

Meet The Newmans
"Dirty Old Town Part I"

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EXT. INDUSTRIAL ESTATE - DAY

A LARGE PIXILATED MONSTER STANDS AMONGST A FIELD OF LARGE BUILDINGS.

MONSTER
(UNREALISTICALLY)

Grr! Arrh!

THE MONSTER LEAPS VERTICALLY UP A LARGE BUILDING AND STARTS TO SQUASH IT.

A FANFARE PLAYS AS A MAN WALKS UP TO THE SQUASHED BUILDING. HE TWISTS A BUTTON ON HIS UTILITY BELT AND GROWS TO THE SIZE OF THE CREATURE

ANNOUNCER (V.O.)

FIGHT!

INT. KITCHEN - DAY

SARA DISHES UP DINNER AND WIPES HER BROW.

EXT. TOWN - DAY

THE TWO BEHEMOTHS FIGHT, CRUSHING BUILDING AND CARS.

ASH (V.O.)

No fair! How come I can't eat the pedestrians!

SARA (O.O.V)

Dinner's ready!

THE BIG GODZILLA SPITS A CIVILIAN'S HEAD AT THE BEEFY HERO.

LANCE (V.O.)

Yeah! We'll just save it first.

THE GODZILLA AND THE BEEFY HERO FIGHT FURIOUSLY. BEEFY HERO JUMPS UP AND DOWN ON THE GODZILLA MONSTER.

INT. LANCES' BEDROOM - DAY

MIKE OPENS THE BEDROOM DOOR.

MIKE

Lance, come on, your mother has called. Who the hell's that?

LANCE

It's Ash dad, is it OK if he stays over?

MIKE

The little bulb head smells of Bryle Cream. Are you sure you don't want one of your foot baller friends to stay over?

MIKE DROPS ONTO THE COUCH BETWEEN THE KIDS. HE PICKS UP A CONTROLLER.

ANNOUNCER (V.O.)

Player 3 has entered the game.

LANCE

Dad, I think we should go down mum's just called.

MIKE

She always does that. It normally means we have ten minutes before she even takes it out of the oven.

Round 1. Fight!

THE BEDROOM CLOCK SHOWS 5.10PM.

INT. KITCHEN - NIGHT

THE KITCHEN CLOCK SHOWS 6.10PM.

SARA SITS ON HER OWN AT THE TABLE. ALL THE DINNERS ARE LAID OUT. SARA SITS ARMS FOLDED, TAMPING MAD.

MIKE, LANCE AND ASH WALK INTO THE KITCHEN. THEY LAUGH AND SIT DOWN, WITHOUT ACKNOWLEDGING SARA. MIKE, LANCE AND ASH BEGIN TO TUCK INTO THEIR FOOD. LANCE WRINKLES HIS FACE UP AS HE EATS.

LANCE

It's cold!

SARA

It wasn't cold when I served it up
an hour ago.

THERE'S A DEADLY SILENCE.

MIKE

Should have said something.

INT. ELISE'S BEDROOM - NIGHT

FROM ELISE'S WINDOW WE SEE AN EXPLOSION AS SARA BLOWS HER
STACK.

HANNAH AND ELISE SPRAWL ON ELISE'S BED IN HER CHAOTIC GOTHY
BEDROOM.

ELISE

He's going.

HANNAH

You mean Pete?

ELISE

Yeah.

HANNAH

I just wanna breathe his oxygen.

ELISE

It could be arranged.

ELISE FIXES HANNAH WITH HER PURPLE EYES.

HANNAH

Hold it! I'm really listening now.

ELISE

He asked me to ask you, to come to
the party.

HANNAH

He could've asked me himself!

ELISE

Not really. Loads of girls, except me, would go with Pete. If you turned him down....

HANNAH
(INTERRUPTS)

...As if!

ELISE

It'd ruin his rep around here.

HANNAH

Tell him, yeah.

ELISE

It's a Goth do, it's dress up.

HANNAH

I can do Goth for one night. I'll blow Pete away.

ELISE

How about a foursome?

HANNAH

You're not making poor Riley come?

ELISE

Yeah. I like to see him squirm.

HANNAH'S MOBILE VIBRATES.

HANNAH

URGH! I gotta go, dad wants me to pick up tea from the chip shop. I hate going there the guys are so sleazy!

INT. KITCHEN - NIGHT

SARA, HANNAH, LANCE AND ASH EAT CHIPS AROUND THE TABLE.
SARA SLAMS THE PLATES DOWN IN AN AGITATED MANNER.

HANNAH

Where's Dad?

SARA

Work.

LANCE

Great!

