio organ. Above the backdrop is a

large sign with a double heart logo: 'THE LAST CHANCE DATING AGENCY'.

INTERVIEWER

Thanks for coming in. You should hear from us within the week about some potential dates. If you just wait until I take the microphone off...

Too late. Jamie stands up and the microphone cord tautens, pulling the camera and tripod over into one of the lights which then crashes into another light causing a domino effect as everything about them smashes to the ground, plunging them into darkness.

JAMIE

Ooops!

SCENE 6

EXT. STREET - DAY

Jamie slams the door to the dating agency and walks home dejected.

FX: Title music.

JAMIE

(Singing to camera)

There are millions of girls in this world, or
so I have heard
So why do I find it impossible getting a bird?

CUT TO:

SCENE 6A

INT. JAMIES KITCHEN DAY

Jamie at the kitchen table with his Mother

JAMIE

(Singing)

My Mum wants to be a contented grandmother some
day

An old man in a string vest comes in and starts taunting him.

JAMIE

(Singing)

But Derek, her boyfriend, has told all the
neighbours I'm gay

CUT BACK

SCENE 6B

EXT. STREET DAY

JAMIE

(Singing)

I've never done exercise; Gym never fixed it
for me

Two young girls walk past and giggle. He looks
embarrassed.

JAMIE

(Singing)

When I walk past girls I breathe in, until I
turn green
They don't look at me twice, I wish I could
understand why

CUT TO:

SCENE 6C

INT. JAMIES BEDROOM DAY

Jamie in his bedroom splashing himself with cheap
aftershave

JAMIE

(Singing)

I thought Hai Karate would make me a fanciable
guy

CUT BACK

SCENE 6D

EXT. STREET DAY

JAMIE

(Singing)

There's only one girl ever made my heart fly
But she'll never feel the same
When I try to capture her attention
She never remembers my name

CUT TO

SCENE 6E

INT. JAMIES OFFICE DAY

A gorgeous woman in her early thirties walks past. His
adoration is obvious.

JAMIE

(Singing)

She walks past my desk and my heart is inflamed
with desire
My head starts to sweat and my groin just
bursts on fire
But she carries on walking as if I didn't exist

A handsome man in a suit throws a paper aeroplane at Jamie. Jamie opens the paper - it says 'Wanker'

JAMIE

(Singing)

She's unaware but her boyfriend I think's got
the gist

CUT BACK

SCENE 6F

EXT. STREET DAY

JAMIE

(Singing)

I don't see an answer to my problem
Because my confidence is weak
I guess I'll have to keep on hoping
That my time will come next week

Jamie spies a large young woman waiting at a bus stop alone and ducks down behind a car.

JAMIE

(Singing)

I forgot to mention that there is one girl
But being with her would make me hurl

SCENE 7

INT. JAMIE'S BEDROOM - MORNING

Animal posters cover the walls. A Playstation, hundreds of loose CDs and piles of old clothes cover the floor. By rights this bedroom should belong to a 14 year old. Jamie is asleep on top of the debris.

C/U on Jamie's serene slumbering face. The edge of a sharp knife comes into frame, scraping his unshaven cheek. Derek, his mother's 60 year-old ex-army boyfriend towers over him.

DEREK

(Screaming)

Get up you lazy sod!

Jamie raises his snotty head off the carpet. "Rip!" The sound of Velcro on Velcro as his face disengages from the carpet.

DEREK

A 30 year old man still living with his mum?
You're a disgrace! If anyone ever needed a good
stint in the Army, it's you son.

JAMIE
(dazed)
I was in the army.

DEREK
Liar!

JAMIE
Cub Scouts. Same thing

Derek tears the curtains open and dusty sunlight bursts into the room.

JAMIE
(Shielding his eyes)
I'm not 30!

DEREK
Not for a month.

Derek kicks a pile of clothes at Jamie and discovers a VHS of 'Naughty Ninja Nurses 2'.

DEREK
What's this rubbish!

JAMIE
(Protesting)
It's educational. Like Casualty, only with breasts.

DEREK
Crap! It rots the mind and corrupts the soul!
Where'd you get it?

JAMIE
It came with something else. Naughty Ninja Nurses 1, I think. You buy one you get the second free.

Toto, the family's Great Dane, starts sniffing around Jamie's shorts. He looks down at his groin and his face fills with alarm. He grabs a nearby T-shirt and covers up his unwanted erection.

JAMIE
I've got to go to work.

DEREK
(Opening the window)
You're not going anywhere until you've had a

shower, sunshine. You smell worse than a Ghurkha's jockstrap.

Derek throws the VHS at Jamie who tries to catch it but drops it AND his T-shirt on the floor. Toto grabs the T-shirt in his teeth and runs out of the room. A beat as Derek's eyes move from Jamie's boxer shorts to Jamie's equally appalled face.

DEREK

Toto! Come here boy!

The dog re-emerges from the hallway.

DEREK

(Pointing at Jamie's groin)
Fetch the stick, boy!

Toto leaps excitedly at Jamie's erection.

SCENE 8

EXT. JAMIE'S STREET - HIGH ANGLE

Extreme wide aerial shot of Jamie's street.

JAMIE

(O/S - Loud)

Aaaaaaaaaaaaaaaaaaaaaaaaaaagh!

A man on his way to work suddenly turns when he hears the scream.

SCENE 9

INT. KITCHEN - MORNING

Zoom in on a small TV in the corner.

TV COMMERCIAL

FX: Cheesy mediaeval music.

C/U on a chubby, ruddy-faced man speaking directly into camera...

SID CASTLE

(Broad Brummie accent)

An Englishman's home is his castle. So carpet your home with Castle Carpets!

The camera pulls back to reveal Sid Castle standing in front of a huge, ugly out-of-town warehouse: 'Castle Carpets'. Its hideousness accentuated by the stone-clad entrance, cardboard turrets and other pathetic attempts to make it look like a mediaeval castle.

The ad continues - We are inside a typical carpet warehouse. A generic couple are being shown around by a staff member dressed in jester's costume.

SID CASTLE V/O

We're offering amazing discounts. So don't LOSE YOUR HEAD! Gallop down to Castle Carpets for crazy carpet bargains!

Big 'CASTLE CARPETS' logo splashes onto screen

POMPOUS MALE V/O

Castle Carpets. Carpeting Britain for over 20 years.

SCENE 10

INT. KITCHEN - MORNING

CU Toaster: It pings and ejects two slices of toast. Whip-pan: the slices are impaled in mid-air by a vicious throwing knife, stabbing them into the far wall. Derek pulls his knife and toast from the kitchen cupboard and joins Jamie's Mum at the kitchen table. Jamie's Mum, a small grey-haired woman in her early sixties, sits on a seat next to Toto, who is busily licking his balls

MUM

(To Derek)

I wish you wouldn't do that, love. It's disgusting! All the butter runs out the middle.

Toto farts. By the sink a workman wearing overalls is busily fixing the boiler. Jamie runs into the kitchen to grab some toast off the breakfast table.

DEREK

You're not going anywhere until we've had a word with you.

JAMIE

What about?

MUM

We've just bought a farm in New Zealand!

JAMIE

Yeah right!

DEREK

(Brightly)

It's a beautiful sheep farm. Two hundred acres of land to spend our retirement years in.

Mum and Derek start caressing each other.

JAMIE

You're serious! But if you're bugging off, where am I going to live?

DEREK

Don't you think it's about time you met a nice girl, settled down and had babies.

JAMIE

No.

MUM

(Suddenly crying)

I'm never going to be a grandmother!

DEREK

What about Laura? She's a lovely girl.

JAMIE

No way! She's a Pig!

MUM

(Sobbing)

I'm never going to hear the pitter patter of tiny feet!

Mum pulls out a picture taken on Jamie's 14th birthday party. In it Jamie is trying to get out of the clutches of a very ugly, fat girl with zits and pigtails.

MUM

(Wistfully)

You'd make such a beautiful couple

DEREK

(Aside)

Promise her you'll marry Laura if you haven't met anyone else by the time you're thirty.

JAMIE

That's only a month away! No chance!

DEREK

(Winking)

Just promise her. Go on, son.

JAMIE

(Winking back)

If it'll make you happy. I promise, Mum.

MUM

(Suddenly brighter)

Really? I'm going to be a Grandmother!

The plumber finishes banging the boiler and shoves a clipboard in front of Jamie.

PLUMBER

Could you just give me your squiggle here, squire? And date it underneath.

Jamie signs it and hands it back to the plumber.

DEREK

(To Jamie)

Gotcha!

Jamie turns around to see the plumber taking off his overalls to reveal a very smart business suit.

DEREK

Jamie. Meet Mr. Grossman, our lawyer. And Laura's Dad.

MR. GROSSMAN

(Handing him a copy of the document)

This is a legally binding document certifying that you agree to marry Laura Grossman on your 30th birthday. Unless you should meet someone else before that time, of course.

Derek mouths 'fat chance'. Mr. Grossman punches Jamie in the face

MR. GROSSMAN

That's for calling my daughter a pig. Good day.

SCENE 11

EXT. JAMIE'S HOUSE - DAY

Jamie leaves his house clutching his nose. As he turns out of the gate he sees Laura bounding down the street towards him. It's easy to see why Jamie wouldn't want to marry her.

LAURA

Coo-ee, Jamie!

Jamie legs it as fast as he can down the street with Laura in hot pursuit. At the end of the road there is a father admiring

his son's new bike. Jamie grabs the bike and peddles off as fast as he can with the three of them in hot, if ungainly, pursuit.

SCENE 12

INT. LARGE GLASS AND CHROME OFFICE FOYER - DAY

A security guard, dressed in a neat uniform stands behind a marbled desk. Behind the desk a large clock tells us it is 9.15am. Through the glass front we see Jamie running towards the entrance. He dashes through the revolving doors but the bag around his shoulders gets trapped on the inside and he slams to the ground with a thud and only avoids strangulation by quickly disentangling himself from his bag. Sprawled on the foyer floor he takes a deep breath.

FX: The ping of a lift door opening.
Jamie turns his head

X SLO-MO: The lift doors open and Lydia, a beautiful woman in her mid thirties, emerges from the lift. She is stunning. Jamie's mouth opens and his eyes widen as he takes in every detail of her body. Suddenly she smiles and waves towards Jamie. He gulps and meekly returns her wave. As she approaches he begins to sweat profusely.

END OF SLO-MO

With her right arm outstretched she walks past Jamie.

LYDIA

Vince! Fantastic pitch yesterday. Making you Creative Director was the smartest move the Partners have ever made!

She doesn't see Jamie and trips over him, ending up sprawled across him. Jamie looks as if all his birthdays have come at once. Vince, a smartly-dressed, handsome American man of 34 rushes to her aid. He gets a quick look up her skirt, winks at Jamie, and then pulls her to her feet.

VINCE

Are you okay?

JAMIE

I'm fine, thanks.

VINCE

I wasn't talking to you!

JAMIE

(incredulous)

You're the new Creative Director?!

VINCE
 (smarmy)
 Sickening, isn't it?

LYDIA
 I'm okay thanks. Luckily um, ah (she points at
 Jamie unable to place him) HE broke my fall.

JAMIE
 It's Jamie.

LYDIA
 What are you doing down there, anyway?

Jamie splutters something unintelligible. A secretary
 approaches Lydia meekly.

SECRETARY
 I've got those marketing figures you were asking for

LYDIA
 I needed those yesterday, you stupid girl!

SECRETARY
 But you said-

She pushes the secretary aside knocking her papers all over
 the floor.

SCENE 13

INT. OFFICE - DAY

Jamie sits down at his desk, turns on his computer and takes
 a chocolate bar from his bag.

MALE VOICE O/S
 What time do you call this, Bellend?

Jamie turns around to see Bill, his best friend, a 28-
 year-old overweight young man.

BILL
 Have you checked your E-mails yet?

JAMIE
 Not for a week. Why?

BILL
 (Seeing someone beckoning him)
 There's a little treat waiting in your inbox.
 You're going to love it!

Bill ambles off. Jamie's desk is a complete mess. His 'IN' tray is towering with overdue paperwork but his 'OUT' tray is completely empty. He puts the last of the chocolate bar in his mouth and then takes the wrapper, folds it neatly and then places it smugly in the 'OUT' tray. The computer has now booted up. There are 476 E-mails waiting for him.

