

'Resume from Hibernation'

by

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FADE IN:

EXT. A WOKING HOSPITAL GROUNDS - DAY

JANICE wears a white macintosh, carries a leather hold-all bag and walks towards the hospital entrance. In her thirties, very nervous and self conscious. She looks heavily pregnant.

INT. HOSPITAL - CORRIDOR - DAY

A DOCTOR in his late thirties sees Janice purposefully walking several yards ahead. He calls to her.

DOCTOR
Mrs Webster...

Janice stops by a ward door.

DOCTOR
Mrs Webster...

JANICE
(in a dream)
Oh, Doctor, sorry, I...I didn't...

DOCTOR
Mrs Webster...

JANICE
...hear you.
(beat)
(hopefully)
Doctor...

DOCTOR
(beat)
(carefully)
We're moving your Father into a hospice, Mrs Webster. Next week.

JANICE
But...why?

DOCTOR
I'm sorry. Mrs Webster...it's very close to the end. You know that.

JANICE
(desperately)
But you said...You said he could...You said he might...You said there was a chance that...You said if you...if he...

DOCTOR

I'm sorry, Mrs Webster, there's nothing else we can do.

(beat)

Your Father's in the next room up from the one he was in. We had to move him.

(beat)

I'm very sorry.

JANICE

Oh. Okay. Thank you.

DOCTOR

I have to go to the ward, but if you want to talk to me, you know where my office is. I'll only be gone fifteen minutes.

JANICE

Yes. Thank you. Thank you Doctor.

He touches her shoulder.

PRIVATE ROOM

CHARLES in his late sixties, grey and thin and dying lies asleep in bed. Janice walks slowly across to him.

CHARLES

(opens his eyes)

Janice...

JANICE

How are you feeling, Dad?

CHARLES

Very weak.

JANICE

Dad...

CHARLES

They're moving me, you know. Did they tell you?

JANICE

Yes. The doctor said.

CHARLES

They need the bed, I expect. And...besides...

JANICE

(holds his hand)

Oh Dad, I love you so much.

CHARLES

When I see you...

JANICE

I know.

CHARLES

(he leans forward)

Especially when...

JANICE

Careful.

She holds his neck and lifts him up.

JANICE

I should be going into labour any time now.

CHARLES

I can't wait to see him.

JANICE

I'll bring him to you immediately I can. I promise. I promise.

CHARLES

I hope I don't die before he's born, Janice.

She lowers him, and grips his hand tighter.

JANICE

Of course you won't. Don't you dare say things like that. You hear me?

CHARLES

(closes his eyes)

I feel so tired, Janice.

JANICE

(grips his hand tighter)

Oh Dad...I love you so much.

CHARLES

(smiling)

Charles...My namesake.

(he drifts off)

Charles...Charles...

Janice carefully puts his hand back, looks at him, and cries.

JANICE

Dad, don't die yet. Please! Please!

EXT. A WOKING HOSPITAL GROUNDS - DAY

Janice walks away from the hospital, tearful.

EXT. A WOKING PARK - DAY

Janice removes articles of clothing from underneath her macintosh as she walks, revealing that she's not pregnant.

A WOMAN with a BABY in a buggy passes.

INT. JANICE'S FLAT - BEDROOM - NIGHT

Janice in bed asleep.

INT. HOSPITAL CORRIDOR - DAY - DREAM

The Doctor faces Janice.

DOCTOR

It's very close to the end...It's
very close to the end...It's very
close to the end...

BACK TO SCENE

Janice wakes up in a cold sweat.

EXT. HEATHROW AIRPORT - DAY

Early spring. Establish the airport and the Arrivals area.

EXT. HEATHROW AIRPORT - ARRIVALS - DAY

HELEN in her late forties thin and hollow-faced, waits at the rear of the arrivals area.

LAWRENCE in his fifties wearing a suit, carries a bag and briefcase in separate hands. He sees Helen and walks quickly to her.

LAWRENCE

Helen...Hello darling.

Lawrence transfers his bag from one hand to the other to hold and kiss her.

HELEN
(matter of fact)
Hello Lawrence. Good trip

LAWRENCE
It was okay. As trips go.

They walk on in silence.

LAWRENCE
How are you?

HELEN
(tight mouthed)
Fine.

LAWRENCE
You don't sound fine. Everything
all right?

HELEN
Everything's fine.

EXT. HEATHROW SHORT TERM CAR PARK - DAY

Helen drives away from an upper level parking spot.

INT. HELEN'S CAR - MOVING - DAY

Helen stares ahead as she drives down the car park ramp.

LAWRENCE
How did the session go with Sam
on Friday?
(looks at her)
You did keep the appointment?

HELEN
Yes, I did.

LAWRENCE
You didn't have another one of
those horrible dreams did you,
where you...

HELEN
No. No I didn't.

LAWRENCE
What is it, then?

HELEN
I have something to tell you.

LAWRENCE
What?

HELEN
I can't tell you here.

LAWRENCE
Why not?

INT. JANICE'S FLAT - KITCHEN - DAY

Janice sits at a table checking baby things against a list. A pack of dummies, wipes, a bottle of milk, nappies, etc.

EXT. LAWRENCE'S SOUTH LONDON TERRACED HOUSE - DAY

Helen strides ahead to the house as Lawrence takes his bag and briefcase from the boot.

LAWRENCE
Helen!

He anxiously tries to keep up with her.

LAWRENCE
Helen, please, what is it?

INT. LAWRENCE'S HOUSE - HALL - DAY

Lawrence off-loads his things as Helen enters the lounge.

LAWRENCE
Helen...

LOUNGE

DAVID blonde-haired, youthful looking, in his forties stands up from a sofa as Helen and Lawrence enter.

LAWRENCE
(surprised)
David...

DAVID
Hello Lawrence.

LAWRENCE
What are you...

Helen takes hold of David's hand and stands beside him, facing Lawrence.

HELEN
I'm sorry, Lawrence.

DAVID
Sorry Lawrence.

HELEN
I should have told you before. I
am sorry.

DAVID
Sorry Lawrence.

A beat.

LAWRENCE
How long? How long has it been...

DAVID
Shortly after Maggie said she
wanted a divorce.

HELEN
Nine months ago.

DAVID
Helen was a great help. Listening
to me.

HELEN
It just went on from there.

DAVID
I love her very much, Lawrence.
Really sorry.

HELEN
We haven't had sex, Lawrence,
have we David?

DAVID
No.

HELEN
Not here. Not in this house. Our
house. Yours and mine. Only in
David's.

DAVID
Kissing yes, but sex no. No sex
in your house, Lawrence.

HELEN
That would be wrong. I'd never
forgive myself for that.

LAWRENCE

Thanks. I'll sleep a lot better knowing that.

DAVID

Don't tell Maggie. About the sex. In her house.

(to Helen)

If you don't mind, Lawrence.

HELEN

I want a baby, Lawrence. With David. I've decided.

DAVID

So the counselling *did* help?

HELEN

Yes. It did. Thanks for arranging that.

She looks at David and squeezes his hand.

LAWRENCE

Good. I'm pleased it finally worked.

HELEN

Oh yes. We do want children. Don't we David?

DAVID

Most certainly do. Very much. Didn't want them with Maggie.

LAWRENCE

No?

DAVID

No way. But with Helen...

They look into each other's eyes.

LAWRENCE

Right. Well, don't know about you two, but I could do with a drink. Anyone care to join me?

INT. JANICE'S FLAT - KITCHEN - DAY

Janice sits at the kitchen table nervously writing. She looks at what she's written; frustrated she screws it up and throws it away.

JANICE

No! No! No!

INT. LAWRENCE'S HOUSE - LOUNGE - DAY

David and Helen sit holding hands looking into each other's eyes dreamily. Lawrence raises his glass and coughs to attract their attention.

DAVID

Sorry, Lawrence.

HELEN

Sorry, Lawrence.

They raise their glasses and drink.

LAWRENCE

Cheers. Hope you'll both be very happy

HELEN

Cheers.

DAVID

Cheers Lawrence.

(beat)

If it's all right, I'll move in here when Edgar moves next door, with Maggie?

LAWRENCE

Edgar?

DAVID

Maggie's new man.

LAWRENCE

Right.

(beat)

I didn't know Maggie had a new man.

DAVID

Yes, they've been seeing each other for ten months.

LAWRENCE

Of course. That accounts for the nine months that you two...

DAVID

Yes. That's right.

A beat.

LAWRENCE

And...do you know when that's likely to be? When Edgar....

DAVID

Next month?

HELEN

Edgar had to give notice on his flat.

DAVID

A month's notice.

HELEN

(looks at David)

Yes.

(faces Lawrence)

It's so convenient for everybody.

DAVID

That's right, it is.

LAWRENCE

I can see that. Edgar moves next door with Maggie...when he gives notice on his...You move in here David...I guess the only thing to consider is where do I go?

HELEN

You can stay here, if you like.

She looks at David.

DAVID

Of course.

HELEN

It is a four bedroom house, after all. Five if you count the study.

DAVID

That's true.

LAWRENCE

Thanks...That's...that's very considerate of you.

HELEN

We wouldn't ask you to leave, Lawrence.

DAVID

No, of course not.

HELEN

Not just yet, anyway.

DAVID

Not until you find somewhere else, Lawrence.

HELEN
 (looks at David)
 There'd be no pressure.

DAVID
 None at all. Few months.

HELEN
 (dubiously)
 Well...We'd have to see.

DAVID
 Yes.

EXT. JANICE'S WORKING FLORISTS - DAY

Janice wearing her white macintosh, holding a leather bag, locks the shop door and checks the contents of her bag before rushing off.

She stops after a few yards, turns back to the florists, checks things out in her mind and continues walking ahead.

INT. LAWRENCE'S HOUSE - LOUNGE - DAY

Lawrence finishes his champagne and stands up.

LAWRENCE
 Right, well, think I'll go out.
 Get some air. Leave you two
 lovebirds to do your own thing.
 Back about six. If that's okay?

Helen and David stand.

HELEN
 You don't have to go, Lawrence.

DAVID
 That's right. You don't, Lawrence.

LAWRENCE
 No, I...I think it would do me
 good. Clear my head a bit.

DAVID
 Sorry Lawrence.

HELEN
 Yes. Sorry Lawrence.

EXT. LAWRENCE'S HOUSE - DAY

Lawrence leaves the house. He looks back at it.

LAWRENCE

Hm.

EDGAR in his mid thirties, walks to the house next door. Greasy dark swept back hair, he wears dark glasses.

LAWRENCE

You must be Edgar.

EDGAR

(lifts his glasses)

How did you know?

LAWRENCE

Oh. Your name came up in conversation. Any spare rooms?

EDGAR

What?

LAWRENCE

Just joking.

A confused Edgar lowers his glasses as Lawrence walks away.

EXT. A WOKING ROAD - DAY

Janice approaches a white van parked at lights.

INT. MARTIN'S VAN - STATIONARY - DAY

MARTIN in his early thirties is at the wheel. JESSICA in her early twenties sees Janice passing.

JESSICA

There's Janice. Why don't you talk to her?

Martin looks dubious.

JESSICA

Martin, go on.

EXT. A WOKING ROAD - DAY

The van pulls up in front of Janice. Martin winds the window down.

MARTIN

Janice....

Janice runs away. Martin parks the van and follows her.

MARTIN

Janice...Wait.

JANICE

I don't want to talk to you, Martin.

Martin catches her and touches her on the shoulder.

MARTIN

Janice...

She stops dead in her tracks.

JANICE

Don't you dare touch me. You gave up the right to touch me when you screwed her...

(points to the van)

...in our bed.

She walks on. He follows.