LANCE SLIPS OFF HIS CHAIR, ASH FOLLOWS.

LANCE (CONT'D)

Is he doing overtime mum?

LANCE CROSSES HIS FINGERS.

SARA

No idea.

LANCE AND ASH TAKE THEIR CHIPS AND RUN OFF TO PLAY THE GAMESTATION. SARA LETS OUT A BIG SIGH AS SHE DROPS DOWN INTO A CHAIR NEXT TO HANNAH.

SARA (CONT'D)

(DREAMILY)

You were easy to please at that age.

HANNAH

Er... no! Never!

SARA

(THINKS)

Perhaps not.

SARA GETS UP.

SARA (CONT'D)

Lets just whisk these plates into the dishwasher. I think I'm going to get a early night.

HANNAH

(SARCASTICALLY)

Thanks mum!

(MORE)

HANNAH (CONT'D)

We've hardly spoken for weeks and we never do anything together any more.

SARA

I've been busy. You know your father takes up most of my time. He's a man child.

HANNAH

(POUTS)

You're always busy.

SARA

I'm sorry sweetie. Look, I've got to go shopping tomorrow I need a new outfit for a job interview, how about we go together, my treat?

HANNAH

Result! I'm going to a Goth party, I'll need a few extras.

HANNAH RACES OUT OF THE KITCHEN

SARA

The crafty little madam! Oh well it might be fun us two having a girly day out.

INT. LOUNGE - DAY

MIKE'S ON THE COUCH IN HIS PYJAMA BOTTOMS, GUT HANGING AND TONGUE LOLLING TO ONE SIDE. MIKE PLAYS THE GAMESTATION. HE HAS A LONG BEARD AND BLOODSHOT BAGGY EYES.

THE FRONT DOOR SLAMS. HANNAH SHOUTS AT SARA BEFORE STORMING UPSTAIRS.

SARA WALKS IN AND DROPS ONTO THE COUCH. SHE FOLDS HER ARMS AND POUTS.

SARA

Mike.

MIKE FAILS TO RESPOND.

SARA (CONT'D)
(SHOUTS LOUDER)

MIKE!

MIKE GRUNTS

SARA (CONT'D)

Mike please go and have a shower and a shave. You have spent your weekend off work glued to that thing. Look at the state of you. You actually whiff.

SARA FANS HER HANDS IN FRONT OF HER FACE.

SARA (CONT'D)

I need to speak to you about something very important.

MIKE GRUNTS LOUDER.

SARA (CONT'D)
(SHOUTS)

MIKE!

SARA LEANS TOWARDS THE TV AND TURNS IT OFF.

MIKE

Noooo! Why did you do that? I was on Level 12. I had almost killed all the what-nots.

SARA PLACES HER HANDS ON HER HIPS.

SARA

I need to talk to you.

MIKE LOOKS UP AND STARES AT THE GAMESTATION. HIS LEFT FOOT LOVINGLY STROKES THE CONSOLE.

SARA STARTS TO TALK. MIKE CAN SEE HER LIPS MOVING, BUT HEARS THE GAME STATION BECKONING HIM.

GAME STATION (V.O.)

Ignore all that yardey yarder off her. Moaning minny ain't she? I am much more important. You were on Level 12, you clever boy. Come on play with me. You know you want to. I am your 'Priceless'.

SARA

So what do you think? Can I go for it? It's a big upheaval but... Oh Mike, I really want to do this.

MIKE

(EXASPERATED)

Yes, yes do it. Can I finish this off now?

SARA LEANS FORWARD AND KISSES MIKE'S HEAD INSTANTLY RECOILING AT THE SMELL.

SARA

Please go and wash.

INT. KITCHEN - DAY

SARA'S ON THE PHONE TO HER MOTHER. MIKE PLODS IN LIKE A ZOMBIE. A MIST OF 'STENCH' FOLLOWS HIM.

AS MIKE GOES TO THE FRIDGE TO GET A CAN OF BEER, HE STANDS ON THE CAT AND SQUASHES IT.

SARA

So yes mum great news eh?

SARA STARTS TO WAFT HER HAND OVER HER FACE.

SARA (CONT'D)

Yes so anyway, the interview is just a formality, , the job is as good as mine.

YAR YAR YAR YAR YAR, CAN BE HEARD FROM THE PHONE AS SARA'S MOTHER PEAKS. MIKE MOVES HIS MOUTH UP AND DOWN MIMING IT.

SARA (CONT'D)

Yes mum, Mike has agreed to it.
We've just had our little chat. The whole family will relocate to London. Isn't it a dream come true?