JAMIE

Boring, boring, boring, boring... aha!

Screen C/U: "You're going to love this!!!!!!!!!!!!!!!" Jamie double clicks on an icon called "The woman of your dreams" which opens full screen. It is a badly doctored Porn clip. A man and a woman are having sex, but the faces of the coupling couple have been replaced with Jamie's and Lydia's. Before Jamie can take in what he is seeing, the sound kicks in full volume.

FX: The noise of two people humping each other's brains out.

HUSKY PORN FEMALE

Ohhh Gunther! Treat me like an omelette.

People start looking up. He shoves his body in the way of the screen and jabs his thumb over the computer's loudspeaker. Thankfully the sound becomes quieter and he watches on, enthralled. Suddenly there is a loud thump. Lydia has just dumped another pile of paperwork on top of his towering 'IN' tray. The pile of paperwork is now so tall that she can only see the top of Jamie's head. It begins to wobble. Jamie whips his hands away from the computer speakers and steadies the tower of papers

HUSKY PORN (German Male V.O.)

What do you call this?

LYDIA

This is for Vince's Salmon Brothers pitch. I've got loads more here. Where shall I put it?

HUSKY PORN (German Male V.O.)

Just sit it on top of my tower, baby

LYDIA

Is it safe? It looks a bit wobbly

HUSKY PORN (German Male V.O.)

It's hard baby. Hard as a rock!

LYDIA

Well, if you say so

She starts piling more and more papers on top

HUSKY PORN (German Male V.O.)
Come on, baby, give me more, I can take it

Lydia piles on the paperwork and Jamie tries frantically to steady the shaky stack as it starts to give in the middle.

HUSKY PORN (German Male V.O.)
Come on! Harder! Faster!

Lydia throws on even more until she's out of paper.

LYDIA
That's it. I'm done!

Jamie's POV: The top of the pile looming towards him.

JAMIE, LYDIA & GERMAN V.O.
Oh my God!

The papers collapse on to him and scatter everywhere. He's buried alive

LYDIA
Are you okay?

HUSKY PORN (German Male V.O.)
Can you pass me a Kleenex?

SCENE 14

EXT. ZOO - LUNCHTIME

Jamie and Bill are wandering around the animal cages. Jamie is engrossed in a copy of Loot whilst Bill checks out a young mother with her child.

BILL
I think Laura's alright. Personally I like a bit of cushion for the pushin'.

JAMIE
That's far too much cushion for my liking.

BILL
You've got no cash, nowhere to live and no girlfriend. But what if you found a bird. One with her own flat. You'd have somewhere to live, no rent and nookie on tap.

JAMIE

How? I never meet any new women.

BILL

(pointing to a girl zoo

keeper in front of the monkey cage)

She'll do

SCENE 15

EXT. MONKEY CAGE - DAY

The zookeeper, Melanie, is in her late twenties and wears black-rimmed glasses with her hair tied back in a ponytail. She and a male colleague are stood between the customer barrier and the cage feeding the monkeys bananas. Jamie watches on, enthralled, as she feeds and talks to the monkeys as if they were her own children. Bill nudges Jamie to speak to her

JAMIE

(Whispers)

I can't talk to her

Bill grabs Jamie's bag and throws it over the barrier.

BILL

Oooops!

Fuming, Jamie clambers over the barrier trying to get to his bag.

MELANIE

(Angry)

What are you doing?

JAMIE

(Nervous trying to lean cool against
the cage)

Sorry! I was just...

MELANIE

I think they like you

JAMIE

Have you been working here long?

MELANIE

About three years. Do I know you?

The monkey starts playing with the cord strings at the bottom of Jamie's jacket.

JAMIE

I come here every week to see the monkeys.
Especially that one.

MELANIE

I thought I recognised you.

Two of the adult monkeys at the back of the cage start screeching and scrapping with one another.

MELANIE

Cut it out you two!

Jamie watches on, fascinated, as Melanie tries to calm the two monkeys by waving a bunch of bananas at them. Meanwhile, Jamie's monkey takes the two strings of his jacket and ties them together on his side of the fence.

JAMIE

Can I do anything to help?

The young monkey starts jumping and screeching, getting increasingly more excited. The two warring monkeys stop fighting and come bounding over to the front of the cage. Jamie tries to move away from the fence but he can't. He frantically starts trying to pull himself away, banging himself against the mesh.

Melanie's POV: Jamie is humping the fence

MELANIE

What the Hell are you doing?

JAMIE

I can't get off!

MELANIE

You pervert!

Now all the monkeys are making a hell of a racket.

BILL O/S

For God's sake, Jamie, come on!

JAMIE

(Desperate)

I'm coming! I'm coming!

MELANIE

Right, that does it!

She grabs a nearby bucket and throws cold dirty water all over him. Bill jumps over the barrier and unties Jamie who falls to the ground in a heap.

BILL

Taxi!

SCENE 16

INT. PUB - EVENING

Jamie and Bill are sat at a grubby table by the window. There are six empty pint glasses in front of them.

BILL

It's a fact, right, that when you're seeing someone you have to beat the birds off with a stick.

JAMIE

If you say so.

BILL

But the thing is when you're single you couldn't pay them to shag you.

JAMIE

Why's that then?

BILL

The sign.

JAMIE

What sign?

BILL

The flashing neon sign that hangs over every single guy's head and screams 'Loser!' to every bird within a mile.

JAMIE

That's bollocks! I've never seen it!

BILL

Well you wouldn't, would you? Only girls can see it.

JAMIE

I can't listen to this crap anymore. I'm going for a whizz.

Cut to: A girl sat on the other side of the bar watching Bill and Jamie.

Her POV: Above both boys there are two neon pink Loser signs with big arrows pointing down towards their heads. As Jamie gets up in search of the toilet his sign follows him across the room.

SCENE 17

INT. PUB TOILET - EVE

Jamie's halfway across the bathroom before he sees a broken sign on the floor "Toilet out of order". He winces and turns to leave, only to find a toilet attendant wearing dinner jacket and bow tie, blocking his path.

ATTENDANT

Splash of aftershave sir?

JAMIE

I haven't even been!

ATTENDANT

(advancing slowly)

Clean towel for you sir?

Jamie tries to leave but the attendant sticks his foot in front of the door.

FX: Burst of 70's kung fu movie music

The attendant narrows his eyes and, Ninja-like, raises his arms - in one hand he brandishes a bottle of Kouros and in the other a paper towel. Jamie tries to dodge the attendant's advances but is matched move for move by him. Finally Jamie dummies him and squeezes past. But the attendant, in one final heroic lunge, manages to squirt some aftershave on Jamie's neck and shove a towel in his hand. Defeated, Jamie fishes a pound coin out of his pocket and drops it on the attendant's silver tray.

ATTENDANT

Do pop in again sir! Oh I think the toilet upstairs is still working..

SCENE 18

Deleted

SCENE 19

INT. PUB 1ST FLOOR - EVE

With his hand on his crotch, Jamie dashes up the stairs. At the top of the stairs paces Miriam, a still very attractive woman in her late forties, dressed in flowing floral robes.

JAMIE

Excuse me. Could you tell me where the-

MIRIAM

(butting in)

Of course, just follow me (She takes him by the arm) I hope you don't mind but we started without you

She leads him through a nearby door.

SCENE 20

INT. PUB 1ST FLOOR ROOM - EVE

A group of thirty-somethings wearing name badges are sat cross-legged on cushions on the floor. Miriam leads a confused Jamie to a cushion in the middle of the group. She pins a name badge to his lapel.

JAMIE

(Eyes popping with pain)

I really need...

Miriam shushes him and walks to the small raised stage at the front of the room. All eyes move expectantly to the front.

MIRIAM

Okay. You've all had a few minutes to think.

Turning to GORDON, a neat, very-well dressed man in his late-thirties

MIRIAM

Gordon, relax and tell me what you are?

GORDON

(slightly camp)

I'm a poorly flamingo.

He pulls out a bottle of TCP from his jacket and starts gargling loudly. He gets up on one leg and preens himself regally 'becoming' a flamingo, still gargling.

Jamie watches in discomfort as the sound of the TCP splashing about makes him grip his crotch even tighter.

Miriam

(to Jamie)

He always does this darling. Pay no heed.

Gordon catches Jamie's eye.

GORGON

(aside)

My dear boy, I have a mouth ulcer as big as a whale's fanny. I need some love.

He continues gargling.

Cut to Pammy: a large woman with bleached blonde hair and wearing too much gold jewellery.

PAMMY

I'm an elephant. On account of my amazingly large memory!

She gets down on all fours, picks up a jug of water and pours it slowly into a bowl pretending that her arm is an elephant's trunk. Jamie screams silently.

Cut to Kelly: a very pretty, but tarty-looking girl in her late twenties.

KELLY

(Essex accent)

I'm a cat. I lie around all day in my fur coat waiting for my master to come home and spoil me.

She produces a bowl of milk, gets on all fours, begins meowing and then starts lapping it up greedily. Jamie starts to shake.

FEMALE VOICE O/S

I'm a monkey.

Jamie turns around and is shocked to see the girl from the zoo, Melanie. She sees Jamie groping his crotch in agony and her eyes narrow with disgust

MELANIE

(under her breath)

They're cute and cuddly. (She eyeballs Jamie) Not disgusting like some people

She gets up and starts imitating a monkey. She gives Jamie a particularly hard kick before she sits down and continues glowering at him.

Cut to Stu: a 30-year-old man wearing a seventies suit and shades sat next to Jamie.

STU

I'm a wolf. They hunt in packs, like me
and my mates on a Saturday night.

Stu growls like a wolf in Jamie's ear. He picks up a pint of
lager and downs it, slowly, in one.

MIRIAM

(to Jamie)
And what about you?

JAMIE

(at bursting point)
Toilet!!!

MIRIAM

Toilet? That's not an animal

JAMIE

(shouting)
I know! Where is it? Where's the
toilet??!!

MIRIAM

Out the door, second on the left.

Jamie leaps across the room and bangs the door open

SCENE 21

EXT. PUB CORRIDOR - EVE

He doesn't notice an Indian man on the other side of the
door. He smacks him full in the face as he forces it open.
Oblivious, Jamie legs it to the toilet as we hear the
Indian man tumble noisily down the stairs.

SCENE 22

INT. PUB TOILET - EVE

Jamie takes an enormously long pee and the relief is
evident on his face. As he pees he catches sight of his
name badge in the mirror. He tries to read it backwards in
the reflection.

C/U name badge: "Rasheed".

Bill walks in behind him

BILL

Jesus! If there was a pissing Olympics you'd
be a dead cert for the gold

SCENE 23

EXTERIOR. PUB - EVENING

Jamie and Bill emerge from the Pub.

IN B/G - The Indian man we saw tumble down the stairs is now being stretchered. As he sees Jamie he lets out a cry of pain.

BILL

What sort of meeting?

JAMIE

Something to do with animals. That girl from the zoo was there.

BILL

Did you get her number?

JAMIE

No she kicked me and called me disgusting.

BILL

Aha! Progress!

As Jamie and Bill walk off the camera remains framed on the pub door. A home-made sign nailed to a board.

SIGN: Flirting Club - Tonight at 8pm.

SCENE 24

INT. OFFICE - DAY

Jamie is sat playing video games at his desk, killing aliens with all his might.

LYDIA

Jamie. What are you doing?

JAMIE

(Surprised)

Nothing! (Suddenly all Woody Allen nervousness)
I mean not nothing. What I mean is that I am doing something. I mean everybody's doing something, aren't they? I'm just doing something that it may appear I'm not doing.
(Pause) Work, that is.

LYDIA

I want you!

JAMIE

Eh?

LYDIA

I want you now!

She swivels him around on his chair and envelops him with her passionate kiss.

LYDIA (O/S)

Take me. Take me here. Take me now!

He pulls her away from him and stares straight at... Laura! He screams.

SCENE 25

INT. JAMIE'S BEDROOM - NIGHT

Jamie wakes up with a start, sweating profusely.

FX: The sound of Mum and Derek having sex.

DEREK (O/S)

Platoon leaders ready to penetrate enemy territory!

MUM (O/S)

Ooh, you naughty boy!