MARTIN

You haven't returned the divorce papers. You've had them for four weeks.

JANICE

I've had other things on my mind.

MARTIN

I've admitted adultery. What more do you want from me?

JANICE

Nothing, Martin. Nothing at all.

(faces him, and angrily)

Oh, and I hear you've opened up a florists, half a mile from me? Thanks Martin, that's just what I need. Not content with running off with her you have to rub salt into the wounds by opening up a shop in direct competition with me.

MARTIN

I don't know anything else. It's what I do.

JANICE

Yes. It's what we did. Us. Together.

MARTIN

Janice...

She walks on. He follows.

JANICE

I have to go. And anyway...I mislaid the divorce papers. I don't know where they are.

MARTIN

What do you mean you've mislaid them?

JANICE

Don't worry, I've asked for a duplicate.

MARTIN

Okay. Good.

She stops walking and faces him.

JANICE

You didn't think I wasn't going to sign them, did you? As if I have feelings for you anymore? Which of course I have. I think of you every day. I think of us every day. And the family we were going to have. The plans. The dreams.

MARTIN

Janice. I'm sorry. I love Jess, I can't help it.

She walks on. He follows.

JANICE

Why did you have to fall in love with her?

MARTIN

What sort of question is that?

JANICE

One that I ask myself every single day, Martin. Every day.

MARTIN

Janice, you'll find someone else.

She stops walking, faces him.

JANICE
 I don't want to find anyone else.
 I loved you. I wanted you. We
 were going to grow old together.
 That's what you said.

MARTIN
 I don't know what to say, Janice.

A TRAFFIC WARDEN stands by the van. Jessica calls out from the open window.

JESSICA
 Martin...Martin...

JANICE
 (facing the van)
 You'd better go. You're about to
 get a ticket.

MARTIN
 Oh shit. So I am.

JESSICA
 (calls out)
 Martin, we've been booked.

Martin runs back to the van.

MARTIN
 (calls out)
 Hey! Wait! Wait!

EXT. A SOUTH LONDON ROAD - DAY

TOM in his mid thirties sees Lawrence, as Tom's about to enter a pub.

TOM
 Lawrence...

Tom extends a hand to shake.

TOM
 How are you Lawrence?

LAWRENCE
 Fine.

TOM
 How was...where was it?

Lawrence is preoccupied and mildly impatient.

LAWRENCE
 Amsterdam.

TOM

Course. Join me for a few beers.
The Arsenal game's on in ten
minutes.

LAWRENCE

No, Tom, I'd...I'd rather not.

TOM

Lawrence...Don't be such a bloody
bore. You support Arsenal for
God's sake.

LAWRENCE

I know I do.

TOM

Well then?

EXT. WOKING STATION - DAY

Janice waits on the platform as a train to London pulls up.

INT. SOUTH LONDON PUB - DAY

The place is heaving with people watching football on a
large TV screen. Lawrence drinks his beer, reflective.

INT. LAWRENCE'S HOUSE - BEDROOM - NIGHT - FLASHBACK

Lawrence on top of Helen in bed, about to penetrate her.

LAWRENCE

The doctor said it's a long time
since he's come across so many
of the little bastards in one
place at one time.

HELEN

(irritated)

Mind your legs on my thighs,
Lawrence.

LAWRENCE

Sorry. Reckoned that if there was
a national competition for sperm
count, I'd come, you know...high
up on the list...Maybe even first.

HELEN

Don't try to humour me, Lawrence.

LAWRENCE
 Sorry. Didn't realise I was.

She closes her eyes. He enters her. She squeals a little. Then a lot.

HELEN
 Get it out! Get it out!

BACK TO SCENE

INSERT: TV

Loud cheering and applause. Arsenal score a goal. Tom slaps him on the back.

TOM
 Great goal. Two nil. Points in the bag.

Lawrence quickly finishes his pint and stands.

LAWRENCE
 Excuse me, Tom. Have to go.

TOM
 Lawrence, I haven't told you about this new woman of mine.

LAWRENCE
 Another time. Tom.

Lawrence walks away.

TOM
 (calls out)
 Lawrence...Lawrence...

EXT. A SOUTH LONDON ROAD - DAY

Lawrence leaves the pub.

INT. A WOKING TO LONDON TRAIN - DAY

Janice leans against the window asleep, clutching the bag close to her wide open mouth. An ELDERLY MAN looks up from his paper and shakes his head disparagingly.

INT. A HOSPITAL - PRIVATE ROOM - DAY - DREAM

Janice holds a BABY BOY.

JANICE
Your grandson, Charles.

CHARLES
Oh, Janice...You've made me a
happy man. I can die now. In peace.

JANICE
I know you can.
(panics)
I mean...No! You're not going to
die!

He leans back and closes his eyes. Janice leans over him

JANICE
Dad...Dad...No!

BACK TO SCENE

Janice shouts out in her sleep.

JANICE
No! No! No!
(she wakes)
Phew! God!
(to the man)
Sorry. Had a dream. It was so
real. Does that happen to you
sometimes?

The Elderly Man dives into his paper.

JANICE
Sorry.

He looks up at her briefly.

JANICE
Sorry.

EXT. SOUTH LONDON ROADS - DAY

Lawrence walks on Clapham Common.

He approaches Clapham Common underground station.

EXT. CLAPHAM COMMON UNDERGROUND STATION - DAY

Lawrence gets on a train.

INT. AN UNDERGROUND TRAIN - DAY

Lawrence offers his seat as an ELDERLY LADY gets on the train. CANDICE a blonde in her early twenties is behind her.

CANDICE
(surprised)
Mr Carter.

LAWRENCE
Hello Candice.

CANDICE
How was Amsterdam?

LAWRENCE
Very good. Thanks.

CANDICE
Good.
(beat)
Where are you going Mr Carter?

LAWRENCE
Where? I don't know, Candice.

CANDICE
Mr Carter...

LAWRENCE
We're not in the office, now,
Candice. Call me Lawrence, please.
No need to be so formal.

CANDICE
You don't know where you're
going...Lawrence?

LAWRENCE
No. I don't. I'm just kind of
going from one station to the
next, getting off when my fancy
takes me, staying on when it
doesn't.

She looks at him strangely.

LAWRENCE
It's good to do that sometimes,
Candice. Makes a change from
knowing where you're going. You
can get off where you like. Or
not. As the case may be. You
should try it sometime.

Candice stares at him bog-eyed.

CANDICE
How's your wife?

LAWRENCE
My wife?

CANDICE
You are still married?

LAWRENCE
Of course I'm still married.
(smiles)
My wife is fine. Thank you.

CANDICE
(relieved)
Good.

The train pulls to a stop. Nervously she proposes.

CANDICE
Mr Carter...Lawrence, if you're
not doing anything...apart
from...you know...

INT. A LONDON TO WOKING TRAIN - DAY

Janice sits looking out of the window.

RAIL ANNOUNCER (V.O.)
This train will shortly be
arriving at Waterloo station.
Please make sure that you take
all your belongings with you.

EXT. CANDICE'S GARDEN - DAY

A number of people drink and eat barbecue food.

Candice introduces DOUG to Lawrence, an athletic guy in his twenties wearing a T-shirt. They shake hands.

LATER:

Candice and Doug stand at the head of their guests. Lawrence stands at the back of the group devouring a burger.

CANDICE
I've got an announcement.

DOUG
We've got an announcement.

CANDICE
 (holds his hand)
 I'm pregnant.

Applause and cheering. The couple kiss.

CANDICE
 (calls out to Lawrence)
 I'm going to work for you as long
 as I can Mr Carter.

Lawrence points a finger.

CANDICE
 Lawrence...Sorry. Right up until
 my baby's almost born. I need the
 money.

DOUG
 We need the money.

CANDICE
 If that's okay?

LAWRENCE
 No problem. Best wishes to you both.

EXT. WATERLOO STATION - DAY

Janice walks towards the south bank exit.

EXT. CANDICE'S GARDEN - DAY

Doug, Candice and Lawrence stand talking.

LAWRENCE
 (lifts his plate)
 Great burgers.

CANDICE
 Glad you like them.

LAWRENCE
 Compliments to the Chef. Any more?

DOUG
 Sure. Help yourself.

LAWRENCE
 Excuse me.

They watch him walk towards a CHEF barbecuing.

DOUG

Nice guy.

CANDICE

Yes, he is.

(beat)

He's acting very strangely,
though. He's not normally like this.

DOUG

What's he like normally?

CANDICE

Normally he's...more normal. I
think something's up.

Lawrence bends down and smells roses.

CANDICE

(staring at Lawrence)

Something's seriously up.

Lawrence gestures to Doug and Candice, asking if he can
pick a rose. Candice nods. Lawrence picks a rose, smells
it, and almost stuffs it up his nose.

CANDICE

Something's definitely seriously up.

EXT. AREA OF THE NATIONAL FILM THEATRE - DAY

Janice walks towards the National Film Theatre.

Two male runners wearing shorts and rugby shirts run close
to the Thames wall.JOSH, very tall and muscular stops running when he sees
Janice walk in his direction. He calls to her.

JOSH

Hey...how are you?

OTHER RUNNER

Josh!

Janice ignores him and walks on.

JOSH

(to his friend)

One minute.

(to Janice)

Janice, isn't it?

JANICE

That's right.

JOSH
When was it, about five months
ago when we...

JANICE
(awkwardly, looking
away)
Five months ago exactly. To the
day. As it happens.

JOSH
Really? God. Time flies.
(beat)
How are you?

JANICE
I'm fine.

OTHER RUNNER
Josh. Come on.

JOSH
So. What. Nothing happened?

JANICE
Nothing. Excuse me, I have to go.
I'm in a hurry.

She starts to move away.

JOSH
Wait!

Janice stops walking.

OTHER RUNNER
Josh...We've got a schedule to meet.

JOSH
(to his friend)
Coming.
(hands her a card)
Bit sweaty, but my number's on
it. If you want to try again.

OTHER RUNNER (O.S.)
Josh!

JANICE
(she takes it)
Thanks. I'll bear that in mind. Bye.

She walks on. They start running.

JOSH
That's one strange lady.

OTHER RUNNER

Why?

JOSH

Wanted me to Father a baby for her. Sow her my seed.

OTHER RUNNER

God above. She must be desperate.

JOSH

She is.

EXT. A SOUTH LONDON CEMETERY - DAY

Lawrence stands in front of a grave.

INSERT: HEADSTONE

'Here lies Beatrice Carter who we did not get to know. But will love for ever. Helen and Lawrence Carter'.

BACK TO SCENE

Lawrence lays the rose on the grave.

EXT. SOUTH LONDON HOUSE - DAY

Lawrence approaches a Clapham terraced house.

SAM opens the front door wearing a white dressing gown. In his forties. Severe. Glasses. Lawrence looks at his watch.

LAWRENCE

Sam...Sorry, did I...

SAM

No. Not at all.

JASMIN (O.S)

Who is it, Sam?

SAM

(calls out, facing Lawrence)
Lawrence.

JASMIN (O.S.)

Who's Lawrence?

SAM

One of my clients.

LAWRENCE

Sam. Can I...

SAM

Of course.

JASMIN a blonde in her twenties wearing a white dressing gown, rushes down the stairs and falls over Sam's shoulders.

JASMIN

Hi. Who are you? I'm Jasmin.

INT. SAM'S SOUTH LONDON HOUSE - LOUNGE - DAY

Jasmin sits coiled up next to Sam on a sofa.

SAM

I know what you're going to say.

LAWRENCE

You do?

SAM

Yes. And the answer is, I don't know.

LAWRENCE

You don't?

SAM

No.

JASMIN

I'm going upstairs, darling. You don't mind, do you?