MIKE DROPS HIS CAN OF BEER IN SHOCK. HIS HAIR TURNS GREY, HIS FACE SINKS IN, HIS BELLY DISAPPEARS AND HIS PYJAMA BOTTOMS FALL OFF.

DEXTER AND THE CAT START FIGHT OVER THE SPLIT BEER.

SARA (CONT'D)

Mike! Pull those up! I'm on the phone to my mother!

INT. PUB - DAY

MIKE AND PHIL STAND AT THE BAR DRINKING.

MIKE

What do you think I should do?

PHIL

Well, you've got to stop her going up there by any means possible.

PHIL SLIPS INTO FANTASY MODE.

EXT. PHIL'S FANTASY/MOUNTAIN PATH - DAY

PHIL HIDES BEHIND SOME ROCKS OVERLOOKING THE MOUNTAIN PATH. AS SARA'S CAR DRIVES PAST, PHIL PRESSES A HUGE PLUNGER AND SARA'S CAR EXPLODES.

PHIL SLIPS OUT OF FANTASY MODE.

INT. PUB - DAYMIKE

Hang on. I don't want her totalled.

PHIL

Sorry Mike, I was just getting carried away there. Must be my SAS training.

MIKE

You were never in the SAS were you?
Why haven't you told me before?

PHIL TOUCHES HIS NOSE.

PHIL

Top secret mate. Mustn't tell a soul.

MIKE

Look, I've known you since you were twelve. The only time I didn't know what you were up to was when I was on my Honeymoon.

PHIL

There you go then mate. That's all it takes.

MIKE

But it takes years of training and don't tell me the SAS weren't bothered about your irrational fear of Ladders? Come on, what are we gonna do?

PHIL

Cut her legs off. That'll stop her running away and no one'll fancy her then either.

MIKE

Look, I don't want her to come to any harm.

PHIL

(SNIGGERS)

You love her don't you?

MIKE

Well she is my wife.

PHIL

But you've been married for nearly fifteen years. You can't still love her?

MIKE

Just because you don't love your Mary, doesn't mean no one else can be in love.

PHIL

Eww. I know what! Listen, let's kidnap her on the way to the station and keep her in my basement tied up!

MIKE

That's one of your fantasies isn't it?

PHIL

Well?

MIKE

Well not with my wife.

PHIL

Why are you so convinced she's
having an affair?

MIKE

Me? You put that idea into my idea.

PHIL

That's true, but you must admit, she
has been looking hot recently.

MIKE

Have you been leeching at her?

PHIL

I can't help it. She's been flashing
all her bits off recently.

MIKE

Hang on, you're supposed to be my
mate.

PHIL

It's only a matey thing. I mean how
would you feel if I didn't fancy
your missus?

MIKE

Happier Phil. A lot happier.

PHIL

So come on then, what are we gonna
do?

MIKE

Hide all her clothes?

PHIL

Burn all her clothes!

PHIL SLIPS INTO FANTASY MODE.

EXT. PHIL'S FANTASY/GARDEN - DAY

PHIL STANDS BESIDE A BIG BONFIRE OF SARA'S CLOTHES AND SHOES. SARA RUNS AROUND NAKED, COVERING HER BREASTS AND CRYING.

A SMILE CROSSES PHIL'S FACE. MIKE "SEES" WHAT PHIL IS IMAGINING AND SLAPS HIM ROUND THE HEAD.

PHIL SLIPS OUT OF FANTASY MODE.

INT. PUB - DAY

MIKE

Oi! We're trying to stop her for MY benefit, NOT yours!

PHIL

OK, we've got two alternatives.
Stop her going up to London, or make her lose her job. What exactly is her job?

FLASHBACK:

INT. NEWMAN'S LOUNGE - (3 HOURS AGO)

SARA EXCITEDLY TELLS MIKE ABOUT THE JOB. WE HEAR NOTHING AS MIKE WATCHES THE FOOTBALL ON TV.

MIKE

Yes love, sounds wonderful.

BACK TO
PRESENT:

INT. PUB - DAY

MIKE

I've no idea.

PHIL

So we don't know what she's doing or
who she's working for?

MIKE

Fraid not!

PHIL

Right then, I'll just have to follow
her up there on the train.

PHIL SLIPS INTO FANTASY MODE.

INT. TRAIN CARRIAGE - DAY

SARA LOOKS AT THE MAN SITTING OPPOSITE WITH THE OBVIOUS
FALSE MOUSTACHE, DARK GLASSES AND HAT PULLED DOWN.

SARAH

Hi Phil.

PHIL SLIPS OUT OF FANTASY MODE.