Mum giggles. Jamie puts his pillow over his head

SCENE 26

INT. JAMIE'S BEDROOM - MORNING

Jamie is searching frantically through the debris in his room. He digs into the piles of clothes on the floor and peels a very used-looking pair of Y-fronts off the carpet. He sniffs them and dry heaves.

JAMIE

(He shouts)

Mum! Haven't you done the washing yet?

MUM (O/S)

(Shouting, out of breath)

I'll do it later. (Pause) When I get a minute.

Oooooooh!

He opens a chest of drawers. It is empty apart from one small pair of blue Superman Y-fronts. He holds them up for examination and stretches the elastic as far as it will go.

SCENE 27

INT. HALLWAY STAIRS - MORNING

Jamie runs down the stairs. FX: Mum and Derek having sex and 'The Dambusters' - louder.

DEREK (O/S)

(Out of breath)
Wait for it! Wait for it!

Jamie jumps the last few steps and groans as he hits the floor.

SCENE 28

EXT. FRONT OF HOUSE - MORNING

Jamie whips open the front door. An elderly postman wearing bottle-thick glasses shoves a parcel into Jamie's groin. He screams and grabs the post off him. Jamie flicks through the post and pulls out a letter for himself before throwing the others into the hallway.

FX: Derek's orgasmic screams - very loud. 'The Dambusters' gets even louder.

DEREK (O/S)
Misfire! Why didn't you wait for my command?
Abort mission! Abort!

POSTMAN
They're like rabbits them two

DEREK (O/S)
We'll need another five minutes to reload.

POSTMAN
Newly weds?

JAMIE
No. Retired.

FX: Loud hammering.

Jamie looks around to see an Estate Agent hammering in a 'For Sale' sign at the front of the garden.

DEREK
(at the window in just his vest)
Boy! I hope you've tidied your room. Laura's coming at 8 to start preparations for the wedding. If you're late there'll be Hell to pay! And for Christ's sake, son, leave your balls alone!

SCENE 29

INT. OFFICE - EVENING

Close-up on letter-head with the distinctive Last Chance Dating Agency logo. Jamie's face drops as he reads.

INTERVIEWER V/O

Dear Mr. Bellend. Unfortunately, after much discussion, we have decided that we are unable to help you in your search for a partner. You need the kind of help that we can't offer.

Jamie angrily screws up the letter and throws it at the bin. He misses.

SCENE 30

Deleted

SCENE 31

INT. FLIRTING CLUB PUB ROOM - EVE

Miriam is at the front of the class. The following shots are filmed medium close-up.

MIRIAM

Why are you here?

Cut to:

KELLY

I want to meet someone who wants me for more than just my body

Cut to:

STU

I'm here to pick up easy chicks with low self-esteem.

Cut to:

GORDON

I'm girl mad. Can't get enough of them. Did I mention that I like girls? Not boys.

Cut to:

PAMMY

Just because I'm big, that doesn't mean I don't need love too!

Cut to:

MELANIE

All I want is to meet a normal man who's not racist, sexist, size-ist, age-ist or anything-ist, for a change. There must be a decent bloke out there somewhere?

FX: Banging at the door

SCENE 32

INT. PUB 1ST FLOOR LANDING - EVE

Miriam's pops her head out and is surprised to see Jamie.

MIRIAM

I didn't think we'd see you again.

JAMIE

Can I come in? (Pulling out a photo from his jeans) I brought a picture of a monkey. See?

MIRIAM

It's not a good time at the moment. We're in the middle... (looking at the picture) Oh he's cute! (She looks behind her) Hang on a tick.

She closes the door. After a short wait the door re-opens.

MIRIAM

You can come in, but you've got to strip

JAMIE

You're joking? What's that got to do with animals?

MIRIAM

(seductively)

It's got everything to do with your animal. And much, much more, darling!

SCENE 33

INT. PUB ROOM - EVE

Jamie walks into the room and is stunned to see everybody else, including Miriam, is in just their underwear.

MIRIAM

Take that empty cushion next to Pammy.

PAMMY

Hey Clark Kent! You'd better sit down before your true identity slips out.

A rash of titters spreads across the room. He sits down embarrassed.

MIRIAM

I want you all to welcome Rasheed back into our collective bosom.

JAMIE

I wanted to talk to you about that. You see I'm not Rasheed.

MIRIAM

Don't be silly. Of course you are.

JAMIE

(Flushing)

I'm not. I can't be Rasheed because I'm not well, you know...

He looks at Miriam, waiting for her to finish his sentence for him. She doesn't

JAMIE

What I mean is that last week I came in here by mistake. (To Miriam) I was looking for the loo. You obviously thought I was this Rasheed guy.

Everyone looks around trying to work out what he's talking about.

JAMIE

I came back because I'd really like to join your group.

Melanie scowls as if she is about to say something. She looks around at the others in the group and then changes her mind.

MIRIAM

Okay, that'll be £150 please.

JAMIE

Eh?

MIRIAM

That's the joining fee. It covers all your expenses, including the end of course field trip to london. There's just one other thing. If you're not Rasheed, who are you?

SCENE 34

(BEGIN MONTAGE SEQUENCE)

INT - LYDIA'S BEDROOM. EVE

Lydia is reading a Cosmopolitan magazine. The headline reads 'The richest AND most romantic bachelors of the year'

SCENE 35

EXT - STREET. EVE

A black Land Rover with the number plate 'Vince 1' pulls up to a street corner. An under-dressed young woman gets in and the Land Rover drives off

SCENE 36

INT - NEWSAGENTS. EVE

Bill is perusing the top shelf. He grabs a copy of 'Fat Twats', stuffs it in the middle of his Guardian and goes up to the counter.

SCENE 37

INT - JAMIE'S KITCHEN. EVE

Mum and Laura are happily reading wedding magazines whilst Derek throws his knife at a dartboard with a picture of Jamie's face on it. He misses and smashes a vase.

(END OF MONTAGE SEQUENCE)

SCENE 38

INT. PUB ROOM - LATER THAT EVENING

Miriam paces up and down as the rest of flirting club watch on, transfixed.

MIRIAM

You were born a blank sheet of paper. But all your lives you have been writing your own story. Sometimes you've written Shakespeare. Other times you've just doodled. Now it's time to re-assess. Strip the doodles and expand your horizons. I want you all to close your eyes.

She fiddles with the stereo. A weird unearthly wailing fills the room.

MIRIAM

Whales! The giants of the deep. I want you all to relax, totally and utterly, totally and utterly...

Miriam's voice echoes into a dissolve.

Fade in: Everyone is staring into space, clearly hypnotised.

MIRIAM

Now I'd like you to think about someone you truly admire. I want you to become that person. When I say 'Love Yourself' you'll become him or her. But when I say it a second time you'll snap right back to normal. (Pause) Okay, LOVE YOURSELF!!!

They begin to stir.

KELLY

(Sexily)

Why don'tcha come up and see me
sometime?

GORDON

Oooh Mr. Clooney! But what if anyone discovers
us in your examination room?

PAMMY

Troy! Let me ride your chestnut mare. Yes, that
big one.

MELANIE

(David Attenborough-like)

This type of marsupial has never been seen
before in Europe. A rare treat!

STU

He beats a defender. Impossible! He's beaten
another! Only the keeper to beat! It's in!

Jamie screams a nerve-shredding shriek. Everyone suddenly
snaps out of their trance.

JAMIE

Mizuko, finally we meet! I intend to punish you
and then (seductively) you'll see how we deal
with enemies here on C-ward..

He circles the group like a Ninja warrior. Everybody is
transfixed.

STU

(slowly)

I think I've seen this movie..

KELLY

What?

STU

'Naughty Ninja Nurses 2 - Friend or Enema'.
It's a classic!

JAMIE

(leaping about kung-fu style)

You think a troupe of scantily-clad stripper
ninja nurses is enough to contain me?

STU
He's approaching the, ahem, climax.

JAMIE
(Throwing himself at Miriam)
No, Mizuko, let's settle this the old-fashioned way. Not with the weapons we brought, but those we were born with...

To everyone's horror, especially Melanie's, Jamie looks as if he's about to unsheathe his 'weapon'.

MIRIAM
(shrieking)
'Love Yourself! Love Yourself!'

Jamie comes out of his trance. He's standing in his Superman pants with a huge hard-on.

GORDON
(To Stu)
This film. I don't suppose I could borrow your copy?

SCENE 39

EXT. JAMIE'S STREET - NIGHT

Jamie is walking down the street, still in a very constricted manner. The house is in darkness as he reaches the front gate. He tries to open the gate without it squeaking. He then tiptoes up to the front door and carefully turns the key. Suddenly the door flies open and Derek grabs him by the ear and drags him kicking and screaming into the house.

Locked camera - time lapsed shot of Jamie's house. From night to day to early evening

A minibus pulls up outside. Jamie creeps out of the door, shuts it gently and dashes to the minibus. As the minibus pulls away Derek appears from the upstairs window gesticulating violently.

SCENE 40

EXT. STONE STAIRCASE - EVE

C/U sign: 'Mediaeval Night! Sponsored by Castle Carpets'

The Flirting Club wait outside apprehensively.

JAMIE
Is this really necessary?

MIRIAM

(leading them down the stairs)

You can learn a lot from the age of chivalry. Courtesy and manners are vital in the dating game. But remember girls, it's not the size of the wand that matters, but the magic within.

They reach a door and Miriam bangs the huge phallic door-knocker. The door opens to the sound of lute music within. A buxom wench in full period costume greets them.

WENCH

I bid you welcome, travellers from afar. Inside you'll hear fables of love and tales of great deeds. Eat drink and make merry. (Suddenly out of character) It's twenty quid each. Mead is extra, costumes upstairs...

SCENE 41

INT. DRESSING ROOM - EVE

Gordon walks out awkwardly from behind a curtain in full armour. He lifts up his helmet's visor. It slams shut. Everyone laughs.

PAMMY

Nice Helmet!

Cut to Gordon rolling about in hysterics as everyone else appears from behind the curtain. Stu appears dressed as an executioner. Pammy, Kelly and Miriam are dressed as ladies-in-waiting.

JAMIE

(from behind curtain)

This is ridiculous!

MIRIAM

Come on Jamie, it can't be that bad.

The curtain opens and Jamie steps out dressed as a Court Jester. He looks ridiculous. Everybody laughs.

JAMIE

That's it! I'm getting changed!

GORDON

We're only jesting... I mean joking!

Before Jamie can change his mind Melanie totters out of the changing room, dressed as a princess. The makeover

has brought out her true, heart-stopping beauty. Jamie and the rest of the group are flabbergasted. Slo-mo: Melanie twirls as if in a shampoo commercial. She is utterly transformed. Melanie, however, is unaware of the effect she's having and puts her glasses back on

MELANIE

Do I look okay?

STU

(leaning on an axe)

I seem to have grown a third leg.

Jamie kicks the axe and Stu crashes to the floor

SCENE 42

INT. BANQUETING HALL - EVE

By the side of an open fire a 3-piece mediaeval band play catchy 14th-century hits. Above them, a huge heraldic drape: THE PLANTAGENET PLAYERS. The Flirting Club enter:

MIRIAM

My lords and ladies it's time to mingle.
Remember to speak wisely and act with
confidence. Future relationships and the fate
of England depend on it.

Kelly is descended-upon by two noblemen with less-than-noble intentions. She takes out a cigar and a suitor lights it for her. Gordon and Miriam order mulled wine from the makeshift bar. Pammy in the apple-dunking corner is engaged by a short fat man in a ludicrous yellow Jester's costume.

JESTER

Pardon me madam, but would'st thou like to see
my long sword in action?

A triumphant fanfare sounds the arrival of King Arthur and Guinevere. Our hosts for the evening, Sid Castle and his equally hideous wife, make their way through a tunnel of hands to a pair of ornate chairs at the head of a long table in the middle of the room. The table groans under the weight of food and drink.

SID CASTLE

My Lords and Ladies, welcome all
To this Medieval banqueting Hall
May thou feast and sup on wine...
And make sure you have a bloody good time!

The crowd of twenty people roar with laughter as they scramble to get a seat. Miriam gets pushed aside by a man in a suit of armour.

MIRIAM

Nice to see chivalry's not dead!