SAM

(looking at Lawrence)
Not at all. I'll join you when I've finished with Lawrence.

Jasmin kisses Sam.

JASMIN

Nice to have met you, Lawrence.

LAWRENCE

You, too, Jasmin.

She leaves.

LAWRENCE

You don't?

SAM

No I don't. On Friday it all changed.

INT. SAM'S CONSULTANCY - DAY - FLASHBACK

Helen sits in front of Sam at his desk, talking.

SAM (V.O.)
 Everything. The repression. The
 dreams. The nightmares. The
 negativity. The hopelessness.

BACK TO SCENE

SAM
 Gone.

LAWRENCE
 Do you think...

SAM
 I don't know. And I don't think
 it matters. She wants a child.
 And that's that.

LAWRENCE
 And believe me no one's more
 delighted than me that she's over
 that hurdle. It's just that...

SAM
 You hoped it would be with you?

LAWRENCE
 Well...Yes.

Sound of chanting.

LAWRENCE
 God, what's that?

JASMIN
 Jasmin. Chanting.

LAWRENCE
 Right.

SAM
 Lawrence, there's really nothing
 more I can say.

LAWRENCE
 No?

SAM
 No. You've shelled out bucket
 loads in fees over the years. And
 I wish the outcome of it all
 was...well, more favourably
 inclined towards you.

(MORE)

SAM (CONT'D)

And what you want. But it's not.
And that's the end of it.

LAWRENCE

You think it's the end?

SAM

I think it's the end. I really do.

The chanting gets louder.

LAWRENCE

God, it's getting louder.

SAM

It's Jasmin's sexual chant,
Lawrence. It means get rid of you.

LAWRENCE

Got you. Very interesting method
of communication.

They both stand up. Sam puts his hands on Lawrence's
shoulder as he walks him slowly to the door.

SAM

She's overcome a hurdle, Lawrence.
Be happy for her.

LAWRENCE

Oh, I am. I'm delighted. Ten
years of hurdling. Or not as the
case may be.

SAM

You'll be so much better off
financially. I've built my side
return and converted my loft from
the fees you've shelled out.

LAWRENCE

Thanks. That puts it perfectly
in perspective.

SAM

Just fallen short of the cellar
renovation.

LAWRENCE

Right. I'll definitely keep your
unrenovated cellar at the
forefront of it all.

HALL

Sam opens the front door, and thrusts out a straight hand.

SAM
Bye, Lawrence.

LAWRENCE
Bye, Sam. Happy chanting.

SAM
Thank you.

EXT. THE STRAND - DAY

Establish the area of the Strand close to Charing Cross station with Trafalgar Square in view.

Janice walks in the direction of Trafalgar Square on the Covent Garden side.

Janice enters a coffee bar.

INT. A COFFEE BAR IN THE STRAND - DAY

Janice sits very close to the window.

INT. A COFFEE BAR IN THE STRAND - DAY

Janice holds the bag close to her and shakes her head. She scans three women with babies at separate tables.

EXT. COVENT GARDEN TUBE - DAY

Lawrence walks towards Covent Garden market.

EXT. THE STRAND - DAY

A MOTHER pushing a buggy approaches a coffee bar. A BABY boy, blonde-haired and blue eyed. The Mother stops the buggy outside of the coffee bar.

INT. A COFFEE BAR IN THE STRAND - DAY

IN SLOW MOTION

A toy falls out of the buggy in full view of Janice. The Mother stops the buggy directly in front of where Janice sits, and picks it up.

The baby looks towards Janice, puts out his hand and touches the window. Janice touches the glass in line with the baby's hand, avoiding the Mother's look.

The Mother walks on. Janice watches the baby boy until he goes out of view.

END OF SLOW MOTION

Janice stands and walks to the door quickly.

EXT. COVENT GARDEN - DAY

Lawrence walks towards the Strand via Covent Garden market.

EXT. THE STRAND - DAY

The Mother enters a book shop. Janice follows her in.

INT. A BOOK SHOP IN THE STRAND - DAY

The Mother goes to a Baby section, takes a book and looks at it. Janice walks close to her. The baby smiles at her.

The Mother goes to the counter, situated close to the door, holding two books. She takes a bag out of the buggy and a purse. People close to the entrance disappear, so that all that we see are a female SHOP ASSISTANT, the Mother and the baby boy.

Janice moves up close to the Mother. She very quickly slides across, whisks the baby out of the buggy in an instant and drops a note in the bag.

Janice runs out of a door, conveniently opened for her by a CUSTOMER about to enter.

The Mother freezes, can't believe what's happened, and lets out a high pitched scream that shakes the place to its foundations.

MOTHER

Ahhhh! My baby! My baby!

EXT. THE STRAND - DAY

Lawrence passes the Savoy Hotel on the opposite side of the road, walking towards Leicester Square.

Janice runs like crazy on the pavement.

MOTHER (O.S.)

Stop her! Someone stop her! She's
got my baby!

Janice quickly gets away from everybody. A taxi fifty
yards ahead of her stops.

The chasing pack begin to flag.

JANICE

(calls out)

Taxi! Taxi!

Janice runs and reaches the taxi.

IN SLOW MOTION

The rear door of the taxi opens invitingly. Janice looks
at the baby, smiles and shakes her head.

The chasing pack get nearer.

Janice closes the taxi door, and turns to face the music.
The baby's Mother and the chasing pack reach her.

END OF SLOW MOTION

MOTHER

Give me my baby back! You bitch!

Janice offers the baby to the Mother.

MOTHER

Oh my darling, my darling.

A WOMAN grabs hold of Janice and locks her arms behind her
back. The Mother, holding the baby, steps forward and
slaps Janice hard round the face.

MOTHER

You sick bitch! What do you think
you're doing?

JANICE

I'm sorry.

ANOTHER WOMAN

Sick cow!

WOMAN

Someone call the police!

Lawrence reaches the scene.

The Mother hugs her baby close to her. People comfort her.
The Woman holding Janice faces Lawrence.

The Mother takes the note out of the buggy, quickly reads it. Lawrence looks at Janice. Their eyes meet. A connection.

LAWRENCE

Let her go, please.

WOMAN

What did you say?

The Mother throws the screwed up note hitting Lawrence.

MOTHER

You can have your stupid note back.

WOMAN

I'm not letting her go until the police arrive. Help! Police! Police!

LAWRENCE

I'm a police officer.

WOMAN

You are?

LAWRENCE

Yes, I am. Leave it to me, please. I'll take care of it.

WOMAN

You will?

LAWRENCE

With as little fuss as possible. I said let her go. Please.

The Woman looks at him, unconvinced.

LAWRENCE

Please. Let her go. I'll deal with it.

The Woman reluctantly releases her arm and spits in Janice's face, before rushing to the Mother. Lawrence hands Janice a handkerchief.

JANICE

Thank you.

LAWRENCE

You all right?

JANICE

How stupid of me.

(shakes her head)

What was I thinking of? I'm totally mad. To think that I could get away with it. How crazy. In the heart of London.

The Mother is comforted by a group of people. The Woman joins them and faces Janice.

WOMAN

Take her away! Get her out of here! Before I do something I might regret!

LAWRENCE

Come on. Let's go.

Lawrence puts his hand on the small of her back and walks in the direction of Covent Garden.

JANICE

You're going to charge me, take me to a police station?

LAWRENCE

I dare say I would if I was in the police force.

JANICE

You're not in the police force?

LAWRENCE

No I'm not. Sorry to disappoint you.

JANICE

Who are you?

LAWRENCE

Who? My name's Lawrence. Lawrence Carter. What's yours?

JANICE

Janice Webster.

(stops walking)

You're not a policeman? I don't understand. You said you...

LAWRENCE

I suggest we keep walking. Keep the hounds at bay.

Janice takes his advice.

JANICE

You're not in the police force?

LAWRENCE

No.

(smiles)

Amazing what you can get away with. Did a bit of amateur dramatics once. Played this hard nut police inspector.

(MORE)

LAWRENCE (CONT'D)

It all came back to me. Felt really in character.

JANICE

I don't believe this.

LAWRENCE

You're telling me. You should be locked up.

JANICE

(stops walking, dramatically)
Yes, you're right. And that's what I'm going to do...Turn myself in. Tell someone, the police, what I did...Tried to do. Stupidly tried to do. I'll get charged. And sentenced. A fine. An imprisonment. It's what I deserve.

LAWRENCE

Too right it is.

(beat)

I fancy a coffee. How about you?

Janice looks in the direction of where the Mother and the people around her were. But they've all gone.

JANICE

(on the edge of drama)
What did you say?

LAWRENCE

I asked if you'd like a coffee? There's a Starbucks just ahead, or there's a Cafe Nero close to Waterloo Bridge. The choice is yours.

JANICE

Didn't you hear what I said?

LAWRENCE

About what precisely?

JANICE

I told you, I'm turning myself in. Giving myself up for what I intended to do.

LAWRENCE

If we all gave ourselves up for what we intended to do we'd be locked up for life. I know I would, anyway.

JANICE

You're treating this like some kind of joke. As though I'm not serious.

(finally)

I'm going to do it.

LAWRENCE

I don't see a lot of point, really. The Mother's got her baby back. Everything's pretty much back to normal.

Janice looks towards the Mother who walks away towards Trafalgar Square.

LAWRENCE

But please, don't let me stop you. Whatever you feel most comfortable with.

She looks back at him.

JANICE

Who are you?

LAWRENCE

My name's Lawrence Carter.

INT. CAFE NERO COFFEE HOUSE - WATERLOO BRIDGE - DAY

Janice sits on a stool at a high table wiping her nose with a tissue, looking very down and sorry for herself. Lawrence arrives with the coffees. She slides her bag across the table to make room, a dummy and bottle of milk fall out.

LAWRENCE

I see you're well prepared. Might need the milk. This looks a bit strong.

She looks at him darkly. Lawrence sits.

JANICE

(lifts the cup)

Thank you.

LAWRENCE

(looks out of the window)

You picked a nice day for it. Lovely afternoon out there.

(sips his coffee)

There's something about London in early spring. Don't you think?

(MORE)

LAWRENCE (CONT'D)

The air's fresh. Prospect of summer. I love it.

She looks into her cup.

LAWRENCE

What made you do it?

JANICE

I want a baby.

LAWRENCE

Are you married?

JANICE

No. Yes. No. Yes.

LAWRENCE

Is that your final...

JANICE

I am married. But my husband's left me. I wanted the baby for my Father.

LAWRENCE

I'm sorry?

JANICE

(outpouring)

My Father's dying. One day he said I was putting on weight, and was I pregnant? I said I wasn't, it was his imagination or thick clothes or something. Then he had a stroke...then he got cancer, and only had a few months to live, so I went along with the story, padding myself to make myself bigger. He's not far from dying, so I had to deliver.

LAWRENCE

Padding yourself?

JANICE

(looks at him)

Padding myself. Yes. He said he could die in peace if he had a grandson. It's what I always wanted, a child, a son first, then a daughter.

LAWRENCE

Padding yourself?

JANICE

Padding myself. Yes. What could I do? I couldn't stop. You've no idea how hard it's been keeping up the pretence, going to see him, lying to him, having his face light up. 'You're getting bigger dear, wont be long now.' I think it kept him alive, thinking he'd see his grandson before he died.

LAWRENCE

I can imagine.

JANICE

I only wanted the baby for half a day. That's all. I wasn't going to steal it and keep it. I would never do that. To any Mother.

(desperately)

He's going to die, though...without seeing his grandson.

LAWRENCE

I'm very sorry.

JANICE

He loses consciousness now. I sit with him and talk and he drifts off, and his face looks grey and thin. And his eyes...They say it's only a matter of weeks...Days even. They're moving him into a hospice because...