INT. PUB - DAY

MIKE

You're about as subtle as a brick. I
think I'll just ask her.

PHIL

No no no mate. She'll think you're
jealous.

MIKE

But I am!

PHIL

Yes but you can't let HER know that.

MIKE

Why not?

PHIL

Treat 'em mean, keep 'em keen.

MIKE

That is such a cliché and from you
who's had three failed marriages!

PHIL

OK mate. Have it your own way, it's
your funeral.

FADE

INT. NEWMAN'S BEDROOM - DAY

SARA DRIES HER HAIR AT THE DRESSING TABLE AS SHE GETS READY
TO GO OUT. MIKE SITS ON THE BED AND WATCHES HER.

MIKE SCRATCHES HIS CHIN.

MIKE

Hmm... Yes... Mmm. Hmm!

SARA WATCHES MIKE IN THE MIRROR. SHE TURNS OFF THE HAIR
DRYER AND TURNS ROUND TO FACE HIM.

SARA

What?

MIKE

Your skirt.

SARA STANDS UP AND DOES A TWIRL FOR MIKE.

SARA

Do you like it?

MIKE

Its erm, short?

SARA

It to my knees Mike.

SARA STARTS TO PUT ON SOME LIPSTICK.

MIKE

You never wear that shade of
lipstick. Is that your pulling
colour?

SARA RUBS HER LIPS TOGETHER.

SARA

Mike, do we have to have this
conversation every time I go out?

MIKE

I'm just saying you ALWAYS make more
effort.

SARA

MIKE! I wore this skirt and this
shade of lipstick, two weeks ago
when you and I went out for a meal.

MIKE

You look better today than you did
then.

SARA

Thanks Mike, I will put that remark
in my compliment case.

SARA SHAKES HER HEAD.

MIKE

(HUFFY)

I expect you will be wearing shoes.

SARA

(SARCASTICALLY)

Of course.

MIKE

I mean those killer heels that make your legs look longer? Dangerous they are, wear your trainers, more practical for a woman your age.

SARA
(EXASPERATED)

Mike I'm not wearing trainers and what do you mean a woman of my age?

SARA RUMMAGES UNDER THE BED AND PULLS OUT A PAIR OF BLACK SANDALS.

MIKE

Oh, that's it! Show every bugger your toes why don't you!

SARA FOLDS HER ARMS ACROSS HER CHEST.

SARA

They are just toes.

MIKE

Oh look, you painted them the same shade as your lips.

SARA

I am ignoring you Mike OK?

MIKE

They said it might snow, wear your wellies.

SARA

It's the summer!

SARA PUTS ON SOME EARRINGS.

MIKE

Oh right, out comes the tarty
jewellery.

SARA

Your Mother brought me these
earrings Mike.

MIKE

Yes for a laugh.

SARA

Right I'm off. Wish me luck Sweetie.

SARA WINKS AT MIKE AS SHE SAUNTERS PAST

MIKE

(SHOUTS AFTER HER)

Just remember I'm the law. I will
have them perverts arrested soon as
look at you.

SARA

(SHOUTS)

There will be lots of arrests then
eh? I am HOT!

EXT. STREET - NIGHT

SARAH WALKS OFF DOWN THE STREET.

A SHADOWY FIGURE (PHIL) FOLLOWS. PHIL HIDES BEHIND TREES
AND CARS TO KEEP OUT OF SIGHT, THEN BACKS INTO AN ALLEY.

EXT. ALLEY - NIGHT

PHIL HIDES IN THE ALLEY AND WATCHES SARA APPROACH.

MIKE TURNS UP DRESSED IN BLACK AND PUTS A MASK ON.

MIKE

Sorry I'm late. They were having a
sale on kitchen knife sets on TV.

PHIL

No problem man.

PHIL LOOKS AT SARA AS SHE GETS NEARER.

PHIL (CONT'D)

Hey. same lip and toe colour very
nice!

MIKE

Just shut up and get ready.

MIKE, WITH A SACK IN HIS HAND, PREPARES TO PUT IT OVER
SARA'S HEAD.

SUDDENLY PHIL BENDS DOWN TO RETRIEVE A £20 NOTE FROM THE
GROUND. MIKE TRIPS OVER PHIL AND THE PAIR CRUMPLE IN A
HEAP AS SARA WALKS AWAY OBLIVIOUS.

MIKE AND PHIL STOP TO RUB THEIR KNEES AND ELBOWS.

SARA DISAPPEARS TOWARDS THE RAILWAY STATION.

MIKE (CONT'D)

Damnit Phil! Why'd you have to pick
that up, she's way ahead now!

SARA IS JUST A SPOT IN THE DISTANCE.