As the stampede clears, Jamie finds himself next to Melanie.

MELANIE

Great. I get to sit next to the pervert

JAMIE

I'm not a pervert!

MELANIE

That's not what I told the police.

JAMIE

The police??!! But it wasn't my fault!

MELANIE

(smiling)

Well whose was it, then?

JAMIE

That little monkey. It was him, not me!

Miriam jumps in and pulls both of them out of their seats and onto the dance-floor.

MIRIAM

Come on! Let's show these peasants how to dance!

JAMIE

(with a chicken leg in his hand)
But I don't have any rhythm. And I'm hungry

MIRIAM

(throwing Jamie's chicken on the floor)
It's just a matter of letting it out (She prods Melanie) Think about your monkeys and how they move. Let them be your guide.

MELANIE

Yeah right!

MIRIAM

I don't mean literally. Monkeys are very agile creatures. When you dance try to imagine

yourself swinging from branch to branch and try and incorporate those movements into your dance.

Melanie nods as if she begins to understand.

MIRIAM

Come on, follow me!

Miriam starts imitating a monkey. Jamie buries his face in his hands

JAMIE

This is no good. I admit it. I'm crap at dancing. Why don't I just sit down whilst you show me?

MIRIAM

Dancing is but an appetizer for love-making. Do you guys want to get laid or not?

An embarrassed beat. She starts moving Jamie and Melanie's arms, pulling them around in a rhythmic fashion. Slowly they start to find a groove, of sorts.

JAMIE

Shit! I'm dancing.

MIRIAM

Keep going. Don't look round, just keep focused on what you're doing. Let the music guide you.

JAMIE

Hey Mel! Look at me, I'm dancing!

Two people behind Jamie start pointing and taking the piss. Melanie watches Jamie with a pitying look and stops dancing. Jamie stops. The joy slips from his face.

JAMIE

I know you think I'm a terrible person, but I'm not - honest! You didn't really call the police... did you?

MELANIE

You didn't just blame it all on a defenceless little monkey, did you?

JAMIE

Er...

MELANIE

(laughing)

Of course I didn't, you stupid boy. Gepetto's Always doing stuff like that. Let's concentrate on the flirting, shall we?

Jamie waves away an imaginary fart. They both laugh.

JAMIE

Flirting?

MELANIE

You DO know why we're here, don't you?

JAMIE

(Embarrassed)

Of course. Animals... and that.

Melanie shakes her head. The penny drops.

JAMIE

So this isn't about animals, then?

MELANIE

No, dummy. It's a Flirting Club. Where you learn how to chat people up.

JAMIE

Is it? That's a stroke of luck. I could really do with some help on that front.

MELANIE

You don't say.

The minstrels strike-up a second tune and the regulars commence the medieval dancing. Stu takes the hand of a nearby lady.

STU

Good eve to thee princess. Thoust wouldn't happen to know where a horny executioner could rest his weary chopper for the night?

WOMAN

Thou hast hit on me harder than the plague.

Suddenly the music breaks off hideously in mid-tune as the Plantagenet Players start screaming at each other.

PIPE-PLAYER

For God's sake, man! Call yourself a lute-player?

LUTE-PLAYER

Don't start that nonsense again. There's nothing wrong with my playing

PIPE-PLAYER

Nothing right with it, you mean! You're all over the place

LUTE-PLAYER

Right, I've had enough of this! (Hurls down lute). I quit. You're just a bunch of second-rate Mediaeval wannabes...

PIPE-PLAYER

At least we can hold a damn tune!

LUTE-PLAYER

You can stick that pipe up your arse!

The musicians start scrapping amongst themselves. Without music everyone stands around looking awkward. A quick-witted footman produces a CD and whacks it into the stereo. Heavy rock fills the room...

Stu is stood by the instruments. He picks up the lute and starts playing 'air-lute' to a screaming guitar solo. He's a 14th century Jimi Hendrix. The audience love it! Just as the song reaches it's screaming climax he hurls himself off a chair and crashes to the floor, smashing the lute into tiny pieces.

LUTE-PLAYER

You asshole! That was an original 15th- Century lute!

STU

If it was that old, mate, it's about time you bought yourself a new one

The Lute Player punches Stu who falls backwards into the crowd. A huge fight ensues as everyone starts trading punches. Sid Castle kneels and sobs...

SID CASTLE

Twenty Years I've been in the Mediaeval re-enactment game! Twenty years!! I've never seen anything like this!

SCENE 43

INT. MINIBUS - NIGHT

The group speed away from the Mediaeval disaster still dressed in their costumes. Stu at the wheel pays no heed to the speed limit.

FX: The sound of police sirens

In Stu's rear-view mirror, a police car rapidly gains with its blue light flashing. Everyone groans. Stu slows down and pulls over at the side of the road.

SCENE 44

EXT. MINIBUS - NIGHT

The policeman walks up to the driver's window with his notebook in hand. He double takes.

His POV: Grinning back at him are a jester, a princess, an executioner, three serving wenches, and a knight in full armour...

POLICEMAN

(giving Stu a ticket)

Art thou in a hurry sir?

SCENE 45

INT. PUB ROOM - EVE

Miriam stands in front of a blackboard pointing to a list of phrases numbered from one to seven.

MIRIAM

These are the seven deadly 'ins' to flirting success, the building blocks to your flirtatious future. Over the next four weeks you will be constructing your new selves from these lessons, ready for the Flirting Jamboree where all the flirting clubs around the country meet

Miriam walks up to Gordon and places her hands three inches either side of his head. She starts moving her hands round him whilst chanting.

MIRIAM

Ssh! I'm sensing your Karma. Stay very still. You have a wonderfully warm aura, it's making my fingers tingle.

GORDON

Really?

MIRIAM

Absolutely. You have to radiate that warmth, let the sunshine of your soul spread to other people.

GORDON

How?

MIRIAM

Simply by smiling!

SCENE 46

EXT. HIGH STREET - DAY

Gordon walking through the lunchtime bustle sees an attractive girl and flashes her a big smile. Nothing. Another girl approaches, again he smiles. She doesn't smile back but she does give him an inquisitive look. He continues walking and spots an absolutely gorgeous woman getting out of a cab. He looks, he smiles. She looks, she smiles. Gordon's smile threatens to leap off his face. Her smile turns into laughter as he walks into a lamp-post.

SCENE 47

INT. PUB - EVE

Miriam and her students are sat at a large round table. Gordon returns from the bar carrying a tray full of drinks.

GORDON

I was thinking about chat-up lines. Have you got any sure fire winners you could let us in on?

The group all lean in towards Miriam expectantly.

MIRIAM

Nope.

STU

What do you mean? This is supposed to be a flirting club, isn't it?

MIRIAM

Chat-up lines are for losers. Nobody wants to be fed a load of cheesy platitudes. What people want is to talk to someone who's interested in what they have to say. That's how you strike up a rapport.

STU

Rubbish!

Stu gets up and goes over to the bar and starts chatting to a blonde girl. At first she smiles, then her expression changes to one of confusion. This is quickly followed by one of disgust. Then she punches him and pours her drink over his head. The group fall into an embarrassed hush as Stu retakes his seat quietly.

STU

You were saying?

SCENE 48

INT. UP MARKET BAR - EVE

Kelly is being chatted up by a flash-looking guy in a designer suit. She giggles as he strokes her face.

FLASH GUY

Honestly. You're the most gorgeous girl I've ever seen. My Porsche is just outside. Why don't I take you for a spin to my apartment? It has a great view of the river

KELLY

I'll get my handbag

She turns around.

Her POV: The group are sat at a table each holding scorecards with big zeroes on them in the air. Kelly turns back to the flash guy

KELLY

Tell you what. Why don't you give me your number and I'll call you sometime

FLASH GUY

But this is a once in a lifetime opportunity!

KELLY

Your loss, then. Bye!

Beaming, she walks back to the rest of the group, who have now changed their scorecards to tens.

SCENE 49

INT. RESTAURANT - EVE

Melanie is sat at a table, taking a sip of white wine, eyeing the businessman sat opposite her.

BUSINESSMAN

(scratching and twitching)

A zoo you say? I could never do that. Not with my allergies

Melanie sighs.

HANDSOME MAN

I can't see why she left me. It's not like the affairs meant anything

Melanie winces.

BALDING MAN

(Dead serious)

No disrespect, love, but only a man knows how to cook properly. It's genetic. Except Delia, of course.

Melanie fumes

FAT MAN

(pointing at her food)

If you're not going to eat that, can I have it?

Melanie slides her dessert his way

RELIGIOUS MAN

(Holding her hands and her gaze)

It was the good Lord that brought us together tonight. Jesus Christ has been my saviour. He could be yours.

MELANIE

Would you excuse me for a moment? I just need to powder my nose

She gets up from the table and walks into the bathroom. A moment later she re-appears by the coat stand, grabs her coat and runs towards the exit

SCENE 50

INT. CAFÉ - NIGHT

Jamie sits alone, nursing a cappuccino and looking very nervous indeed. On the next table are a couple of young female students sharing a delicious looking chocolate cake, savouring every mouthful. To his right there is a young woman, chain-smoking her way through a novel. At the table in front of Jamie sits a smartly dressed man reading a newspaper. Jamie unfolds a piece of paper and begins to read it.

C/U PAPER: When Taking The First Step, Remember... 1 - Eye contact, 2 - Smile, 3 - Copy movements, 4 - BOND!

Outside the café, through the window, we can see the group looking in. Jamie takes a sip of his cappuccino and, as he looks up, sees Miriam waving at him insistently. Jamie fixes a grin and looks around the room. Nobody notices him.

Miriam waves him on, pointing to the girl sat by herself. Reluctantly he fixes his smile on her and waits for her to look up. She puts a cigarette out, takes a sip of her coffee and then lights another cigarette. As she lights it she catches sight of Jamie pretending to light an imaginary cigarette. She stops and watches him blow out an imaginary smoke ring. He smiles at her. She sticks two fingers up at him and goes back to her book.

Miriam motions to the two young girls sharing their cake. Jamie forces a smile. One of them notices him and tugs the sleeve of her friend and nods in Jamie's direction. Jamie pretends to eat a cake.

JAMIE

Mmm.

The girls suddenly stop eating and stare at him. Jamie puts an imaginary mouthful in his mouth and begins to savour it.

GIRL 1

Buy your own bloody cake, you freak.

The girls shift away from him. Miriam again gesticulates madly at him. Jamie tries to signal to her that it's a man. He catches Jamie's eye and winks at him very suggestively. Suddenly Jamie is up like a shot and runs out of the door.

SCENE 51

INT. CAR - EVE

We see a pair of old wobely hands on a steering wheel.

Cut

A lady in her fifties takes her eye off the road as she tries to light a cigarette but the lighter won't work.

SCENE 52

EXT. CAFÉ. NIGHT

Jamie runs full tilt out of the café, almost knocking Miriam and the others over in his haste. In mid-sprint across the road, Jamie looks behind him.

SCENE 52a

EXT. CAR DAY

We see a spinning tyre and wheel suddenly coming to skidding halt.

FX: The sound of a car hitting someone, skidding and then crashing.

FADE OUT:

SCENE 53

FADE IN:

INT. HOSPITAL WARD - NIGHT

Jamie is lying in a hospital bed, surrounded by all the Flirting Club members looking very anxious. His POV: a blur of figures crowding round him.

JAMIE

(Confused)

What am I doing here?

MIRIAM

You had a little accident.

JAMIE

How little?

NURSE

For someone who ran into a speeding car, you got off remarkably lightly. No broken bones, just some bruises. You're very lucky.

MELANIE

(holding up a fluffy monkey toy)

We got you some presents.

STU

(holding a brown paper bag)

Me and the lads got you some, ahem, late night reading material

NURSE

Come on you lot, let him get some rest.

You can see him tomorrow

Jamie watches the group follow the Nurse out via the far ward doors and then starts flicking through Stu's magazines. He looks up from his reading to see Lydia approaching. His face lights up and he quickly stashes the magazines under his pillow

SLO-MO: Lydia, over-laden with flowers and with a very concerned look on her face, rushes over towards Jamie.

JAMIE
 (arms outstretched)
 You came!

She rushes straight past him and stops at the next bed.