(covers her face)

The poor love, he's so weak. But when he sees me...

LAWRENCE

Padded?

JANICE

Padded. Yes. He glows.

INT. HOSPITAL - PRIVATE ROOM - DAY - FLASHBACK

Charles puts his hand on Janice's tummy. She quickly takes his hand, and holds it. Charles radiates a smile.

JANICE (V.O.)
 ...his face lights up, his voice
 changes...rises...and his
 spirit...just lifts.

BACK TO SCENE

JANICE
 I wish I hadn't done it now...
 (she looks at him)
 ...padded myself. But it was only
 because I loved him so much, and
 wanted to make him happy.

She cries more. He gives her his handkerchief.

LAWRENCE
 Here. Take this.

JANICE
 (wiping her nose)
 I think you're laughing at me,
 aren't you? You think it's one
 big joke, don't you?

LAWRENCE
 No I'm not laughing at you. I
 understand.

JANICE
 You do?

LAWRENCE
 Yes, I do.

JANICE
 You don't think I'm completely mad?

LAWRENCE
 Oh I do. Think you're completely
 mad. No question. Totally off
 your head. But I do understand.

JANICE
 You really do?

LAWRENCE
 Of course. You obviously love
 your Father a great deal.

JANICE
 Oh I do. I always have. He always
 wanted a son. I was an only child.
 The birth was difficult. A
 caesarean. She said she'd never
 go through with it again. My
 Mother.

(MORE)

JANICE (CONT'D)

After I was born they stopped having sex. For ten years. That's what he told me. Then she met someone else and had three children with him.

Lawrence reflects.

EXT. THE STRAND - DAY

They walk on Waterloo Bridge in the direction of the South Bank.

LAWRENCE

What do you do when you're not trying to steal babies?

She gives him a black look.

LAWRENCE

Sorry. Borrowing babies?

JANICE

I'm a florist.

LAWRENCE

In London?

JANICE

No. In Woking.

LAWRENCE

Long way to come. Aren't there babies in Woking?

JANICE

You see, you're making fun of me again.

LAWRENCE

Sorry.

JANICE

I thought London would be easier. More people around.

LAWRENCE

Why did your husband leave you?

JANICE

For a blonde with big tits.

LAWRENCE

Hm, that's understandable.

JANICE

What do you mean by that?

LAWRENCE

Well you're dark, and...

JANICE

(in his face)

And what? What were you going to say? Another insult?

LAWRENCE

I don't recall insulting you.

(beat)

Besides, I never liked blondes with big tits.

JANICE

You're in the minority there.

LAWRENCE

Not even small ones, for that matter. I dare say I am.

She looks at him.

LAWRENCE

In the minority. Where do you live?

JANICE

In a flat above my florists. Where do you live?

LAWRENCE

A house in Clapham. Near the common. Where are we walking to?

JANICE

I don't know, I'm just walking. Following you. I'm still in a kind of dream, I think. All this seems unreal.

LAWRENCE

I kind of feel the same.

JANICE

What do you mean?

LAWRENCE

Nothing.

Lawrence stops walking.

LAWRENCE

Listen, I had a couple of burgers at a barbecue, earlier, but...strangely I still feel hungry. How about you?

JANICE

I don't feel very hungry.

LAWRENCE

When did you last eat?

JANICE

I don't remember.

(remembers)

Last night. A bowl of muesli.

LAWRENCE

Last night! God! That's ages ago. I think food would be good for you.

JANICE

You really think?

LAWRENCE

I'd put money on it. Why don't I call you Janice and you can call me Lawrence.

(offers a hand to shake)

Hi Janice. Nice to meet you.

They shake hands.

JANICE

Hi Lawrence. Nice to meet you.

MOMENTS LATER:

They cross the road at lights in the Strand to Covent Garden.

LAWRENCE

Wasn't there some other way?

She looks at him.

LAWRENCE

To produce a baby?

JANICE

Oh yes, I thought of going to a magician.' Pull a baby boy out of the hat, for me, please. I'll have a bay boy, eight and a half pounds, erring on the side of blond.'

LAWRENCE

I meant something more permanent than padding? Something for real?

JANICE

Of course. But it was all about timing. Martin - that's my husband- left me six months ago, just before my Dad got taken ill...After I told my Dad I was three months pregnant.

LAWRENCE

So logistically, it just didn't kind of work.

JANICE

I did have sex with a rugby player a month after Martin left me. I didn't know my Dad only had a few months to live. I thought I could conceive and deliver before he died. I didn't realise he was so ill and it was so near the end.

LAWRENCE

Bit of a waste of time, then?

JANICE

Not completely. He was nice. Though I was very drunk when we had sex. I drank two bottles of wine before I left home. I wouldn't have had the nerve otherwise.

LAWRENCE

A rugby player, ah?

JANICE

Yes. A solicitor. University educated. Big and strong. Six foot something. Blond haired. Very handsome. Everything I needed. He ticked all the right boxes.

INT. A WOKING BAR - NIGHT - FLASHBACK

Janice sits on a bar stool, very drunk and heavily made up. She eyes up Josh talking to a group of friends and waves him over.

Josh walks over to her.

JANICE (V.O.)
I met him in a bar. I asked him
if he'd do me a favour.

MEN'S TOILETS

Janice and Josh having sex on a toilet seat.

JANICE (V.O.)
He said he'd be happy to oblige.

BACK TO SCENE

JANICE
I saw him earlier, running on the
south bank. Amazing coincidence.
I told him it never worked the
first time. He gave me his card.
Said if I wanted to try again...

LAWRENCE
There you go. Bit late for your
Dad, sadly, perhaps. But in the
long term...

JANICE
That's what I thought. He's even
better looking than I thought he
was. From what I can remember.

COVENT GARDEN

They reach Covent Garden square.

LAWRENCE
What do you fancy eating?

Janice sees people eating pizzas.

Janice and Lawrence sit at a table. A WAITER in his thirties.

WAITER
Sir? Madam?

JANICE
Pepperoni pizza.

LAWRENCE
Make that two.

WAITER
And to drink?

LAWRENCE
White wine. Frascati.

WAITER
Thank you sir.

LATER:

Janice and Lawrence eat pizzas and drink wine.

LAWRENCE

So...your husband found somebody else?

JANICE

There were lots of somebody else's.

(stops eating)

We employed part time shop assistants on Saturdays. Martin always picked them.

INT. JANICE'S FLORISTS - DAY - FLASHBACK

Janice watches Martin inspecting THREE TEENAGE BLONDES in a row, each holding a bunch of flowers, each big breasted. One by one they gesture handing flowers to a customer.

JANICE (V.O.)

They had to be blonde with big tits. He said it would be a good advert for business.

BACK TO SCENE

LAWRENCE

Selfish bastard.

JANICE

I didn't mind him screwing them. Which he did. All of them. Every single one. But he said they meant nothing. And I believed him. Because I loved him so much. We were still trying for a baby. So I accepted it.

LAWRENCE

Accepted it?

JANICE

The other women. Shop assistants. Teenagers some of them. Teenagers most of them. But then we employed Jessica. Jess as he called her. Jessica was different.

INT. JANICE'S FLAT - BEDROOM - DAY - FLASHBACK

Martin in bed making love to Jessica. Janice opens the door and discovers them.

BACK TO SCENE

LAWRENCE

Bigger breasts than the others?

JANICE

No. He said he was in love with her.

EXT. A ROAD - DAY - FLASHBACK

Martin walks towards a van parked outside of the shop, carrying two cases. Jessica gets out of the van to help him.

Janice watches the van drive off, her face pressed against the window. Tears run down the glass.

JANICE (V.O.)

When he left it was the worst day
of my life.

BACK TO SCENE

JANICE

But she did have bigger breasts
than the others. Yes. You're right.

A beat.

LAWRENCE

You're not eating your pizza. I'm
way ahead of you.

JANICE

Sorry.

She eats.

JANICE

(stops eating)

My Dad doesn't even know I've
split up with Martin. I told him
Martin's opened a shop in
Amsterdam. He's there setting it
up. That's the reason he's not
been to the hospital. My Dad
thought the world of Martin.

LAWRENCE

There does seem to be a lot of
pretence here.

JANICE

Thanks. There you go again.

LAWRENCE

All for a good cause, I might add.
No criticism intended. None
whatsoever. I promise you. I'm
on your side.

JANICE

You are?

LAWRENCE

Of course.
(lifts the wine)
More wine?

JANICE

Yes. Thanks. That's nice.

LAWRENCE

What?

JANICE

That you're on my side.

LATER:

Janice finishes her meal.

JANICE

Delicious. I didn't realise how
hungry I was.

LAWRENCE

There. What did I say? I should
have put money on it.

JANICE

You were right. I feel much better.

LAWRENCE

Good.

COVENT GARDEN MARKET

Janice and Lawrence wander round the market.

INT. HOSPITAL - PRIVATE ROOM - DAY

VERA ROBERTS an upstanding woman in her sixties, wearing
a brightly coloured suit walks slowly to Charles' bed and
sits down. She takes hold of one of his hands and
sandwiches it in both her hands. His face lights up.

EXT. COVENT GARDEN MARKET - DAY

Janice and Lawrence look around the market stalls.

JANICE

You know a lot about me. I know nothing about you.

(beat)

Are you married?

LAWRENCE

Yes I am.

JANICE

How long have you been married?

LAWRENCE

Twenty years.

JANICE

What about a family? Do you have a family?

LAWRENCE

We don't have a family. Our daughter was still born. Twenty one weeks. Ten years ago.

She stops walking and touches his lapel.

JANICE

Oh I am sorry, Lawrence.

(beat)

Didn't you try for another one?

LAWRENCE

My wife's always been too worried it would happen again. She has nightmares about it.

JANICE

That's a terrible shame. I'm so sorry.

LAWRENCE

Still, I have a feeling that her nightmares are a thing of the past.

JANICE

I do hope so. For both your sakes.

LAWRENCE

Thankfully the counselling she's had is finally paying dividends.

JANICE

It would be wonderful if you were a Father. I think you'd make a really good one.

LAWRENCE

Thank you. I think so, too.

JANICE

And you will be. Soon. I feel sure. I have every faith, Lawrence.

LAWRENCE

Every faith is what I need.

EXT. WATERLOO BRIDGE - DAY

Janice and Lawrence walk towards the South Bank on the National Film theatre side, close to the steps.

JANICE

So why aren't you with your wife today?

LAWRENCE

My wife's entertaining a neighbour.

INT. LAWRENCE'S HOUSE - BEDROOM - DAY

Helen in bed on top of David, both naked, she holds a spoon and a pot of jam. David looks petrified as she lowers a spoon towards his penis.

David looks down at Helen, on top of him, her mouth full of jam and a glint in her eye.

LAWRENCE (V.O.)

Trying to overcome some of her inhibitions. All part of the road to recovery.

BACK TO SCENE

JANICE

What, you mean some kind of therapy?

LAWRENCE

Exactly. I thought I'd get out of the house. Leave them at it...To it.

JANICE

Then you met me.

LAWRENCE

Then I met you.

EXT. WATERLOO BRIDGE - DAY

Janice and Lawrence walk down the steps, the National Theatre in view.

INT. HOSPITAL - PRIVATE ROOM - DAY

Vera sits holding Charles' hand. They look into each others eyes. Vera kisses him on the lips.

EXT. THE EMBANKMENT - THE TATE MODERN - DAY

Janice and Lawrence walk in line with the Tate Modern. Janice stops.

JANICE

Shall we go in?

LAWRENCE

I'd love to.

They walk towards the Tate main entrance.

JANICE

Last time I came here was in 2004.

LAWRENCE

Oh.