PHIL

What we need is a vehicle, something
discreet, yet lightning fast.

PHIL SNAPS HIS FINGERS.

PHIL (CONT'D)

Got it!

EXT. ICE CREAM VAN - NIGHT

PHIL AND MIKE APPROACH AN ICE CREAM VAN WITH A GIANT CONE
ON THE TOP. THEY PULL OPEN THE DRIVER'S DOOR AND PRESENT
THEIR BADGES TO THE DRIVER.

PHIL

Police! We need to commandeer your
vehicle.

THE DRIVER GETS OUT. MIKE AND PHIL CLAMBER IN.

PHIL LIGHTS UP THE WHEELS. THE VEHICLE SCREECHES INTO
ACTION.

INT. ICE CREAM VAN - NIGHT

PHIL DRIVES WHILE MIKE LOOKS THOROUGHLY FED UP.

MIKE

How is this quicker Phil?

PHIL

Don't worry, she'll never recognise
us in this!

MIKE

I can guarantee that, because we're
not even going to get close. Look!
There's a plastic bag overtaking us!

PHIL

Stay cool man, I have a plan.

INT. ICE CREAM VAN - MOMENTS LATER

PHIL SERVES ICE CREAM.

PHIL

So we missed the train, no big deal
right?

MIKE

Now we're going to have to go to
London.

PHIL

Come on, How likely is it you'll bump into your ex-wife? London's huge!

PHIL PASSES AN ICE CREAM OUT TO A CUSTOMER.

PHIL (CONT'D)

That'll be three fifty luv, cheers.

MIKE

It's not just her, London changes people. When I lived there I was a cold sarcastic self-obsessed borderline alcoholic.

PHIL

Don't worry man, worse case scenario, Sara meets a rich charming man who can give her everything she deserves and isn't completely emotionally crippled. But that's the worse case.

PHIL LEANS OUT TO A CUSTOMER.

PHIL (CONT'D)

Do you want a flake with that pal?

MIKE

Phil, will you stop serving 99's whilst I'm trying to bare my soul? Urgh, never mind, I'll go and find someone who'll listen.

MONTAGE:

MIKE TALKS TO LANCE BUT HE'S ON THE GAMESTATION AND JUST GRUNTS.

MIKE TALKS TO HANNAH BUT SHE'S BUSY PLANNING A PRETTY GIRLS DOWNFALL.

MIKE TALKS TO THE MAYOR WHO LOOKS ANNOYED. ON THE WALL ARE DIAGRAMS SHOWING A PROCEDURE TO REPLACE COUNCIL WORKER BRAINS WITH THOSE OF ANTS.

MAYOR

Who the hell are you? And what are you doing in my office?

INT. POLICE STATION - NIGHT

MIKE HALF-DRAGS, HALF-HELPS A DRUNK INTO THE STATION BY HIS COAT COLLAR.

JAMES THE DRUNK

What you need to do is to talk to her. Tell her how you feel about the move. You never know, you may be able to compromise.

MIKE

Thanks James.

JAMES THE DRUNK

Hey, no problem man.

MIKE

You know what? I think I'm going to let you off with a caution.

JAMES THE DRUNK

Really? Oh wow! That'd be great!

JAMES STARTS TO TURN A BIT GREEN. MIKE STARTS TO WRITE OUT A WARNING TO JAMES.

MIKE

You're a real gent and everyone makes mistakes right?

JAMES IS SUDDENLY SICK IN MIKE'S POLICE HELMET. MIKE TEARS UP THE WARNING SHEET AND RINGS THE BELL SUMMONING FRANCIS.

MIKE (CONT'D)

Hello Francis, it's a D and D.

Found this one wrapped round a lamppost.

FRANCIS

Another stag night?

MIKE

No, I think he just kind of... found the lamppost quite... attractive.

FRANCIS

Another one? What is it about the lampposts in this town?

MIKE

Something to do with the mermaids moulded into them.

JAMES THE DRUNK

Beautiful mer people, they are regal, beautiful, full of grace and...

JAMES STARTS TO BE SICK IN MIKE'S HELMET AGAIN.

FRANCIS

But Mermaids don't have, you know?

MIKE

They must have something. How else do you get baby mermaids?

FRANCIS

Maybe it's an immaculate conception!

INT. NEWMAN'S LOUNGE - NIGHT

MIKE COMES HOME FROM WORK. SARA PUTS HER ARMS AROUND HIM AND GIVES HIM A BIG KISS.

SARA

Hello Hun, did have a good day at work?

MIKE

Tiring.

SARA

Not too tiring I hope.