LYDIA
 (kneeling and crying)
 Oh Mummy. What have they done to you?

The lady in the next bed doesn't stir.

JAMIE
 I think she's asleep.

LYDIA
 Jamie! What are you doing here?

JAMIE
 I got hit by a car

LYDIA
 Jesus! Are you okay? There must be something in the air. My Mum's been in a car accident, too. Some idiot ran out in front of her.

VINCE
 (appearing at her side)
 I've just spoken to the nurse. Have a guess which idiot?

Jamie and Lydia look at one another blankly. The penny drops.

LYDIA
 You idiot!

JAMIE
 It was an accident. I didn't know it was your Mum!

She lunges at Jamie. He crashes into the next bed. A patient in a full body cast (Rasheed again!) screams in pain.

SCENE 54

INT. OFFICE - DAY

Bill is at his desk holding 2 massive sandwiches as a scowling Vince approaches, scouring the office.

VINCE

(trying to steal one of the sandwiches)
Where's that dickhead mate of yours?

BILL

(stuffing them both in his mouth)
Piss off. They're mine

VINCE

I phoned the hospital and they said he's checked out. Tell him the boss wants to have a word about some *permanent* leave

Vince leaves. Jamie pops his head out from under the desk. He has a laptop on his crossed legs.

JAMIE

Where's my sarnie? (Bill points to his puffed cheeks) You greedy bastard!

BILL

(spitting bread everywhere)
You'll never get into Lydia's knickers by killing her mum. Even I know that!

JAMIE

It was an accident

Somebody approaches. Jamie ducks under the desk and Bill tries to swallow his lunch

BILL

Lydia's bound to find you sooner or later.

JAMIE

Believe me, I'm safer here. Derek's gonna kill me as it is for not playing hide the sausage with Laura. At least if I stay out of Lydia's way AND get the information Vince needs for his Salmon Brothers pitch that'll give him one less reason to kill me...

SCENE 55

INT. OFFICE - LATER IN THE DAY

Jamie pokes his head out from under the desk. All clear. He scuttles out from under Bill's desk and runs into a pair of trousers. He looks up to see Vince glaring down at him.

VINCE

So this is where you've been hiding, you little shit! First she won't sleep with me until we're married. And now she can't marry me because

you've killed her Mum.

JAMIE

She's dead?!?!?

VINCE

As a Dodo! The only good thing to have come out of this whole thing is that I'll never have to see your ugly mug again. Now get in the boss' office. He wants a word!

SCENE 56

INT. BOSS' OFFICE - DAY

Lydia is sat next to the boss' chair, which is facing away from Jamie. Lydia glares impassively at him as he enters. She motions for him to sit down.

LYDIA

I don't understand. Am I a bad person?

JAMIE

No! I think you're-

LYDIA

I must have done something pretty bad to deserve this

JAMIE

I would never mean to do anything like this. Especially not to you

LYDIA

Yeah, whatever. I've spoken to the Partners about this and they've come to a decision that you're not going to like.

The boss' chair swivels round to reveal Lydia's Mum wearing a neck brace and holding a walking stick in her hand.

LYDIA'S MUM

Get some bloody glasses, you idiot!

JAMIE

You're alive!

LYDIA'S MUM

No thanks to you!

JAMIE

I'm so sorry about running out in front of you. Some bloke winked at me and, and-

LYDIA' MUM

Stop, it wasn't your fault. I was trying to light a fag and then BAM, the next thing I'm in hospital. (She laughs) It's true what they say, smoking IS bad for your health.

LYDIA

I've been trying to get her to quit for years. If I'd known it was going to be that easy I'd have run her over myself.

Their eyes meet. Instead of looking away he holds her gaze. A beat.

LYDIA

I've got an idea. Why don't you sit in on the presentation with Salmon Brothers, tomorrow after lunch. I'm sure Vince won't mind you being there. It'll be good experience.

SCENE 57

INT. OFFICE - DAY

Jamie emerges gingerly from the Boss' office. Vince rubs his hands with glee.

VINCE

Your cab to the job centre's waiting

LYDIA'S MUM

(Appearing from the Boss' office)
Why. Are you going somewhere?

VINCE

(His chin dropping to the floor)
YOU! I THOUGHT YOU WERE DE- DE- DE-

LYDIA'S MUM

Dead? I'm afraid not. Come on Stevie Wonder, give me hand to the lift.

Lydia gives Vince a withering look and he gingerly exits.

SCENE 58

INT. SHOPPING MALL - LUNCHTIME

Jamie is holding onto a pillar and Miriam is trying to prise him off it

MIRIAM

You won't be late for your meeting.

JAMIE

I've changed my mind!

MIRIAM

Oh no you don't. Everyone else has completed their tasks. Now it's your turn.

JAMIE

Please! What if someone sees me?

MIRIAM

That's the whole point. Kelly's taking care of the security guards.

Cut to: Kelly sat on a bench in the shopping centre in a very low-cut top, very short skirt showing her stocking tops whilst eating a Flake VERY suggestively.

All the CCTV cameras suddenly re-position themselves to focus on her.

Reluctantly, Jamie gets dragged away from the pillar. Miriam puts a small ghetto blaster at his feet and gives him a kiss on the cheek before joining the rest of the group at coffee shop tables nearby.

STU

Get a move on!

He smiles pathetically, kneels down and presses play.

FX: The Stripping Music begins.

Jamie begins moving his hips mechanically from side to side. An old lady stops in her tracks as Jamie takes off his jacket. But as he tries to throw it into the 'crowd' the right wrist gets stuck and it swings back and hits him in the eye. He stands on the loose arm and pulls the jacket off his wrist, falling backwards onto the floor.

MELANIE

Oh my God! I can't watch this.

A small cheer goes up. Jamie bows in the direction of the students and the whoops get louder.

Encouraged, Jamie pulls off a sock in one go. However, when he tries to catch it he misses and sheepishly picks it up off the floor. The second sock slips off, and in one fluid movement it flies into the air, landing in an old lady's cup of tea.

He slips his belt out of his trousers and cracks it across his thigh, making his eyes water. Then he starts slowly

unbuttoning his flies. An old lady opens her purse and starts waving a fiver. He gives her a wink and his jeans fall down to his feet. Suddenly another old lady is waving a fiver in the air.

Seeing Jamie, the manager of a nearby stationary shop runs to the phone. Super-charged with confidence, Jamie begins tearing off his T-shirt with his teeth. Jamie is now naked, except for his boxer shorts. Miriam approaches

MIRIAM

That's enough now, Jamie. We'd better go!

The four old women start booing and throwing their cups at her. Miriam backs away from the onslaught. Jamie is completely in the 'zone'. Behind him, one young security guards talk nervously into their walkie-talkies. The audience now start throwing money at him, screaming 'Monty, Monty' at the top of their lungs. The security guards pile out of the control room as fast as their legs will carry them.

Jamie begins to inch his shorts lower and lower. A roar goes up as his pubic hair becomes public.

From nowhere he is grabbed by the three security guards and carried off in a flash, accompanied by a barrage of boos and cups and saucers.

SCENE 59

INT. OFFICE - DAY

Lydia comes out of the boardroom anxiously, checking her watch.

LYDIA

(To a secretary)

Could you make another round of coffees for the boardroom, please?

Jamie runs in out of breath, wearing his torn clothes.

JAMIE

Sorry I'm late. I got, er, detained.

LYDIA

Thank God you're here. Vince is nowhere to be seen and the clients are waiting. You'll have to present it.

JAMIE

Me? But I've never done it before.

LYDIA

Just tell them about the idea. You've read it, after all. What happened to your clothes?

JAMIE

I got, ah, arrested.

LYDIA

(incredulous)

What for?

JAMIE

Stripping in a shopping centre. Shall we go in?

SCENE 60

INT. BOARDROOM - DAY

Three humourless-looking suits sit poker-faced around the boardroom table.

JAMIE

Sorry I'm late, I've just got back from the police station. I was arr-

LYDIA

Arranging. Arranging our summer party. Weren't you, Jamie?

Jamie shrugs.

CLIENT 1

You're having your summer party at the police station?

LYDIA

(Winging it)

We always have weird parties. You should come.

CLIENT 1

We'll see. Let's get down to business, shall we? We've read Vince's proposal and we all agree it meets the brief and we're happy to proceed.

Lydia lets out a sigh of relief. Jamie picks up a banana from a fruit bowl on the table and starts unwrapping it slowly.

JAMIE

(Taking a bite)

You don't think it's a bit boring, then?

CLIENT 1

I beg your pardon?

Lydia looks as if she wants to throttle him.

JAMIE

Oh nothing. If you think it's fine,
then it's fine. I'll say no more.

CLIENT 1

No. Carry on.

Lydia is furiously kicking Jamie under the table.

JAMIE

It's just that Insurance is hardly the most
exciting thing in the world, is it?

LYDIA

Jamie. I think I can hear your phone ringing.
You should really go and answer it.

JAMIE

(Ignoring her)

And Insurance ads are SO boring. Why don't we
buck the trend, scare the shit out of people
and make them beg you to sell it to them?

CLIENT 1

And how would you suggest doing that?

JAMIE

By telling the truth for once. Tell them how
many people die in car crashes. Tell them how
many houses are burnt down every year. Tell
them how many burglaries happen per hour in the
UK. Believe me, those statistics are shocking,
but not as shocking as NOT having insurance.

A stunned silence fills the room. Lydia groans

CLIENT 1

I like the cut of your jib, young man. I
haven't heard such frank and original thinking
in years. (To Lydia) Tell Vince it's refreshing
to see such a healthy interest in our business.
I'll expect the finished proposal by the end of
next week. Good day!

The clients walk out leaving a flabbergasted Lydia open-

mouthed.

SCENE 61

INT. MIRIAM'S BATHROOM - NIGHT

Miriam relaxes in her foamy tub, lined with small candles. She listens to a tape of Eastern chanting whilst meditating. Her mobile phone rings.

MIRIAM

Hello? Oh Gloria. Yes, my students are doing fantastically darling. How are yours? Really? Congratulations! Mine? They're coming on in leaps and bounds... a really surprising group. Yes, I'll see you at the jamboree. Byeee!

She puts the phone down

MIRIAM

Arse!

She picks up a small framed photo from one side of the bath

MIRIAM

(talking to the picture)

That bloody woman, Harry! (Imitates Gloria) 'My group are all so great...' Bloody show off. What the Hell am I going to do Harry? There must be some way of helping them. Something I haven't thought of...

Cut to picture Miriam is holding: It is of Hare Krishna. We cut between Miriam's eyes and Krishna's eyes

SMASH CUT TO:

SCENE 62

INT. BEAUTY SALON - DAY

Pammy is lying face down on a salon bed, naked except for a white towel.

Miriam, Melanie and Kelly watch on as a hefty-looking beauty therapist approaches Pammy holding two large strips of waxing material.

BEAUTY THERAPIST

Ready?

PAMMY

No!

MIRIAM

Go!

FX: Rip!!!!!!!

Pammy screams. The beauty therapist holds up the 2 strips, now completely covered in hair

SCENE 63

INT. WOMAN'S FASHION SHOP - DAY

Miriam, Melanie and Pammy wait patiently outside a changing room. The curtain opens and Kelly beams in very tarty clothes. Miriam shakes her head and orders Kelly back into the changing room. She re-appears looking a bit better, but still not quite right. Miriam sighs.

SCENE 64

INT. CHARITY SHOP - DAY

Miriam is with Stu at the counter whilst the assistant is going through a large bin bag full of Stu's 70's suits. He tries to grab them back off the assistant but Miriam stops him. She puts her arm round him soothingly and then escorts him out.

SCENE 65

CUT

SCENE 66

EXT - HIGH STREET. DAY

FX: Threatening music

Extreme close-up of an open doorway.

Slo-mo: A giant pair of Army boots thuds into shot. We track along with the boots as they crash their way along the pavement, with exaggerated sound effects. We slowly pull up the camouflaged legs of our Giant, revealing heavy key chains dangling from his waist.

End of slo-mo: We pull up to see Gordon sporting his new 'tough' look and waving effeminately at Miriam

GORDON

(Very camp)

How do I look then, love? Butch enough for ya?