JANICE

Yes. Edward Hopper exhibition.
Do you know Edward Hopper?

LAWRENCE

Not personally. But as he's been
dead for forty odd years that's
understandable I guess.

She nudges his arm playfully.

JANICE

Lawrence!

A beat.

LAWRENCE

I came to that exhibition.

JANICE

You did?

LAWRENCE

Yes. I love Hopper.

JANICE

(open mouthed)

I can't believe it. We have something in common.

(a beat)

Which Hopper do you like the most?

LAWRENCE

I like all of them.

JANICE

'Night Hawks' is my favourite.

LAWRENCE

Maybe. I don't know. I like 'New York Movie'. I saw it when I was in New York. At the Museum of Modern Art.

JANICE

You did? Lucky you.

They enter the Tate Modern.

INT. TATE MODERN BOOK SHOP - DAY

They enter the book shop on the ground floor.

Lawrence holds a book of Hopper's works.

INSERT: PHOTOGRAPH

'New York Movie'.

JANICE

She looks so...lonely. Everybody else is looking towards the screen, and she's just standing there. On her own. Waiting for her man to turn up do you think?

LAWRENCE

Perhaps. She has that kind of look about her.

JANICE

Will he come or won't he?

(beat)

It's so romantic.

LAWRENCE
Would you like the book?

JANICE
What?

LAWRENCE
I'll buy it for you.

JANICE
No, I...I couldn't.

LAWRENCE
I want to. Really.

LATER:

They leave the bookshop. Janice carries the book in a bag.

JANICE
I don't know what to say.

LAWRENCE
Thank you's fine.

She touches his arm.

JANICE
Thank you.

LAWRENCE
My pleasure.

ESCALATOR TO THE FIRST FLOOR

Janice and Lawrence stand on the escalator, looking at each other surreptitiously.

AN EXHIBITION OF ART

Janice glances at the book as they wander around.

JANICE
So many of Hopper's paintings
show people on their own.

LAWRENCE
I don't believe Hopper ever made
claim to the fact that he painted
about lonely people, though. Just
people on their own a lot.

JANICE
Like me. I could be a Hopper
character.

LAWRENCE

We're all Hopper characters.

JANICE

Are we? Yes, we are. We're all on our own. When it comes down to it.

EXT. THE TATE MODERN - DAY

Janice and Lawrence sit on the grass opposite Queen's Walk.

JANICE

It's so beautiful here.

LAWRENCE

Yes. It is.

JANICE

(a deep breath)

I can breathe. For the first time for months. My stomachs's been knotted up for so long. You've no idea. I was so tense I thought I'd burst. I really don't know how I went through with it.

LAWRENCE

Saved by the bell?

JANICE

Yes. Thanks to you.

LAWRENCE

Come on now, I've done nothing.

She touches his lapel.

JANICE

You have. You've...taken me under your wing.

(beat)

You know the worst thing about being alone?

LAWRENCE

What? Not having sex?

JANICE

No. Not having someone to talk to. About things. Making decisions. Having two takes. Two points of view.

(MORE)

JANICE (CONT'D)

Not being able to say... 'what do you think?'

(beat)

And of course sex as well. That's where you've helped.

He looks at her questioningly.

JANICE

You've listened to me. I've had someone to talk to.

LAWRENCE

Oh. Right. For a moment I thought...

JANICE

What?

LAWRENCE

Nothing.

JANICE

I like you, Lawrence Carter.

MILLENNIUM BRIDGE

Janice and Lawrence walk from the Tate Modern.

JANICE

How big is your house?

LAWRENCE

How big?

JANICE

How many bedrooms?

LAWRENCE

Four bedrooms. Five if you count the study. Which my wife does.

(beat)

I might just have to sleep there soon.

JANICE

In the study? Why?

LAWRENCE

Utilisation of space... To accommodate visitors involved in my wife's therapy.

JANICE

How long will the therapy take?

LAWRENCE

Not long.

JANICE
And the results?

LAWRENCE
Pretty much immediate.

JANICE
I'm very pleased for you,
Lawrence. Really.
(urgently)
Come on, walk faster. Slow coach.

LAWRENCE
Where are we going?

JANICE
You'll see.

ST. PAUL'S CATHEDRAL

Janice and Lawrence walk past the cathedral towards King Edward Street.

POSTMAN'S PARK

Janice leads the way in. Lawrence hovers by the gate.

JANICE
Come on.

LAWRENCE
What is it?

JANICE
One of my favourite places in
London. I always come here.

They walk past the pond.

JANICE
It's so beautiful. So peaceful.
Listen.

Silence.

JANICE
When you think of where we are.
In the heart of London. In the
city. There's hardly a sound.
Just traffic.

LAWRENCE
It is rather lovely.

Janice touches his shoulder and smiles.

MOMENTS LATER:

They stand by the commemorative plaques.

JANICE
Aren't they beautiful?

INSERT: PLAQUE OF ALICE AYRES

JANICE (V.O.)
(reads)
Alice Ayres. Daughter of a
Bricklayer's labourer. Saved 3
children from a burning
house...At the cost of her own
young life.

BACK TO SCENE

JANICE
They filmed 'Closer' here. With
Jude Law. He's one of my favourites.

LAWRENCE
Ticks all the boxes, I'd imagine?

JANICE
What?
(realises)
Oh yes. Definitely yes. He ticks
all the boxes and lots more
besides. He's gorgeous.

She moves him along to look at other plaques.

JANICE
All these people who died for
other people. It's so sad.
(beat)
At least they've been recognised.
A permanent record of their
bravery. Forever. How lovely.

MOMENTS LATER:

They sit on a park bench.

JANICE
Where do you work?

LAWRENCE
In London. Tottenham Court Road.

INT. HOSPITAL - PRIVATE ROOM - DAY

Vera sits holding Charles' hand. Her smile slowly goes.
She looks at him anxiously, stands up and backs away,
turns and walks to the door.

EXT. TOTTENHAM COURT ROAD - DAY

Lawrence and Janice walking.

They reach a side door adjacent to shops.

INT. LAWRENCE'S OFFICE - DAY

Lawrence opens a door and enters a small outer office, four or five desks with PCs, and a glass self contained office at the end.

JANICE
Is this it?

LAWRENCE
Yes.

JANICE
Quite small.

LAWRENCE
We're a small company.

JANICE
What do you do?

LAWRENCE
Exporting.

JANICE
What does that comprise?

LAWRENCE
Exporting mainly.

JANICE
Is it successful?

LAWRENCE
Very. As my wife often reminds me.

He enters his office. Janice stays outside. She points to a desk outside of his office.

JANICE
Who sits here?

Lawrence comes to the door.

LAWRENCE
Candice. She's my secretary. And she does other things. Exporting wise.

JANICE
Is she pretty?

LAWRENCE
Very. She's getting married soon.
And she's pregnant.

JANICE
Lucky her.

Janice walks beyond Lawrence. She looks at a photograph on his desk.

INSERT: FRAMED PHOTOGRAPH OF HELEN

BACK TO SCENE

JANICE
Your wife?

LAWRENCE
Yes.

JANICE
She's not how I imagined she'd be.

LAWRENCE
No?

JANICE
No. I thought she'd be different.
Softer looking. She looks severe.
Maybe it's the pain of losing her
daughter.

(pulls up)
Sorry, I didn't mean to be rude,
and...

She puts the photo down.

LAWRENCE
You're probably right. Losing
Beatrice has affected her.

JANICE
You named her?

LAWRENCE
Of course. She lived.

She touches his hand fondly, wanders out of the office and stands by Candice's desk.

INSERT: PC MONITOR

'Resume from Hibernation'

BACK TO SCENE

JANICE
 (she reads)
 'Resume from Hibernation'.

LAWRENCE
 Sorry?

JANICE
 The computer's been left on.
 'Resume from Hibernation'. That
 could apply to me. How I feel.
 Right now.

She switches the machine off.

JANICE
 I've decided. I'm going to tell
 my Dad the truth. About not being
 pregnant.

LAWRENCE
 It might make for a few less
 sleepless nights.

JANICE
 He'll know, won't he, just how
 much I love him? I mean, for me
 to try to borrow a baby...I mean
 Lawrence, to even consider it.
 It's not Jesus on the cross stuff,
 I know, saving mankind and all
 that, but...

LAWRENCE
 Pretty close, though.

JANICE
 Well...It's hardly in the same
 league, but...And I know he won't
 think any the less of me. Will
 he Lawrence?

LAWRENCE
 I'm sure he'll be very proud of you.

JANICE
 Yes, I think he will.
 (suddenly)
 I want to go now, Lawrence. If
 you don't mind?

LAWRENCE
 Okay.

JANICE
 Give Candice my love. Offer my
 congratulations.

LAWRENCE
Who shall I say...

JANICE
(funny face)
Oh, some mad woman you met who
should be locked up.
(beat)
When I think of you I'll be able
to picture you sitting behind
that desk. And Candice, getting
bigger.
(ponders on it)
Candice. That's a nice name. Come
on. Let's go.

INT. HOSPITAL - PRIVATE ROOM - DAY

A NURSE puts a sheet over Charles.

Vera touches Charles' hand and puts it under the sheet.
She turns towards the Doctor who stands by the open door.

EXT. OXFORD STREET - DAY

Janice and Lawrence walk towards Oxford Street station.

JANICE
I'll have to tell him about
Martin, and splitting up with him,
and how he's not been working in
Amsterdam. And God, all those
lies...

LAWRENCE
I'm sure he'll understand.

A beat.

JANICE
Do you believe in fate?

LAWRENCE
Absolutely. You won't find a
bigger advocate.

JANICE
Me, too. Do you think we were
meant to meet?

LAWRENCE
Of course. It's all pre-destined
stuff. I know about these things,
I can tell you.

JANICE
 You're crazy. I thought I was
 crazy. You're even crazier.
 (looks at him)
 Lawrence Carter.

LATER:

They reach Oxford Street Station on the Regent Street side.

LAWRENCE
 Train to Waterloo, or...

JANICE
 (considers)
 No. There's something I want to see.

OUTSIDE OF HAMLEYS

Janice and Lawrence side by side look in the window.

JANICE
 It's such a lovely shop.
 (beat)
 I've promised myself that when I
 have my child I'll come here and
 buy something every year. Just
 one thing.

LAWRENCE
 Stick to that.

JANICE
 Oh. I will. Whatever happens.

She touches the arm of his coat.

JANICE
 Come on. Let's go.

EXT. A WOKING PARK - DAY

Vera sits on a park bench, crying.

EXT. PICCADILLY CIRCUS - DAY

Janice and Lawrence wait to cross the lights.

TRAFALGAR SQUARE

Janice and Lawrence walk opposite the National Gallery.

THE STRAND

Lawrence glances furtively at her.

JANICE

I do want a baby. But I don't want a man. As a husband. A partner. I'd use a man for the sex act. But that would be it. Like the rugby player.

(beat)

I'm kind of sorry that didn't work. He is very handsome.

LAWRENCE

There's always another time.

JANICE

It obviously wasn't meant to be. Just like today...and the baby. It wasn't meant to be.

He looks at her confused.

JANICE

I mean, a baby with the rugby player wasn't meant to be. And me borrowing a baby...

LAWRENCE

(overlapping)

Sorry. Yes, of course.

JANICE

...wasn't meant to be.

EXT. THE STRAND - DAY - FLASHBACK

The taxi door opens. Janice closes the taxi door.

BACK TO SCENE

JANICE

It was only when I was faced with the reality of the situation that...

(she looks at him)

Sorry. I'm going on a bit.

LAWRENCE

Don't worry, I'm used to it.

JANICE

What?

LAWRENCE

You going on a bit.