SARA HAS SOMETHING BEHIND HER BACK.

SARA

Missing anything?

MIKE

Not that I can think of.

SARA DANGLES HANDCUFFS IN FRONT OF MIKE'S FACE.

SARA

How about these?

MIKE

Wow, that was lucky. No one noticed.

SARA

Oh well, maybe we could carry on from last night?

MIKE

Maybe I'm not as tired as I thought I was!

INT. NEWMAN'S BEDROOM - MOMENTS LATER

MIKE'S IN BED HE DISCREETLY TEXTS PHIL WHILST SARA IS GETTING MORE COMFORTABLE.

MIKE: INTERVIEW WENT REALLY WELL. THIS IS TERRIBLE NEWS
WHAT ARE WE GOING TO DO?

PHIL: HOW WELL?

SARA PRESENTS HERSELF IN HER UNDERWEAR.

MIKE: PINK UNDERWEAR AS WELL!

PHIL: OH MY GOD. LEAVE IT WITH ME BUD, I'LL THINK OF
SOMETHING.

INT. NEWMAN'S BEDROOM - DAY

SARA

Where are all my clothes?

MIKE GLANCES OUT THE WINDOW AND SEES PHIL POURING PETROL
OVER A LARGE MOUND OF CLOTHES. MIKE QUICKLY PULLS THE
CURTAIN SHUT.

MIKE

Moths?

SARA

Look, I haven't got time for
whatever Lance is up to this
morning. Good job I kept a spare set
under the bed.

SARA GOES UNDER THE BED AND PULLS OUT A CHEST. SHE OPENS IT
TO REVEAL A SPARE SET OF CLOTHES AND SHOES.

MIKE

Damnit!

SARA

Today's the second round of the
interviews sweetie. Wish me well.
This time next month we could be in
London.

MIKE

(UNENTHUSIASTIC)

Yay!

INT. INTERVIEW ROOM -DAY

SARA DRESSED IN A SMART SUIT ENTERS A POSH LOOKING OFFICE. TWO MEN AND A WOMAN ARE SEATED AT THE DESK. SARA SHAKES THEIR HANDS, THEN SITS OPPOSITE.

THE MAN IN THE MIDDLE INTRODUCES THEM.

DARREN

Hello Sara. My name is Darren, this gentleman is Mark and this is Amy.

SARA SMILES WARMLY.

SARA

Pleased to meet you all.

DARREN

Well Sara, I must say your CV is the most impressive I have ever seen and you flew through the initial interviewing process. According to this, you can fly an aeroplane and speak seven different languages!

SARA

(SHOCKED, THEN FROWNS)

Umm yes, that's erm right...

A THOUGHT BUBBLE APPEARS ABOVE SARA'S HEAD, MIKE IS DRESSED LIKE A SILENT MOVIE VILLAIN HE POSTS THE CV AND LAUGHS.

SARA SMILES SWEETLY, THROUGH GRITTED TEETH.

AMY

Yes Sara, very impressive. Maybe you could speak to us in Chinese?

SARA SQUIRMS, SHE RACKS HER BRAINS, THEN SMILES.

SARA

Kong po chow...szechuan mein?

THE INTERVIEW PANEL SMILE AND NOD.

MARK

I'm very impressed about the flying.

What made you take that up?

SARA

Well I do like a challenge.

DARREN

According to your application form,
your hobbies include para gliding,
shooting and taking drugs?

DARREN FROWNS. SARA PURSES HER LIPS.

SARA

Yes, I para glide and shoot non-
living things.

SARA DIGS HER NAILS INTO HER PALMS.

SARA (CONT'D)

I take Drugs off the teenagers.

SARA BEGINS SWEATING BUCKETS.

SARA (CONT'D)

It is important to me that there are
no addicts in my neighbourhood.

THERE'S A KNOCK AT THE DOOR. A SECRETARY ENTERS, FOLLOWED
BY A GUILTY-LOOKING LANCE.

SECRETARY

Mrs Newman, your son said he needed
to speak to you urgently.

SARA SPINS ROUND IN HER CHAIR WITH PURSED LIPS.

SARA

(SEETHING)

Yes Darling, what's the problem?

LANCE
(SPEAKS IN A SLOW WAY)

Mummy I wet myself.

LANCE PULLS HIS COAT BACK TO SHOW A WET PATCH.

SARA TRIES TO CONTAIN HER ANGER. SHE WALKS OVER TO LANCE AND SECRETLY PINCHES HIM AS SHE WRAPS HER ARMS AROUND HIM.

SARA

My poor baby.

SARA TURNS TO FACE THE PANEL.