SCENE 67

INT. OPTICIANS - DAY

Melanie, watched over by Miriam, Pammy and Kelly, surrenders her glasses to the optician. The optician tries to put contact lenses in her eyes but every time he gets close, her eyes shut firmly. Miriam and Kelly hold her

down as Pammy prises Melanie's eyelids open.

Once the contacts are finally in, Melanie smiles at the girls, all bloodshot and teary. Pammy picks up Melanie's glasses and drops them into the bin.

SCENE 68

INT. SHOPPING CENTRE - DAY

Jamie, now sporting a rather trendy haircut, is being dragged by Miriam out of a fancy boutique carrying several bags each.

MIRIAM

Just be yourself and trust your instincts.
(She gives him a sideways glance) Actually,
scratch that. Just try not to make too much of
a twat of yourself and you should be okay

Bill suddenly appears.

BILL

Not much chance of that!

JAMIE

This is Bill, my best mate. Bill this is
Miriam. The lady who's been helping me with
Lydia.

BILL

Are you sure you're up to the challenge?

MIRIAM

Of course. I'm a professional!

BILL

Professional screw up, by the looks of it!

MIRIAM

You think you could do any better?

BILL

Absolutely. £100 says I can get Jamie together
with Lydia before you do.

MIRIAM

I'll take your bet. But I'm not doing it for
the money. I'm doing it for Jamie.

BILL

(Shaking her hand firmly)
Done!

SCENE 69

EXT. SHOPPING CENTRE - DAY

SLO-MO: The other Flirting Club members appear from all sides and join Jamie and Miriam in centre-shot. They have all been 'made-over. As a group they exit frame in 'Reservoir Dogs' formation.

SCENE 70

CUT

SCENE 71

INT. MINI BUS - DAY

The group are driving on the motorway. They sing along to a song on the radio.

JAMIE

(chanting)

London, London, here we come!

Everyone else joins in.

SCENE 72

EXT. MINI BUS - LATE AFTERNOON

The mini bus is at the back of an extremely long queue. It is now almost dark outside.

Cut to interior: As before but the group now look bored and dejected.

JAMIE

London anyone?

PAMMY

(Limpily)

Whatever.

SCENE 73

Deleted

SCENE 74

Deleted

SCENE 75

Deleted

SCENE 76

Deleted

SCENE 77

EXT. STREET - EVE

Vince and Lydia walk into an expensive restaurant. Bill emerges around the corner spying on them. He stops near the entrance in front of a mirrored glass window and tries to smarten himself up, checking his hair, then his teeth and finally, pressing his face up against the glass, his nose for any stray nasal hairs.

Cut to: The other side of the window. A family in mid-mouthful freeze in horror.

SCENE 78

INT. MINI BUS - EVE

The mini bus is in a dark clearing. The group get out of the van trying to work out where they are.

PAMMY

(Heavy sarcasm)

I'm going to recommend you to all my friends.

STU

Trust a woman driver to get us lost!

MIRIAM

(talking into mobile phone)

Hello? Is that The Dorchester? It doesn't look like we're going to make it this evening. Could we keep our reservations for tomorrow please? You can? Thank you.

SCENE 79

INT. RESTAURANT - EVE.

A smart waiter pours champagne for Lydia and Vince as they peruse the menu. On the table behind Lydia a shaggy-haired man struggles with his large overcoat.

VINCE

Now that your mother's better you could do with some time out.

LYDIA

I could do with a break. But where?

VINCE

Anywhere you want. My treat.

The camera pulls back to reveal the shaggy-haired diner, Bill, wearing a dodgy wig and trying to take off his large overcoat. He accidentally knocks his wig onto the floor as he tries to

do so.

LYDIA

I want to have some fun and not think about the office. I want to scream and shout and forget all about the last week. I want to go to-

Bill gets down on all fours with one ear on their conversation. A foot crunches on his outstretched hand causing him to yelp in pain.

WAITER

Excuse me sir? Are you ready to order?

Cut to:

VINCE

(Laughing)

Excellent idea!

They clink their glasses in a toast. Bill dumps the dishevelled wig back on his head in frustration.

SCENE 80

EXT. COUNTRYSIDE - MORNING

FX - Dawn breaks quickly behind the minibus.

Uncomfortable grunting and swearing can just be heard. The minibus starts to shake and the noises within become much stronger. The side door slides open and Melanie falls out with a thud, quickly followed by Jamie who lands on top of her.

Jamie gets up quickly and helps Melanie to her feet. Their eyes meet. A beat.

The rest of the group emerge from the mini bus looking much the worse for wear.

Cut to wide:

They are in the middle of a farmer's field, surrounded by a whole host of curious animals. Miriam skips towards the minibus carrying a petrol can.

MIRIAM

Morning all. Sniff in the first morning of the rest of your lives

STU

It smells of shit

MIRIAM

(Breathing in deeply)

Ah! Wonderful Mother Nature!

SCENE 81

Deleted

SCENE 82

EXT. COUNTRY ROAD - MORNING

The minibus pulls out of the field and onto the main road.

MIRIAM

So peaceful. I can feel the stress just disappearing

Close up on tyre: It hits a sharp piece of glass and punctures.

SCENE 83

EXT. RESIDENTIAL STREET - MORNING

Vince pulls into the driveway of a semi-detached house. He sounds the horn and Lydia emerges dragging a large, leather suitcase. Vince takes it off her.

LYDIA

Where shall I put the city guide?

VINCE

Just sling it in the back. We won't need it until we get there. Can I use your loo?

LYDIA

(Throwing the street guide in the back)
Sure. I'll show you where it is.

They disappear into the house. Bill dashes from behind a tree towards the open boot.

BILL

(Frantically searching through the boot)
Where are they off to?

VINCE

(O/S)

Honestly, there's no need for your flat mate to get out of the bath. I can wait 'til we get to a service station.

Flustered, Bill jumps in the open boot and curls up into a ball under a picnic blanket. Vince drags the suitcase round to the back, heaves it in and slams the boot shut. Close up on Bill, trapped and terrified.

SCENE 84

INT. MINIBUS - DAY

Miriam points to an approaching road sign for London. The group cheer.

SCENE 85

INT. LAND ROVER - DAY

Vince and Lydia sing along to the radio as they drive along the motorway.

BOTH

I can feel the weight of expectation
Falling from my shoulder
I can feel my heart is palpitating
Just 'coz I'm with you

Cut to Bill looking very uncomfortable in the boot. He shifts around, trying to find a comfortable position. Suddenly his eyes widen in horror.

FX: A succession of farts in time with the music
Bill relaxes. Vince and Lydia turn. Bill tries his best to waft it away from the couple. Certain it must be part of the music, they carry on singing as before.

BOTH

I don't give a monkey's about anything
When you're around I just wanna sing
So let's get naked and jump in the sea
When I'm around you, I feel so free

Suddenly Lydia's nose twitches as she catches the first whiff. Then Vince stops singing. There is an awkward silence

LYDIA

Would you mind opening the window?

VINCE

Yes it IS getting a bit hot in here.

FX: Another massive fart.

SCENE 86

EXT. DORCHESTER HOTEL - DAY

Expensive cars and limos line the driveway outside. The mud-spattered minibus arrives looking very out of place.

SCENE 87

INT. DORCHESTER HOTEL LOBBY - DAY

The muddy travellers get condescending glares from a couple of snooty looking middle-aged guests as they enter the magnificent lobby.

PAMMY

This is a great hotel! Maybe you know what you're doing after all.

JAMIE

How can we afford this?

MIRIAM

Have faith. Krishna will provide.

Miriam leads the group up to the main desk.

CLERK

Good afternoon, madam. What can I do for you?

MIRIAM

Good afternoon. We're the group of eight booked under the name of Greentree

The Clerk walks over to a nearby computer. After a short wait he returns, puzzled.

CLERK

We don't seem to have any record of your party.

MIRIAM

But you must. I called last week and booked it myself. We were booked in last night but you kindly kept our booking open for this evening.

CLERK

Are you sure you have the right hotel?

MIRIAM

This is the Dorchester, isn't it?

CLERK

That's right, madam.

MIRIAM

Then you must have made a mistake

CLERK

(Very superior)

I DON'T make mistakes. (Pause) Madam.

CLERK 2

(Butting in)

Actually, there is another Dorchester. It's

about ten miles away

SCENE 88

EXT. ZERO STAR GUEST HOUSE - DAY

The group stand open-mouthed in front of the shabbiest guesthouse in Britain. The paint is peeling off the walls and the windows have been taped up. A rickety sign says 'The Dorchester'

JAMIE

Krishna's having bad day, then?

MIRIAM

Tell me about it. (Brighter) At least we have each other, come on. lets get ready and go.

SCENE 89

EXT. REAL DORCHESTER HOTEL - DAY

The Land Rover pulls in front of the Hotel. Vince throws his keys to a valet.

VINCE

Park this and take our bags up!

VALET

Right away, sir!

Vince and Lydia enter the hotel. The valet goes round to the back of the car and opens the boot. He screams as Bill emerges, bedraggled and delirious.

SCENE 90

INT. TAXI - DAY

The girls share a taxi. Kelly is sat next to the driver whilst the other girls are in the back.

PAMMY

So you thought he was spunky for monkeys but now you fancy him?

MELANIE

What use is it anyway? He's besotted with that old trout he works with.

PAMMY

She's not here, is she? But you are (She passes Melanie a small bottle of vodka) This might help.

MELANIE

(swigging generously)

Its not fucking easy, is it? Treat them mean, keep them keen. Act too cool and they bugger off. Act too kean, and guess what? They bugger off too. Brilliant!

MIRIAM

So how's the 5-star accommodation?

PAMMY

The Jacuzzi's on the fritz and the mini-bar's out of champagne. Apart from that, perfect! I've got to get lucky tonight. Anything to avoid going back to that shit-hole.

MIRIAM

I wouldn't worry about that. Everyone will be out for the same thing

PAMMY

This girl needs some help getting herself in the mood. Any suggestions?

MIRIAM

Knickers.

MELANIE

Come again?

MIRIAM

Don't wear any.

MELANIE

You're kidding?

Miriam flashes the two girls. From their faces it is clear she isn't joking.

MIRIAM

It works for me every time.

PAMMY

That's good enough for me. (She pulls her knickers off) Come on, girlie, get those drawers off, pronto!

Melanie screams as Miriam and Pammy pounce.

The cab pulls up outside a funfair.

DRIVER

That's thirty-five pounds please.

Pammy fixes the driver with a seductive smile and puts her hands teasingly on her knees. She hitches her mini skirt up as far as it will go and spreads her legs wide, giving the driver a full eyeful.

PAMMY

Why don't you take it out of this?

There is a short pause as the driver stares blankly at her crotch.

DRIVER

(Deadpan)

Haven't you got anything smaller?

SCENE 91

Deleted

SCENE 92

EXT. FUNFAIR ENTRANCE - DAY

The group walk through the gates looking with wonder at all the rides. Pammy runs off towards the rollercoaster queue leaving the rest of the group for dust.

SCENE 93

EXT. FUNFAIR - DAY

Bill puts on the head of the rabbit suit he is disguised in, follows Vince and Lydia as they share a big candyfloss. Behind them a little girl starts tugging at Bill's rabbit suit.

LITTLE GIRL

Are you the Easter bunny?

BILL

No, I'm his brother. But that man (pointing to Vince) kidnapped the Easter bunny so there won't be any Easter eggs this year.

The little girl runs up to Vince and starts hitting him

VINCE

Bugger off!

She runs away crying. Lydia gives him a dirty look.

VINCE (CONT'D)

What??!!

Scene 94

EXT. ROLLERCOASTER - DAY

The group are stood at the back of a queue of twenty people. Pammy looks at her watch.

PAMMY

What's up with this freaking queue? It hasn't moved in twenty minutes.

YOUNG MAN IN QUEUE

What's a beautiful girl like you doing in a place like this?

PAMMY

Can you get me to the front of this queue?

YOUNG MAN IN QUEUE

No

PAMMY

Then bugger off!

The young man slinks off with his tail between his legs and gets the mickey taken out of him by his friends. Stu returns to the queue holding two pints of lager.

MIRIAM

Thanks, Stu.

STU

Buy your own.

PAMMY

(Grabbing his pints)

I'll take those

Pammy runs off with Stu in hot pursuit.