She jokingly pushes his shoulder.

Janice and Lawrence glance at each other as they pass the Savoy Hotel.

They reach the crossing almost at the point of Waterloo Bridge. There's a strange emptiness they both feel. He looks at the traffic to avoid looking at her.

JANICE

Lawrence...Thanks for...

LAWRENCE

For what? What have I done?

JANICE

Thanks for not...the police, and...

LAWRENCE

Oh God, please....

JANICE

And listening to me. For being so kind.

She puts her hands on his shoulder and kisses him lightly. She looks him in the eyes and hugs him tightly, lastingly; more than he's been hugged for years.

JANICE

I've never met anyone as kind as you.

(beat)

Bye, Lawrence.

LAWRENCE

Bye Janice.

JANICE

Thanks for the Hopper book. I'll treasure it. Always.

She touches his lapel, turns and walks across the pedestrian crossing. He calls out.

LAWRENCE

And good luck.

She turns half way across the road and waves, quite full.

LAWRENCE

With everything.

JANICE

You too.

He touches his lapel, dwells on the hug.

WATERLOO BRIDGE

Janice walks over Waterloo Bridge.

STRAND

Lawrence walks back towards Covent Garden.

Lawrence walks past Covent Garden square, towards the underground station.

WATERLOO BRIDGE

Janice walking. Tears in her eyes.

COVENT GARDEN TUBE

Lawrence approaches the station entrance. The Mother of the baby Janice was involved with queues for a ticket in front of him, her baby slung over her shoulder. Lawrence searches his pockets for change and dwells on the baby who smiles and giggles.

The Woman turns, but Lawrence has gone.

WATERLOO BRIDGE

Janice walking. Lawrence's voice distant.

LAWRENCE (O.S)

Janice...Janice...

Janice walks on, maybe thinking she's dreaming.

Lawrence runs hard and shouts.

LAWRENCE

Janice...Janice...

Janice faces him.

JANICE

Lawrence...What?

LAWRENCE

(breathless)

God, I'm so unfit.

JANICE

Lawrence, what is it?

(beat)

What?

LAWRENCE

Let's try to make a baby.

JANICE

What?

LAWRENCE

You and me. Let's give it a shot.

JANICE

Lawrence, just because I said...

LAWRENCE

I know.

JANICE

It's not as if we've...Are you serious?

LAWRENCE

Never been more serious. I can't just let you go, and...

JANICE

(wipes his collar)
You just spit over yourself.

LAWRENCE

I know. I do it all the time. I think the Americans call it gleeking. Sorry.

She laughs.

LAWRENCE

I have a very high sperm count.

JANICE

How do you know?

LAWRENCE

The doctors told me.

JANICE

Why did you tell me that, Lawrence?

LAWRENCE

I don't know...There's a good chance of it working I suppose.

JANICE

You're crazy.

LAWRENCE

I know. Completely.

(beat)

I mean, I know you've got the rugby player's number. And he's blond and attractive. And young.

(MORE)

LAWRENCE (CONT'D)
 And he ticks all the right boxes,
 when I probably don't tick any
 of them...

JANICE
 (smiles)
 Lawrence...

LAWRENCE
 And...God, I'm not young. I'm old.

JANICE
 No you're not.

LAWRENCE
 Anyway, what I'm trying to say is...

JANICE
 You'd understand if I went with
 him rather than you?

LAWRENCE
 Yes. That's exactly what I'm
 trying to say. But...

They look at each other.

THE STRAND

They walk to the Savoy entrance. She realises where she
 is and pulls up.

JANICE
 The Savoy!

LAWRENCE
 Yes. Why not?

JANICE
 It'll cost a fortune.

LAWRENCE
 Don't worry about it.

Lawrence holds the hotel door for her.

LAWRENCE
 Come on.

JANICE
 I'll wait here.

LAWRENCE
 Why?

JANICE
I'd rather wait here. I don't
want to go inside. You do it.

LAWRENCE
(strongly)
Okay. Don't move. Stay just where
you are.

He enters the Savoy. She looks full of doubt.

INT. SAVOY HOTEL - RECEPTION - DAY

Lawrence approaches reception.

Lawrence talks to a RECEPTIONIST

EXT. SAVOY HOTEL - DAY

Janice looks through the swing doors.

She folds her arms and paces up and down. A taxi approaches.

SAVOY RECEPTION

Lawrence turns away from reception. Looks towards Janice
standing by a taxi.

SAVOY ENTRANCE

Lawrence looks around, but Janice is not to be seen.

LAWRENCE
(shouts)
Janice...Janice.

Janice comes out from behind the taxi.

LAWRENCE
(relieved)
There you are. I wondered where
you were.

She walks close to him.

LAWRENCE
No vacancies.

She looks really doubtful.

LAWRENCE
What is it?

JANICE

Lawrence...I can't do this.

LAWRENCE

Why not? I thought you said that...

JANICE

Yes, of course I want a baby,
and...

(touches his lapel)

...It's very nice of you
to...well, offer.

LAWRENCE

But you don't fancy me, so you...

JANICE

It's not that.

LAWRENCE

...can't do it with me?

JANICE

No.

LAWRENCE

I'm too old?

JANICE

No. I've already said you're not.

LAWRENCE

I'm unattractive, and I spit, and...

JANICE

No. It's got nothing to do with
your spitting.

(touches his lapel)

I'd really quite like you to be
the Father of my child.

LAWRENCE

You would?

JANICE

You're intelligent. You're
amusing. You make me laugh.
And...well, I do find you
attractive. Very attractive in
some strange way. But...

LAWRENCE

But what?

JANICE

You're married. You've got a wife.
You can't just...do it with
somebody else. It wouldn't be
right. That would be cheating.

LAWRENCE

For once I feel like cheating.

JANICE

Lawrence!

LAWRENCE

I haven't strayed in over twenty
years of marriage. One wrong path
won't make me lose my way.

JANICE

Are you sure? I mean, I'd hate
you to feel bad about it afterwards.

LAWRENCE

I'll take that chance. If you will.

She smiles and grabs his hand.

THE THISTLE HOTEL - THE STRAND

Lawrence and Janice walk to the hotel.

They stop outside and look at each other. She twiddles
with his lapel nervously.

INT. THISTLE HOTEL RECEPTION - DAY

Lawrence turns away from reception towards Janice waiting
a distance away.

CORRIDOR.

Lawrence opens the hotel room for her to enter.

HOTEL ROOM

They look towards the bed. Janice seems quite relaxed.
Lawrence less so. This is for real.

JANICE

It's beautiful...
(he looks at her)
The room.

She takes off her macintosh. He takes off his jacket.

JANICE

Are you nervous?

LAWRENCE

Petrified.

JANICE

Me, too. I hardly know you. But...

LAWRENCE

I hardly know you.

JANICE

Crazy, isn't it?

LAWRENCE

The most crazy thing I've done
in my life.

JANICE

Excuse me.

She goes to the bathroom.

BATHROOM

Janice takes a shower.

JANICE

Do you like your job...Exporting?

HOTEL ROOM

Lawrence sits on the bed.

LAWRENCE

Not really. It's pretty dull and
boring.

JANICE (O.S)

Why do you do it?

LAWRENCE

Why?

JANICE (O.S.)

Yes?

LAWRENCE

Oh, I don't know. I'm a creature
of habit, I suppose. I know where
the office is. I leave my home
at the same time, buy a paper in
the same shop, get the same train,
see the same people on the
platform, and...

Janice appears naked. Lawrence sits on the bed wearing boxer shorts facing away from her view. He realises she's there and faces her.

He's stunned by how gorgeous she looks. She smiles quite coolly and confidently. As if she's overcome all her inhibitions. Lawrence stands and faces her.

LAWRENCE
(breathless)
You're beautiful.

JANICE
You don't have to say things like that.

LAWRENCE
All right, I won't...

JANICE
(overlapping)
Besides, you'll embarrass me.

LAWRENCE
(overlapping)
...say things like that.

JANICE
Really, you will. I'm not used to flattery.

LAWRENCE
But you are. Beautiful.

LAWRENCE
I'm not.
(beat)
Shall we get on with it?

She gets into bed. Lawrence slips off his boxers and gets into bed with her.

JANICE
I don't mind if you...imagine I'm someone else.
(beat)
Someone more attractive. A film star. Julia Roberts or someone.
(beat)
I don't mind, Lawrence, if it makes it easier. Harder, but easier.
(girlish giggle)
If you know what I mean.

LAWRENCE
Let me consider that.

JANICE

Okay.

LAWRENCE

You likewise.

JANICE

What?

LAWRENCE

Pretend I'm someone else. Your dream man. Jude Law or...Brad Pitt. Some famous...Or the rugby player. Someone with all the right boxes.

She puts her arms around his neck.

JANICE

Oh no. I don't want to pretend you're anybody else. I'm happy enough it's you Lawrence Carter.

She kisses him hard on the lips, pulls him down and they lie on their side kissing.

LATER:

Janice and Lawrence make love passionately, both their eyes are closed. She opens hers. He is on the point of climaxing.

JANICE

Open your eyes.

He does.

LAWRENCE

You're beautiful.

JANICE

So are you. Oh so are you.

Lawrence climaxes. Janice smiles and touches his lips, his cheeks, his forehead, holds his head in her arms. He kisses her lightly on the lips and falls on her side.

JANICE

I felt you...pour into me. That was beautiful. Beautiful.

(beat)

You know, it's exactly the right time.

(looks at him)

In my menstrual cycle. Five days before ovulation.

LAWRENCE

Is that good?

JANICE

Very good. Seventy five percent of women conceive during that period.

LAWRENCE

Bit of luck we met, then.

JANICE

I'll pray every night that I'm pregnant. And if I am I'll pray every night for everything to be all right and my baby's born healthy.

LATER:

Lawrence sits on the bed. Janice comes out of the bathroom. He turns and smiles.

JANICE

What?

LAWRENCE

Nothing.

JANICE

Stop smiling.

LAWRENCE

I'm not smiling.

JANICE

Job done?

LAWRENCE

Job done.

CORRIDOR

Janice holds the door open, looks in the room to the unmade bed.

LAWRENCE

What are you doing?

JANICE

Dwelling on things.
(looks at him)
If you don't mind?

LAWRENCE

Go ahead and dwell. Dwell all you like.

A beat. She turns away.

LAWRENCE
Dwelling done?

JANICE
Dwelling done.

LATER:

They walk along the corridor. Janice smiles.

LAWRENCE
What?

JANICE
I really enjoyed that.

LAWRENCE
Me, too.

JANICE
It wasn't purely functional?

LAWRENCE
Purely functional, but enjoyable
all the same.

EXT. THE STRAND - DAY

They both smile and look at each other as they walk in the direction of Covent Garden and Waterloo Bridge.

JANICE
Stop smiling.

LAWRENCE
You stop smiling.

JANICE
Sorry. I can't stop smiling. It's
been five months for me.

LAWRENCE
With the rugby player?

JANICE
Yes. How long's it been for you?

LAWRENCE
Well...

JANICE
(nudging him teasingly)
Last night, I bet. Or this
morning. Before breakfast.

LAWRENCE
I didn't have breakfast.

EXT. WATERLOO STATION PLATFORM - DAY

Janice and Lawrence walk towards a train.
She hugs him.

JANICE
Bye, Lawrence.

LAWRENCE
Shouldn't we keep in touch?
(beat)
I mean, if you're pregnant...
(straining)
I'd like to know if I was a
Father. If all my claims, well,
about the sperm count...were, you
know...held water.

She looks at him.

LAWRENCE
What do you think?

JANICE
I'll let you know. I promise.

A GUARD blows a whistle. She holds his shoulders and
kisses him.