SARA (CONT'D)

Lance is not a very well little boy.
He can be incredibly hard work, but
I somehow manage not to let it
effect my career. He's never been to
London before, so I thought I would
bring him along as a treat.

SARA RUFFLES LANCES HAIR AND SECRETLY PULLS IT.

THE PANEL LOOK AT SARA SYMPATHETICALLY.

AMY TURNS TO THE MEN.

AMY

What an amazing woman.

THEY ALL NOD IN AGREEMENT.

SARA STEERS LANCE OUT OF THE DOOR.

SARA
(WHISPERS)

I will deal with you and your father
later.

LANCE GULPS. A BIG APPLE-SIZED LUMP SLIDES DOWN HIS THROAT.

EXT. CORRIDOR - DAY

LANCE WALKS OUT OF THE INTERVIEW ROOM. HE RUBS HIS SORE ARM AND LOOKS UPSET. FROM A CUPBOARD-SIZED DOORWAY, A PAIR OF HANDS GRAB LANCE AND REMOVE HIM FROM THE CORRIDOR.

INT. STORE CUPBOARD - DAY

MIKE AND PHIL WITH BUSHY MOUSTACHES ARE DISGUISED AS MAINTENANCE MEN. THEY HOLD GLASSES UP TO THE WALL TO LISTEN TO THE INTERVIEW.

INT. INTERVIEW ROOM - DAY

SARA RESUMES HER SEAT.

SARA

Sorry about that.

DARREN

Well Sara, I see your husband's in the police force. There's a whole paragraph about him on your CV.

SARA RAISES AN EYEBROW.

SARA

Is there now.

INT. STORE CUPBOARD -DAY

PHIL AND MIKE HOLD THEIR GLASSES UP AGAINST THE WALL. PHIL STICKS HIS THUMB UP.

INT. INTERVIEW ROOM - DAY

DARREN FLICKS THROUGH SARA'S APPLICATION FORM.

DARREN

Ah yes, here it is. "My husband is a wonderful man who risks his life every day to make our town a safer place to live. He loves the town in which we live sooo much.

(MORE)

DARREN (CONT'D)

His career is obviously not as important as mine. However the town, which our family loves, will be a crime ridden hole should he have to leave. My husband is my hero and is the rock on which our beautiful town leans. Our Beautiful town that we all love."

SARA STRUGGLES TO CONTROL HER BREATHING AND CLENCHES HER FISTS.

SARA

Yes that's true. The Police force have taken on several ex-SAS as replacement for him should I get this position and the MET are bending over backwards to employ him. My husband loves the way the men bend over for him. He had a call just before I left and was very excited about it.

THE PANEL

(ALL)

WOW!

INT. STORE CUPBOARD - DAY

PHIL SHRUGS. MIKE HITS PHIL ACROSS THE BACK OF THE HEAD.

INT. INTERVIEW ROOM - MOMENTS LATER

THERE'S A KNOCK ON THE DOOR. THE SECRETARY ENTERS THE ROOM WITH HANNAH BEHIND HER.

SARA TAKES ONE LOOK AND STARTS TO SINK INTO HER SEAT. HANNAH DRESSED AS A RAG-A-MUFFIN, HAS A CUSHION STUFFED UP HER DRESS IN AN ATTEMPT TO LOOK HEAVILY PREGNANT.

SECRETARY

Sorry to disturb you again. Your daughter's having an emergency.

HANNAH

Mum! The twins are coming!

SARA

Oh. My. God!

AMY

We understand if you need to leave Sara.

SARA

I'm terribly sorry about this. We fostered Hannah as no one else wanted a pregnant teenager. The clothes she's wearing are really very trendy for girls her age.

SUDDENLY MIKE AND PHIL BURST IN, HATS PULLED DOWN LOW ON THEIR FACES. THEY EACH GRAB ONE OF SARA'S ARMS.

PHIL

Sara Newman, you are under arrest for breaking and entering. Anything you say will be taken down and may be used in evidence.

SARA

This is not what it looks like! My neighbour has been abusing weenie little puppies and I broke in to rescue them. I'm sorry.

SARA'S DRAGGED OUT BY PHIL AND MIKE, KICKING AND SCREAMING.

EXT. LONDON STREET - DAY

SARA STARES AT MIKE, PHIL, HANNAH AND LANCE. HER EYES ARE BLOODSHOT AND WIDENED IN ANGER. STEAM ERUPTS FROM HER EARS.

SUDDENLY SARA GROWS TO 10 FEET TALL. SHE LOOMS OVER MIKE, PHIL, HANNAH AND LANCE. PEOPLE ON THE STREET RUN INTO SHOPS SCREAMING.