SCENE 95

EXT. FUNFAIR - DAY

Bill is following Vince and Lydia but he is now holding a pint of lager. He puts it to his lips but can't get it through his rabbit head. He takes the rabbit head off and greedily drinks it as quickly as he can.

SCENE 96

EXT. FRONT OF QUEUE - DAY

Pammy stops suddenly at the front of the queue of men.

STU

(Out of breath)

Come on, give them back.

PAMMY

Why should I when they were FREE!

Her words grab the men's attention. Before Stu can respond Pammy gives him back one of the beers and he gulps it down.

PAMMY

(To the men in the queue)

Free beer, eh? He just can't get enough of it.

MAN 1

Free beer? Where?

PAMMY

(Pointing)

Over there, behind that log ride!

MAN 1

Come on guys. We'll come back later

Within a matter of seconds everyone has disappeared.

PAMMY

(Waving to the others)

You guys wanna ride or what?

Stu stows his beer under his jacket as they pay.

SCENE 97

EXT. FUNFAIR - DAY

Vince and Lydia finish off their candyfloss whilst Bill lurks behind them.

FX: A charge of herding buffaloes

Vince and Lydia look up quickly and see a dusty mass of bodies heading straight for them. They jump out of the way just in time. Bill, however, gets flattened by the twenty young men in their quest for beer.

SCENE 98

EXT. ROLLERCOASTER - DAY

The group are seated in pairs, they are waiting for the roller coaster to move off. In front of Jamie and Melanie, Stu holds his remaining pint with great care whilst Gordon, sat next to him, eyes him nervously.

SCENE 98a

Cut to: Ground level. Lydia is about to take a picture of Vince below the rollercoaster.

LYDIA
 (Framing up)
 Just move back a bit.

SCENE 98B

Cut back to Rollercoaster:

MELANIE
 I've got something-

JAMIE
 You should see a doctor about that

MELANIE
 Please listen. It's important

Jamie is getting more and more nervous as the roller coaster is about to start.

JAMIE
 You have my undivided attention

MELANIE
 The thing is... Are you okay?

JAMIE
 Uh-oh! I'm gonna be sick.

MELANIE
 But we're not moving

JAMIE
 (Panic increasing)
 I've really got to get off!

He undoes his seatbelt and stands up.

JAMIE
 (shouting)
 Let me off! Stop the ride!

MELANIE
 (Grabbing his leg)
 Sit down!
 The roller coaster starts the incline..

SCENE 98c

Cut to: Lydia still unhappy with her shot.

LYDIA
 Can you just move a bit to your left?

SCENE 98d

Cut back to Rollercoaster:

STU

Sit down you muppet! Have some of this and calm down

Jamie looks over the side. C/U: Vertigo moment. He turns round, his face visibly whitened.

Jamie grabs the pint and downs it in one. He burps. A beat. Then nothing. He looks down again. Jamie goes green and throws up in Stu's glass, filling it to the brim.

MELANIE

(screaming)

Sit down, Jamie!

Jamie's POV: The front of the roller coaster is nearing the summit. He sees the fear in her eyes.

MELANIE

(Imploring)

Please, Jamie.

Jamie sits down and does as he's told.

MELANIE

(Squeezing his hand)

Hold onto me. You'll be okay.

STU

Pass my pint back!

SCENE 98e

Stu reaches behind him and grabs hold of the glass. Without looking he takes a sip of it and almost vomits himself. He throws the glass away in disgust. The ride then plunges into the first vertical twisting freefall and everyone screams.

Cut to: Lydia and Vince.

LYDIA

I'll tell you what. You stay where you are. I'll move.

As Lydia steps to her left, the glass smashes exactly where she was stood.

VINCE

Jesus!

There is a split second pause as Vince and Lydia exchange shocked looks. They both look up as the missing vomit hits Vince full in the face.

SCENE 99

EXT. ROLLERCOASTER - DAY

The roller coaster comes to an abrupt halt.

JAMIE

That was awesome! Can we go again?

MELANIE

Thanks for not puking on me

JAMIE

My pleasure!

Jamie gives her a smacker on the cheek and then jumps out of his seat and drags her back to the queue.

SCENE 100

EXT. STREET - EVE

Lydia and Vince walk hurriedly away from the funfair as Vince tries to get the sick out of his hair.

VINCE

I'm gonna kill whoever puked on me.

LYDIA

That glass almost hit me!

VINCE

Yeah but it didn't, did it? Do you know how much this shirt cost?

LYDIA

To be honest, I don't really care

VINCE

I bloody care!

LYDIA

Suit yourself!

Lydia pulls away.

Bill watches from the safety of a darkened alleyway. He sparks a match and lights a cigarette, Sam Spade-style. He starts

coughing violently.

SCENE 101

Deleted

SCENE 102

Deleted

SCENE 103

INT. HOTEL - EVE

A large ginger-haired cleaning lady pushes a trolley clumsily down a corridor. Suddenly Vince pokes his head out of his room.

VINCE

Excuse me, where can I buy prophylactics around here?

CLEANER

(High-pitched voice)
Proffa what?

VINCE

You know. Johnnies, condoms

CLEANER

Oh right. I don't know. We ain't gone none in the bogs no more. Best try in town.

Vince knocks on Lydia's door.

VINCE

I've just got to pop out for ten minutes.

He winks at the cleaning lady.

VINCE

Tonight is going to be my lucky night.

He dashes for the lift.

SCENE 104

INT. LYDIA'S ROOM - EVE

Lydia is wearing nothing but a towel, sat in front of a mirror with a huge case of make-up beside her, plucking her eyebrows. The cleaning lady lets herself into the room.

LYDIA

Sorry, we don't need anything. We only arrived today.

The cleaning lady pulls off her wig - it's Bill.

BILL

I need to talk to you.

LYDIA

(shrieking)

Bill! Get out or I'll call the police.

BILL

Don't! I travelled all the way to London just to talk to you.

LYDIA

(suddenly concerned)

Has something happened with the Salmon Brothers' account?

BILL

(passing her robe)

No, it's about Jamie.

LYDIA

This nonsense can wait until Monday.

BILL

No it can't. Jamie's here too.

LYDIA

In London. Why?

BILL

Because he joined this pathetic flirting club to get you to notice him. Him and all the other losers, I mean singles, are in London and there's a pretty good chance that Jamie might actually get off with one of them. Then you and him'll never get it together and you'll be stuck with Vince.

LYDIA

Vince has his faults but he's going places.

BILL

So is Jamie!

LYDIA

But they're not really in the same league, are

they?

BILL

Maybe not. But does Vince bore his friends talking about you all the bloody time? Does he wonder what you're doing when you're not at work? Is he stuck at a job he hates just so he can be near you?

LYDIA

Of course. Vince loves me.

BILL

Oh come on! The only person Vince has ever loved is himself

LYDIA

That's rubbish! Vince brought me here for the weekend, didn't he?

BILL

That's because you're the only bird back home he hasn't shagged yet. Jamie would never cheat on you

LYDIA

I know Vince and he wouldn't do that.

She looks at Bill, but Bill can't meet her gaze

LYDIA

(quietly)

He's been cheating on me?

Bill silently nods and passes her his camera

BILL

At least give Jamie a chance. He'll be at the Neptune nightclub tonight. Try and get there if you can.

SCENE 105

INT. HOTEL CORRIDOR - EVE

Bill trudges out of the room as Vince struts out of the lift walking purposefully towards Lydia's room, condoms in hand. Bill hurriedly stuffs the sodden wig on his head.

BILL

(high-pitched)

Evening sir!

Vince ignores him and starts banging on Lydia's door.

VINCE
I've got a present for you!

Cut to:

LYDIA
(pouring a very large whisky)
Get lost!

VINCE
It's a great present. You'll love it! I've been meaning to give it to you for ages.

LYDIA
You've been cheating on me!

VINCE
Don't be so stupid. Let me in!

LYDIA
We want different things

VINCE
I know what I want. I think you want it too!

LYDIA
(finishing her whisky in one)
Piss off!

SCENE 106

INT. NEPTUNE CLUB - EVE

The group are sat at a long table, tucking into a round of beers. The place is empty. Opposite the bar there is a small stage with two microphone stands. The lights dim and a chubby man in a spangly tuxedo walks on stage.

MC
Good evening, ladies and gentlemen! Welcome to Karaoke Night at the Neptune Nightclub!

The music to Tom Jones' "It's Not Unusual" starts very loudly and the MC does his best Tom Jones impersonation.

MELANIE
Uh-oh! Cringe-a-thon alert!

They both crack up and clink beers.

BLACK:

The intro of Sonny and Cher's "I Got You, Babe". A

spotlight sweeps amateurishly into shot revealing a frozen Melanie clutching a microphone with the fear of God in her eyes.

MELANIE

(Quiet and monotone)

They say we're young and we don't know.
We won't find out until we grow

The camera pulls out. Another spotlight swings across the stage, this time revealing Jamie.

JAMIE

(Barely audible)

Well I don't know if all that's true
'Cause you got me, and baby I got you

In the empty club the group are standing at the front cheering their support.

MIRIAM

Come on guys! Don't be shy. There's no-one else here!

Jamie sidles closer to Melanie and they share a smile of mutual support.

BOTH

I got you babe. I got you babe

Suddenly a huge roar of drunken approval makes Jamie and Melanie clutch each other tightly. A group of 25 drunken lads pile into the club and start jeering.

MAN 1

Look lively Sonny!

MAN 2

Get yer tits out, Cher!

On the screen the ball is jumping across the lyrics, but Jamie and Melanie are too scared to sing.

Cut to: Lydia walking into the nightclub alone, looking stunning. A guy tries to crack onto her. She grabs his drink and walks off.

MIRIAM

(shouting)

Come on, guys! Ignore them. Feel the words.
Help one another. Let the song take you!

Melanie takes Jamie's hand in hers and looks him in the eyes and mouths 'Come on'. She smiles, Jamie smiles. He puts the microphone to his mouth.

JAMIE

(Full voice)

I got flowers in the spring.
I got you to wear my ring

Cut to: Lydia stunned to see him onstage.

MELANIE

(Louder)

And when I'm sad, you're a clown
And if I get scared, you're always around
So let them say your hair's too long
'Cause I don't care, with you I can't go wrong

JAMIE

Then put your little hand in mine
There ain't no hill or mountain we can't climb

MIRIAM

That's it, you've got it!

Cut to: Lydia impressed.

JAMIE

(More confident)

I got you babe. I got you to hold my hand

MELANIE

(toying with Jamie's hair)

I got you to understand

The crowd begin to cheer and clap. Jamie and Melanie are clearly buoyed by the support.

Cut to: Lydia bolting down her drink. She joins in the cheering and clapping.

JAMIE

I got you to kiss goodnight

MELANIE

I got you to hold me tight

JAMIE

I got you, I won't let go

MELANIE

I got you to love me so

Cut to: Bill spotting Lydia in the crowd.

The song ends and the pub, now full, goes wild. Melanie grabs Jamie and hugs him for all she's worth. They are about to kiss but are separated by the MC.

MC

What a fantastic couple!

Above Jamie's head Lydia sees the neon 'Loser' sign from earlier. The MC walks off the stage leaving Jamie and Melanie basking in the applause, taking the 'Loser' sign with him. Bill grabs Jamie and escorts him forcibly away from Melanie.

BILL

Excuse us!

JAMIE

What the hell are you doing?

BILL

Let's just say I've got a bet to win.

He drags Jamie through the throng, deaf to his protests. The crowd opens to reveal Lydia.

JAMIE

What's she doing here?

BILL

Don't worry. I've sorted it. Vince's out of the picture.

JAMIE

But...

BILL

(slapping him on the back)

Don't thank me. Just do me proud.

LYDIA

(grabbing another guy's drink)

I didn't know you could sing. You were AMAZING!

Bill exits.

JAMIE

Really? Are you drunk?

LYDIA

Maybe a little. But you REALLY were good. (She downs her drink in one). The last few weeks have been a real roller coaster ride, what with my Mum and everything. But I've seen a real change in you. (Pulling him closer to her) And I like what I see.

His expression changes to complete surprise

LYDIA

(quite tipsy)

Certain things have come to light; situations have come to a head. It's out with the old and in with the new. My head's in a bit of a spin, actually. But you really were great up there.