JANICE
Lawrence. Go back and support
your wife. Love her. Care for her.
Help her through what she's going
through. Have a child with her.
(beat)
Bye Lawrence.

LAWRENCE
Bye.

JANICE
Take care.

LAWRENCE
You, too.

She walks away and doesn't look back. Lawrence stands
silent and cuts a lonely figure. Lawrence watches her get
on the train.

A small BOY walks past.

BOY

Your flies are undone, mister.

LAWRENCE

Thank you. Good observation.
You'll go far.

INT. A TRAIN TO WOKING - STATIONARY - DAY

Janice looks out of the window, tearful. The Elderly Man (seen before) sits opposite her in the same position as before. He looks at her over the newspaper.

JANICE

(angrily, tearful)
It's not a dream this time. It's
for real. So there.

He looks away embarrassed. She leans her head more away from him, embarrassed by her tears.

EXT. WATERLOO UNDERGROUND - DAY

Lawrence gets on a train.

INT. A TRAIN TO WOKING - MOVING - DAY

Janice whimpers. The man reads his paper.

JANICE

And I'm not sorry, either. So there.

EXT. A SOUTH LONDON PUB - DAY

Lawrence passes the pub as TANIA and Tom appear. Tom's drunk.

TOM

Lawrence...there you are.

He puts his hand on Lawrence's shoulder.

LAWRENCE

Hi, Tom.

Tom pushes Tania forward.

TOM

Here she is, Lawrence.
Tania...Tania...What do you think?
Ah Lawrence?

LAWRENCE

Excuse me, Tom.

Lawrence walks past.

TOM

(calls out)

Arsenal won. Four nil. Four nil
Lawrence.

Tania holds Tom's arm and helps support him.

EXT. FLORISTS - DAY

Janice reaches the shop.

INT. FLORISTS - DAY

Janice enters the shop.

She sits on a chair surrounded by an avalanche of flowers
and plants.

INSERT: TELEPHONE

Lights flashing.

BACK TO SCENE

Janice picks up the phone.

INT. A HOSPITAL - DAY

Janice kisses Charles' lips.

CORRIDOR

Janice closes the door. The Doctor walks towards her.

JANICE

(tearfully angry)

I'm not pregnant, Doctor. It was
a lie. A stupid lie. I lied to
my Father. And now he's dead. And
I've got to live with that. For
the rest of my life. I'm a stupid
woman, Doctor. A sad and silly
stupid woman. Have you ever met
such a sad and silly stupid woman?

DOCTOR
 Don't be too hard on yourself,
 Mrs Webster.

The Doctor takes an envelope from his pocket.

DOCTOR
 Your Father asked me to give you
 this.

He hands it to her.

DOCTOR
 He said not to give it to you
 until...

She takes it.

DOCTOR
 I'm very sorry, Mrs Webster. If
 there's anything I can do.

He touches her shoulder and walks on.

EXT. A CEMETERY - DAY

COFFIN BEARERS carry Charles to the chapel. A number of elderly people stand by the entrance, including Vera who wears a brightly coloured suit.

Janice shakes hands with a VICAR.

CHARLES (V.O.)
 'Dear Janice, I had an affair for
 ten years with a married woman.
 A woman called Vera Roberts.
 After you were born. And before
 your Mother left me. I never told
 your Mother about it. I never
 told anyone about it.

Janice shakes hands with Vera.

INT. JANICE'S FLAT - LOUNGE - DAY - FLASHBACK

Janice sits on the floor reading the letter, photographs of Charles scattered on the floor.

INT. A CHAPEL - DAY

Janice follows the coffin bearers as the coffin is set down.

Janice walks to the front aisle. Vera sits with others including Jessica and Martin a few aisles away.

The Vicar delivers a sermon, but we don't hear.

CHARLES (V.O.)

Without Vera's love I don't think I could have survived. She meant everything to me. I owe her so much.

(beat)

Vera moved to America with her husband. And I never saw her again.

INT. JANICE'S FLAT - LOUNGE - DAY - FLASHBACK

Janice sits on the floor reading, holding a photograph of Charles, which she kisses.

INT. A CHAPEL - DAY

The Vicar walks to the side.

CHARLES (V.O.)

But for those ten years I was the happiest man alive. And I don't regret a thing.

(a beat)

I'm so sorry I never told you, Janice, my darling. Please forgive me.

The curtains begin to close.

CHARLES (V.O.)

I might die before you have your baby, my darling. But I'll know about it. Don't worry, I'll be looking down on you.

The curtains close. Janice stands up. She sees Jessica and Martin. Jessica comes out in the aisle as Janice passes them.

JESSICA

I'm very sorry. Janice.

EXT. A CEMETERY - DAY

Janice scatters Charles' ashes. A group of mourners including Vera, Jessica and Martin stand behind her.

Martin steps forward at her shoulder.

MARTIN
I'm sorry about your Dad.

JANICE
So am I.

MARTIN
(annoyed)
Why didn't you tell me he had cancer? I only found out from people here who visited him at the hospital?

JANICE
Why should I tell you?

MARTIN
He was my Father-in-Law. I thought a lot of him.

Janice looks past Martin, concentrating a look at Vera as she walks away from the group.

MARTIN
I knew about the stroke, but you said he was all right. I didn't know about the cancer.

JANICE
(matter of fact)
You know now, don't you.

Janice watches Vera as she walks away.

MARTIN
And what's this about you being pregnant?

Jessica moves forward and grabs Martin's arm.

JESSICA
Martin...come on.

Janice walks past them.

MARTIN
(growing anger)
Telling him you were pregnant. Pretending. That's why you never wanted me to see him. You always made some excuse about him not being around. And I believed you. I believed you.

JESSICA
Martin. Shutup.
(to Janice)
Sorry Janice.

CAR PARK AREA

Vera walks towards a car. Janice calls out to her.

JANICE

Excuse me...

Vera turns and faces Janice.

JANICE

Mrs Roberts.

VERA

Call me Vera. Please.

JANICE

Thanks for loving my Dad.

(beat)

He wrote me a letter. The Doctor gave it to me after he...

A beat. They smile at one another and connect.

JANICE

I'm glad you made him happy.

(beat)

You've no idea how much it means to me to know that. Thank you.

INT. LAWRENCE'S OFFICE - DAY

Lawrence sits writing at his desk. He looks at Candice excitedly talking on the phone.

EXT. A CEMETERY - CAR PARK AREA - DAY

Vera opens the driver side door of her car.

VERA

Perhaps we could meet sometime.

JANICE

I'd like that.

VERA

I'm looking for somewhere to live in England.

JANICE

Sorry?

VERA

I live in the States. In Florida.
My husband died six months ago.
I want to move back to England.

JANICE

My Father didn't write to you,
to tell you he was...

VERA

No.

JANICE

...ill?

VERA

No. I just knew.

JANICE

But...How?

VERA

Something told me. I don't know.

(beat)

I had to come back and see him.
Before he died.

(beat)

I'm glad I was in time. It was
wonderful for us both to be
together again. To remember.

JANICE

I don't understand. How...

VERA

I'm stopping at a hotel in
central London. We should get
together. Have a meal. Talk. Get
to know each other a little.

JANICE

I'd like that.

Hands her a card.

VERA

Ring me sometime.

JANICE

Yes. I will.

Vera gets in her car.

JANICE

And thanks...

VERA
(anticipating)

Vera.

JANICE

Vera.

LATER:

Vera drives off. Janice looks confused.

MONTAGE SEQUENCE

INT. JANICE'S FLAT - LOUNGE - NIGHT

Janice sits alone watching TV, eating chocolates.

BATHROOM

Janice looks at the pregnancy testing device. Disappointment.

INT. MARTIN'S FLORISTS - DAY

A pregnant Jessica serves a lady CUSTOMER. Janice stands at the door. The Customer leaves. Martin appears from the rear. Jessica quickly leaves.

Janice takes an envelope from her leather shopping bag and hands it to Martin, and immediately turns to leave. Martin gestures apologies as she does.

EXT. SHOPPING PARADE - DAY

Janice walks, tears in her eyes.

EXT. LAWRENCE'S HOUSE - DAY

Removal vans outside of the house.

Edgar and Maggie carry a sofa away from Maggie's house. David and Helen carry a sofa away from Helen's house. They crash into each other.

EXT. A LONDON APARTMENT BLOCK - DAY

Lawrence stands at the window of a top floor apartment, looking out on the world.

INT. LAWRENCE'S HOUSE - LOUNGE - DAY

David kneels down and listens at Helen's tummy.

INT. A WOKING BAR - NIGHT

Josh stands at the bar drinking beers, chatting to TWO WOMEN in their twenties. Josh sees Janice enter. Their eyes meet. Janice leaves straight away.

INT. LAWRENCE'S OFFICE - DAY

Lawrence opens a drawer. He takes out the notes.

INSERT: NOTE

'I will meet you with your baby at Waterloo station, outside of platform 12 at 3 o'clock tomorrow. Don't worry, no harm will come to him. My telephone number is ...'

BACK TO SCENE

Lawrence picks up the phone. Thinks about it. Puts it down.

INT. JANICE'S FLORISTS - DAY

Janice serves a YOUNG COUPLE who can't stop kissing and touching each other.

INT. A SOUTH LONDON PUB - DAY

Lawrence sits drinking a beer with Tom, who is all over TOM'S NEW WOMAN a blonde in her twenties.

INT. JANICE'S FLAT - BEDROOM - NIGHT

Janice lies in bed, wide awake.

INT. THE THISTLE HOTEL - DAY - FLASHBACK

Janice and Lawrence making love.

BACK TO SCENE

Janice reflects and switches out the bedside light.

END OF MONTAGE SEQUENCE

INT. JANICE'S FLAT - LOUNGE - DAY

Janice sits looking at the Edward Hopper book Lawrence bought her.

INSERT: PHOTOGRAPH

'New York Movie'.

BACK TO SCENE

Janice closes the book.

Janice on the phone.

JANICE
Hello...Vera?

EXT. WATERLOO BRIDGE - DAY

Janice walks towards the Strand.

EXT. COVENT GARDEN - DAY

Janice sits down at the same table, then quickly stands.

WAITER
Madam...

JANICE
Hi.

WAITER
Can I help you?

She sits down. Stands up.

JANICE
No...thank you.

She walks away. The Waiter shakes his head.

THE SAVOY HOTEL

Janice waits outside. She looks at her watch. Vera comes out of the hotel.

VERA

Hello Janice.

She kisses her.

JANICE

You said meet outside the Savoy.

VERA

I know. Sorry, maybe we should have met in reception. I'm staying here, Janice. What is it you wanted to talk about?

JANICE

(shocked)

You're staying here?

VERA

Yes. What was it, Janice?

Janice looks open-mouthed.

VERA

Janice?

INT. CAFE NERO COFFEE HOUSE - DAY

Janice and Vera sit at bar stools.

VERA

Well, what was it you wanted to tell me?

(beat)

Janice...

Janice is very tense and on the edge. Then the outpouring.

VERA

Janice...

JANICE

I love him.

VERA

Who?

JANICE

The man I had sex with when I was trying for a baby.

VERA

What man?

JANICE

A man called Lawrence Carter. He spits sometimes when he talks to you.

VERA

You mean he gleeeks?

JANICE

I could have gone with the rugby player. He's blonde and much more handsome. But he's married.

VERA

Who? The rugby player?

JANICE

No. Lawrence. The rugby player might be. But I don't think so, somehow. If he is he should be castrated. I think he's had more hot dinners than I've had sex. I mean, I think he's had more sex than...

(stops)

Sorry.

EXT. COVENT GARDEN - DAY

Lawrence walks towards the market.

Lawrence sits at the same table he sat at before. The same Waiter approaches him.