She rubs her body against his and whispers into his ear. His eyes almost pop out of his head.

Cut to: Bill returning to the side of the stage.

MELANIE

Where's Jamie?

BILL

Well, let's just say that I've succeeded where SHE (pointing to Miriam) failed.

MIRIAM

Oh Lord Krishna. Tell me you didn't!

BILL

Thanks to me, NOT you, Jamie is about to consummate a five year ambition.

Everyone stares open mouthed in disbelief as Bill grins from ear to ear.

BILL

Well don't all thank me at once!

Melanie looks behind Bill. She sees Lydia leave with Jamie

MELANIE

(Going purple with rage)
You stupid bastard!

She slaps Bill across the face.

MELANIE

Sod you! Sod Jamie! Sod all this bullshit! I'm going home!

She storms out of the club.

SCENE 107

EXT. TOWN - EVE

Through the deserted streets, Lydia drags Jamie away from the club

LYDIA

We've been working at the same office for years and it's only in the last few weeks that I've really noticed you.

JAMIE

That's okay because actually-

LYDIA

All those years you've been harbouring these thoughts about me. We could have spent that time acting on them. Instead I've been wasting my time on Vince.

JAMIE

Actually, Vince's not that bad.

She shushes him with her finger.

SCENE 108

INT. CLUB - NIGHT

The flirting club have now paired off for the evening. Pammy devours a small skinny man on a sofa, giving the poor guy no chance of coming up for air.

PAMMY

So this hotel you're staying in. Is it clean?

Kelly is being waited on hand and foot by a couple of adoring men. They both hold up drinks for her to try.

KELLY

(tipsy)

Are you boys trying to get me drunk? Because it won't work, you know. I'm a reformed character.

Gordon, strutting his stuff on the edge of the dance-floor, is approached by another man.

MAN

Can I get you a drink?

GORDON

I'm okay thanks. I've got one

The man takes Gordon's glass from his hand and downs it in one without taking his eyes off him.

GORDON

Well in that case I'd better have another

Stu, sat at the bar, watches the shenanigans of his classmates with a slightly bored air. A girl on the next stool leans over and borrows his lighter

STU

What a bunch of losers, eh? Fancy having to come to a place like this to pull?

GIRL

Pitiful isn't it.

STU

I'm here to help out some mates. You know, give them a few tips and that

GIRL

Really? Are you one of the teachers then?

STU

Is it that obvious?

GIRL

Go on. Give me your best chat-up line.

STU

It's not about chat-up lines. It's all about connecting. For instance, you may not have noticed but I haven't taken my eyes off you since we've been talking

GIRL

Actually I hadn't, but I like it.

SCENE 109

EXT. COACH STATION - NIGHT

Melanie waits sniffing behind two old ladies queuing for the

National Express coach to Southampton.

SCENE 110

EXT. TOWN - NIGHT

Lydia grabs Jamie under a street lamp and starts kissing him. He tries to pull away but she won't let go.

VINCE

(O/S)

Get your hands off her!

Jamie tries to push Lydia towards him.

VINCE (CONT'D)

What are you doing with him, of all people?
He's pathetic

LYDIA

He's not!

Vince lunges at him and Jamie retreats. But with every step Jamie's new found self-confidence withers. Jamie jumps onto a pile of rubbish bins and scrambles up onto a wall.

VINCE

Not such a brave boy now, are we?

JAMIE

There's been a misunderstanding..

VINCE

Well it's time to clarify things a little!

Vince swings at him and connects with his chin. Jamie flies backwards off the wall.

LYDIA

(Screams)

Jamie??

FADE TO BLACK

VINCE (V/O)

You see, smartarse, that's what happens when
you LOVE YOURSELF just a little too much!

FADE UP FROM BLACK

JAMIE'S POV - Vince leers over him grotesquely, Lydia at his shoulder.

Vince's words 'Love Yourself' reverberate like a bell in Jamie's head. Jamie, in a post-hypnotic trance, is again trapped in 'Naughty Ninja Nurses 2'...

FX: '70s Funky wah-wah guitar music.

Jamie jumps to his feet.

The camera crash-zooms onto Jamie's face. He is suddenly alert as never before. He crosses his arms in a karate pose and beckons Vince, Bruce Lee-like, to follow suit.

Two female passers-by stop to watch.

JAMIE

Alas Kiriyaki, only one of us will leave here alive...

Everyone looks at each other. No-one can understand what the hell this loony is on about...

Vince advances on Jamie, bunching his fist to deliver the knockout blow. But Jamie brilliantly avoids it with a neat little side step followed by a cunning little trip up. Vince falls over Jamie's foot and the two girls giggle as he tries to pick himself up.

JAMIE

Your powers are weak, old man. But by all means... prove me wrong

Jamie picks up a discarded half-eaten kebab from the floor.

JAMIE

Fist of fire!

He chucks it in Vince's face.

VINCE

Aaargh... Chilli sauce in my eyes, you bastard!

JAMIE

You have insulted my honour once too often. Prepare to die!

Vince is suddenly very scared...

VINCE

All right mate, steady on. Maybe we can work

this out?

JAMIE

No! By meeting violence with violence I am only submitting to your powers...

Jamie is about to throw a punch. But he can't. Vince starts to get his old cocky grin back.

Lydia, furious, steps up...

LYDIA

Let me handle this, ninja-boy!

She delivers a roundhouse punch that lifts Vince off his feet - he crashes to the ground. Jamie smiles serenely and relaxes his fighting pose

JAMIE

The time for war is past.
Now let me knight you with my weapon I have been born with.

Jamie starts to undo his belt...

Suddenly Miriam and the other Flirting Club members burst onto the scene...

MIRIAM

Love Yourself, Love Yourself!! Oh love yourself Jamie! You're a smashing bloke, just not a ninja porn star...!

Jamie's POV: A blur coming into focus. The ninja dream melts away.

LYDIA

Jamie, are you okay?

JAMIE

What are you doing here? Where's Mel?

PAMMY

She's gone for the last coach back to. If you hurry, you might just catch her

LYDIA

Who's Mel?

JAMIE

Mel!

LYDIA

(kicking Vince)

You bastard! You've messed his head up.

JAMIE

I've been obsessed with you for the last five years. But I can see it for what it really is now - infatuation. You're a total babe but it would never work between us. And now for the first time in my life I've actually met someone, someone like me, someone I can just be myself with. Isn't that what everyone wants?

LYDIA

I guess so.

SCENE 111

EXT. COACH STATION - NIGHT

Jamie arrives at the coach station out of breath. He sees a driver getting out of his coach.

JAMIE

When's the last coach to Southampton?

DRIVER

You've just missed it.

JAMIE

Shit!

Jamie sees a spotty Pizza delivery boy just loading up for a delivery.

JAMIE

If I give you twenty quid, could you give me a lift and follow that coach

PIZZA BOY

Twenty quid? No chance. I've got deliveries to make

JAMIE

Okay, forty. This is an emergency.

PIZZA BOY

Make it sixty and you've got a deal

Jamie hands him the money. Pizza Boy gives him a helmet.

PIZZA BOY

Sweet! Hop on!

Jamie holds on to him for all he is worth as they zip off after the coach. The bike begins to gain on the coach, which is being held up behind some late night traffic.

SCENE 112

INT. COACH - NIGHT

Melanie is unaware of the drama outside as she cries uncontrollably at the back of the coach.

COACH DRIVER

(Over intercom)

Did anybody order a Pizza?

The other six people on the coach rush to the left and begin laughing out loud. She looks out of the window, sees Jamie frantically waving a pizza at her, smiles and runs to the front of the coach.

MELANIE

Excuse me. Could you let me off here, please?

DRIVER

Sorry. There's no stopping. Against regulations, love.

MELANIE

Please?

DRIVER

You'll have to wait

Cut to: Jamie on the bike, unable to match the speed of the coach.

MELANIE

(Shouting very loudly)

If you don't stop this coach now I'll rip your balls off and feed them to my monkeys!

The driver slams on the brakes with full force.

SCENE 113

EXT. ROAD - NIGHT

The coach skids to a halt and Melanie emerges slowly, arms folded. The pizza bike brakes and Jamie jumps off and runs towards her.

MELANIE

(shouting)

Stop right there! You've got some nerve following me after what you've done!

JAMIE

But-

MELANIE

What happened? Dumped you, did she?

JAMIE

No, I-

MELANIE

Poor little Jamie. Never mind. At least you've got a back up, eh? Good old Mel won't turn you down.

JAMIE

That's not-

MELANIE

I'm not playing second fiddle to her or any other woman, do you understand?

JAMIE

I do-

MELANIE

I thought you were different. I only ever wanted to be happy. Is that too much to ask? (Her arms fall to her side, exhausted) Why is everything so bloody difficult all the time?

Jamie walks up to her and gently puts his arms around her.

JAMIE

It doesn't have to be

MELANIE

But you-

JAMIE

(soothingly)

But nothing. It's you I want, not her

MELANIE

Do you expect me-

JAMIE

I haven't thought about anyone else since I met you. There never was anything between me and Lydia and there never will be. (Pause) Because I love you.

MELANIE

You what?

JAMIE

I love you, stupid.

MELANIE

Really?

JAMIE

Yes. You're stupid.

MELANIE

I meant the other bit. The, um, love bit

Jamie nods.

MELANIE

Promise you won't hurt me?

JAMIE

I promise

MELANIE

Cross your heart?

JAMIE

Cross my heart AND hope to die

MELANIE

Got any Pepperoni?

Jamie turns to the pizza boy who nods furiously

She grabs Jamie and hugs him with all her might. The camera circles around them as they kiss passionately. The passengers from the coach applaud and the pizza boy passes slices to everyone.

SCENE 114

DISSOLVE TO:

INT. CHURCH - DAY

Jamie, dressed in a fancy tuxedo at the altar, grins nervously as 'The Wedding March' begins. Behind him the church doors open and Laura, wearing a white dress and veil, bounds ungainly down the aisle, dragging her father with her. Jamie gulps.

They reach the altar and Mr. Grossman winks at Jamie and mouths 'Happy Birthday' to him and Laura blows him a kiss. Jamie pulls at his starched collar nervously.

In the rows behind them, amongst the other twenty guests, sit the Flirting Club members with their partners from the Jamboree. They all look particularly tense, especially Melanie.

The music ends and the vicar motions for the congregation to hush. Jamie starts to panic.

FX: Title music

JAMIE

(Singing to camera)

I can't believe this position I've found myself
in
After everything I've been through it looks
like I still can't win
Mum's buggered off to find herself a brand new
thrill
And I'm stuck here wondering... hold on, where's
Bill?

FX: A toilet flushes

The congregation all turn as Bill bursts out of a side door hastily pulling up his trousers and trying to button his flies

BILL

Sorry about that. Been trying to shift that
curry for days.

Everyone groans, appalled. He budes Jamie away from Laura and takes her arm.

BILL

(Sings to Jamie)

You dozy git, did you think I'd do a runner?

CONGREGATION

(Singing)

Are you really that thick?

BILL

(Singing and pointing at Melanie)

You'd better make the most of your situation

CONGREGATION
 (Singing)
 And stop acting like a dick

BILL
 Righto, vicar, you can start now!

SCENE 115

EXT - CHURCH. DAY

A photographer stands behind his tripod taking a picture of all the guests who are stood in rows on the church steps.

Cut to Jamie and Melanie in the line beaming for the camera. The sound of an aircraft overhead - they both look up.

FX: Aboriginal music

MELANIE
 Do you think they'll be okay?

JAMIE
 They'll be fine. It's everybody else I'm worried about

Slow zoom into plane

FADE TO BLACK:

VOICE-OVER & FOLEY OVER END CREDIT SEQUENCE

DEREK V/O
 (Out of breath)
 Ready to launch missile. On my mark!

FX: Shuffling and banging sounds as if they're in an enclosed space

MUM V/O
 Launch bay ready and waiting, Captain

DEREK V/O
 (Orgasmic scream)
 Launching Missile. Oh my God! Platoon stand down! Hold your fire! Too soon! Too soon!

FX: Banging on door

FEMALE V/O
 What are you doing in there? The seatbelt sign is still on. Get back to your seats NOW!

THE END