WAITER

Sir.

LAWRENCE

Hi.

WAITER

What can I get you sir?

LAWRENCE

Pepperoni Pizza please. And half a bottle of Frascati if you do half bottles?

WAITER

We do, sir. You're eating alone, sir?

LAWRENCE

Ah. Yes. Why? Did you have someone in mind?

WAITER

The young woman you were here
before with sir.

LAWRENCE

Of course. You were the waiter
then weren't you?

WAITER

She was here, sir.

LAWRENCE

She was?

WAITER

Pepperoni Pizza and half a bottle
of Frascati coming up, sir. Yes
sir, she was.

The Waiter leaves.

INT. CAFE NERO COFFEE HOUSE - DAY

Janice and Vera drink more coffee.

VERA

He's married?

JANICE

Yes. They lost a baby and she
never got over it. But he's not
the kind of man to leave her. Or
to be unfaithful. Ever. He'd be
loyal and true to the end. That's
the kind of man he is.

VERA

But you had sex with him?

JANICE

We didn't have sex. We made love.
(beat)
Well, we did have sex. Yes. But
it was only meant to be just for
sex. He said he had a high sperm
count and that might make all the
difference.

VERA

I see.

JANICE

To me being pregnant. But then I
knew.

VERA

Knew what?

JANICE

That I was in love with him. So it didn't count.

VERA

What didn't count?

JANICE

Having sex with him. Because it wasn't having sex with him. It was making love with him. Which makes all the difference. Because I didn't feel guilty. Not at all. Not one bit. Not one ounce. Not in the least.

EXT. COVENT GARDEN - DAY

The Waiter puts the Pizza and wine on Lawrence's table.

LAWRENCE

Excuse me...did I hear you right?

WAITER

Sir?

LAWRENCE

You did say...

WAITER

Yes, sir, I did. She was here an hour ago, sir.

LAWRENCE

She was?

WAITER

Yes, sir. She sat down, then she got up. Then she sat down. And got up again.

LAWRENCE

That definitely sounds like her.

WAITER

(smiles)

Enjoy your meal, sir.

INT. CAFE NERO COFFEE HOUSE - DAY

Vera's face lights up.

VERA
You didn't feel guilty?

JANICE
Before, yes. Phew. God.
(runs fingers
through hair)
All this new ground I was
breaking. God. It was too much.
I was so worried. But then...when
we made love...I didn't feel at
all guilty. It was meant to be.
Fate, just like he said. And he's
a big advocate.

VERA
Find him, Janice.

JANICE
What?

VERA
I said find him. Don't worry that
he's married. You'll work it out.
Just like your Dad and I did.
Find him.

JANICE
You think?

VERA
I know.

COVENT GARDEN

Lawrence stands up from the table, hands the Waiter money.

LAWRENCE
Thank you.

WAITER
Thank you, sir.

Lawrence walks away.

The Waiter clears the table. He picks up a card.

INSERT: A CARD

BACK TO SCENE

The Waiter calls out.

WAITER
Excuse me, sir.

Lawrence disappears from view.

INT. CAFE NERO COFFEE HOUSE - DAY

Vera and Janice stand hugging.

JANICE
But...How? What shall I do? Where
shall I go?

VERA
Follow your instincts. They're
always right.

They break from the hug.

VERA
Go on. What are you waiting for?

Janice hovers, unsure.

VERA
Follow your instincts. Go! Now!

EXT. WATERLOO BRIDGE - DAY

Janice walks over Waterloo Bridge towards the South Bank.
Lawrence's voice in the distance.

LAWRENCE (V.O.)
(very faintly)
Janice...Janice...

Janice stops walking.

JANICE
(firmly)
No. No. Definitely no.

She turns round and walks back towards Covent Garden.

COVENT GARDEN

Janice sits down at the same table. The Waiter approaches her.

WAITER
Madam...

JANICE
Yes?

WAITER
Are you staying or going? The
last time you were here you...

JANICE
I'm staying. I'm definitely staying.

WAITER
Good. What can I...

JANICE
Pepperoni Pizza and a half a
bottle of Frascati please. If you
do half bottles.

WAITER
That's just what he had.

JANICE
Who?

He hands her Lawrence's card.

INT. LAWRENCE'S OFFICE - DAY

Lawrence sits at his desk, working. His mobile phone rings
on the desk. He picks it up.

LAWRENCE
(into phone)
Hello...

EXT. COVENT GARDEN - DAY

Janice sits at the table, her head lowered fiddling with
Lawrence's card.

LAWRENCE (O.S.)
Hi...

Janice looks up.

JANICE
Hi.

LAWRENCE
Mind if I sit down?

He sits down. An awkward beat. She twiddles with her fingers.

LAWRENCE
How's your Dad?

JANICE
My Dad died. The afternoon we...

LAWRENCE
I'm really very sorry.

JANICE

I'm okay about it. No more pain and suffering. I know he's at peace. It's a relief, really.

An awkward beat.

LAWRENCE

How about you?

JANICE

I'm okay. Not pregnant. As you can see.

LAWRENCE

So...my claims about...obviously didn't hold water?

JANICE

No. Sorry. I'm sure it had nothing to do with your sperm count, though.

Another awkward beat.

JANICE

How's your wife?

LAWRENCE

She's pregnant.

JANICE

(difficult)

Oh really? Congratulations. That's wonderful Lawrence. After all this time it finally happened.

Vera arrives on the fringe of where they are sitting.

LAWRENCE

But not by me. By David. Our neighbour. Well, he's not our neighbour now. He's moved in. I've moved out. And Edgar's moved in with Maggie. David's replacement. He's a struggling artist.

JANICE

Who is?

LAWRENCE

Edgar.

JANICE

I don't understand.

LAWRENCE
My wife's left me.

JANICE
Left you? Why?

LAWRENCE
Because David, our ex-neighbour
is better at counselling than me.

JANICE
That doesn't make sense.

LAWRENCE
He seems to have answers that I
don't. Let's just leave it at that.

JANICE
You might get back with her.

LAWRENCE
Highly unlikely. Not good enough
at counselling.

JANICE
I'm sorry.

LAWRENCE
Don't worry, I'll go with hookers
or something.

JANICE
No you won't. You're not the
hooker type.

LAWRENCE
What is the hooker type?

JANICE
Someone not like you.

She touches the lapel of his coat.

LAWRENCE
I'm over it. Really.

JANICE
You are?

LAWRENCE
Totally. Completely. There's no
going back.
(difficult)
Besides...I'm in love with you.

JANICE
What?

LAWRENCE

I haven't stopped thinking about you. Not since...that Sunday afternoon. I couldn't get you out of my head. I wanted to ring you every day. I found this note, you see.

(he takes the note
from his pocket)

The one that you...

JANICE

Oh Lawrence.

LAWRENCE

But I never did, because...Well, I don't really know why I didn't. I just didn't. I thought about the blond rugby player who ticked all the boxes, and felt sure he was ticking some with you.

She just looks at him.

LAWRENCE

Sorry. I obviously said the wrong thing and...

He stands up to leave. She stands up.

JANICE

No. You didn't...say the wrong thing.

LAWRENCE

I didn't?

JANICE

No. God no.

Janice leans over the table and kisses him on the lips.

JANICE

I wanted to ring your office so many times. I kept thinking about you and thinking about you...But you were married, so....

Vera smiles as they hug and kiss. The Waiter arrives.

WAITER

Anything else, sir?

The Waiter quickly backs away.

LATER:

Janice and Lawrence walk away from the table. The Waiter smiles and looks on. Janice sees Vera up ahead.

MOMENTS LATER:

JANICE

Vera, this is Lawrence. Lawrence,
Vera.

LAWRENCE

Hi Vera.

JANICE

Vera's...

VERA

Don't try to explain Janice.
There are times for explanations.
But this isn't one of them.

Vera takes out a key.

VERA

I'll go and watch a film or
something.

Janice takes the key and hugs her.

SAVOY HOTEL

Janice and Lawrence walk hand-in-hand to the hotel.

INT. SAVOY HOTEL ROOM - DAY

Janice and Lawrence making love in bed.

INT. A HOSPITAL - DAY

A NURSE holds up a BABY BOY and hands it to Janice.
Lawrence appears, a big grin on his face.

EXT. GARDEN OF REMEMBRANCE - DAY

Janice places some flowers by a remembrance post. Lawrence holds baby CHARLES. Janice stands and takes hold of the baby.

CHARLES (V.O.)

I might die before you have your
baby, my darling. But I'll know
about it. Don't worry, I'll be
looking down on you.

FADE OUT:

EXTRA SCENES -LAWRENCE RETURNS TO THE HOUSE AFTER THE PUB SCENE WITH TOM.

EXT. LAWRENCE'S HOUSE - DAY

Lawrence rings the doorbell. Waits. Rings the doorbell again as it opens. Helen is dressed in a black dressing gown, her hair unkempt.

HELEN
(surprised)
Lawrence...

LAWRENCE
Helen...
(averted)
You've got my dressing gown on.

HELEN
Lawrence you said six o'clock.

LAWRENCE
I know. Sorry.

HELEN
Lawrence, what do you want?

DAVID (O.S)
Helen, who is it?

INT. LAWRENCE'S HOUSE - LOUNGE - DAY

Helen and David sit wearing matching black dressing gowns.

Lawrence holds the door open for MAGGIE dark haired, wearing glasses, in her late thirties, and Edgar who still wears his sunglasses. Both wear white dressing gowns.

LAWRENCE
Take a seat, Maggie...Edgar. Hi
again Edgar.

EDGAR
(lifts his sunglasses)
Hi.

LATER:

Both couples sit opposite, poised.

LAWRENCE
Sorry to have dragged you away
from what you were doing.
But...there's a little matter of
what happens to me...Where I live.
When I move out.

HELEN

You'll get your own place, Lawrence.

LAWRENCE

Quite so. Accepted. A hundred per-cent. But...

HELEN

You don't expect me to move, Lawrence, surely? I love this house. It's been my home for twenty years.

MAGGIE

Me, too. It's my house. It was left to me by my parents.

DAVID

Hang on Mags, it might be in your name, but I've been your husband for fifteen years.

HELEN

(sharply)

You said fourteen.

DAVID

Fourteen then.

(to Maggie)

If you're going to stay there I want half of the equity. So you're going to have to get a loan; someone is, anyway, and pay me off.

MAGGIE

Edgar hasn't got a job. He's a struggling artist, aren't you Edgar?

EDGAR

(nods)

Yeah, I'm really struggling.

MAGGIE

And I certainly can't afford a loan to pay you off. Not on my teacher's pay. You know that.

LAWRENCE

Yes, I know, but...

MAGGIE

The best thing is if we all stay put.

(looks to Edgar)

Don't you agree?

EDGAR

I agree. It makes good sense.

DAVID

It does. You're right.

MAGGIE

(strongly)
Minimal disruption all round.

HELEN

So seamless.

DAVID

That's right it, is.

EDGAR

Seamless. Yeah. I like that. Cool.
Really cool.

LAWRENCE

Sorry about this, but...there's
something not quite right here.
Financially speaking that is.

HELEN

I can't believe you're letting
money stand in the way of my
happiness, Lawrence. I thought
you loved me

LAWRENCE

I did. I do. I always have. You
know that.

HELEN

(starts crying)
Then why are you trying to make
things difficult?

DAVID

Now look what you've gone and
made her do, Lawrence.

MAGGIE

I think you should go, Lawrence
before you make it any worse.

EDGAR

I think so, too, Lawrence.
Seamless. Really cool.

Lawrence stands up.

LAWRENCE

You're right. All of you. I'm
obviously on stony ground here,
so...Sorry.