SARA

Just you all wait till I get you
home!

AS PHIL STEPS FORWARD, SARA'S HEAD SWINGS WILDLY IN FRONT OF HIM AND SHE STARES RIGHT AT HIM.

INT. BAR - NIGHT

MIKE AND PHIL STAND DRINKING AT THE BAR.

MIKE

I really wish you hadn't said
anything Phil. God knows where she
is now. This plan has been a total
disaster and now my hot wife is out
there with attractive rich men, or
worse.

PHIL

Yeah, but there's always muggings
and things.

MIKE

I'm really worried for her.

PHIL

Let's scare her off then.

MIKE

I don't know if the scheming bit
worked, she's not talking to us.

PHIL

No, let's mug her.

PHIL BEGINS TO GET CARRIED AWAY.

PHIL (CONT'D)

We'll hide in a dark alleyway, bash her over the head, nick her handbag and spend all her money.

MIKE

Hang on, that's my wife you're talking about!

PHIL

Oh, er... yes. I only meant, pretend to get her worried and then she won't want to come to London again.

MIKE

We can't actually hurt her.

PHIL

No, course not. Come on let's do it. Her return ticket expires in under an hour. We'll just stake out the station.

EXT. DARK ALLEYWAY/NEAR VICTORIA STATION - NIGHT

SARA WALKS ALONG, HER OPEN HANDBAG SLUNG OVER HER SHOULDER WITH HER PURSE ON VIEW. TWO SHADY FIGURES (MIKE AND PHIL), STAND SUSPICIOUSLY BY A WALL.

MIKE AND PHIL TAKE TURNS TO FURTIVELY OVERTAKE EACH OTHER AND SLOW DOWN. EACH WAITING FOR THE OTHER TO ACTUALLY CARRY OUT THE CRIME.

SUDDENLY A YOUNG CHAV WITH A BASEBALL CAP RUNS PAST, SNATCHES SARA'S PURSE AND PUSHES HER OVER.

AS THE CHAV RUNS OFF INTO THE DISTANCE, MIKE AND PHIL DO DOUBLE-TAKES. AN OLD COUPLE SCURRY FORWARD TO PICK SARA UP.

MIKE

That son of a bitch has just mugged
her!

PHIL

I'm on it!

PHIL RUNS INTO AN ALLEYWAY.

EXT. ALLEYWAY - NIGHT

A MASSIVE SHAFT OF LIGHT EXPLODES FROM THE ALLEYWAY AND
PHIL EMERGES FULLY DRESSED IN HIS POLICE GEAR.

PHIL SPRINTS OFF AFTER THE CHAV.

WITH EMPTY EYES, SARA KNEELS ON THE PAVEMENT.

INT. DOCTOR'S SURGERY - DAY

SARA UNRESPONSIVE, STARES STRAIGHT AHEAD. THE DOCTOR TURNS
TO MIKE.

DOCTOR

Mr Newman, has your wife been acting
strangely?

MIKE

Well, she has started shouting about
leaving the lid off the mayonnaise.
Stuff like that?

DOCTOR

No Mr Newman, I suggest you allow
you wife to recover both physically
and mentally. A stressful event
like a mugging can cause victims to
go into shock. What she needs is
rest.

MIKE

Bah, a few weeks looking after the
kids how hard can it be?

INT. NEWMAN'S KITCHEN - MOMENTS LATER

MIKE SITS READING THE PAPER. LANCE SITS OPPOSITE HAPPILY EATING SPAGHETTI BOLOGNESE. LANCE LOOKS UP AND SMILES AT MIKE WITH SPAGHETTI SAUCE COVERING HIS FACE.

MIKE SMILES UNCOMFORTABLY AND LOOKS BACK DOWN AT HIS PAPER. MIKE SHUFFLES AWKWARDLY AND LOOKS UP. LANCE IS STILL LOOKING AT MIKE SMILING A BIG TOOTHY GRIN.

MIKE LOOKS QUICKLY DOWN AT HIS PAPER. HE LOOKS UP AGAIN. LANCE IS STILL SMILING AT HIM. MIKE STARTS TO PANIC, HE TAKES OUT HIS MOBILE AND HITS SPEED DIAL.

MIKE

Hi mum, do you want to look after
Lance... (BEAT) Oh really a
divorce? (BEAT) No the answering
machine doesn't always pick them up.
(BEAT) No, no. Yes, I asked you
first. Well, can you look after
bulb head or not? (BEAT) Well why
not? (BEAT) Who's Jim? (BEAT)
That bastard in the Bingo hall?
(BEAT) Well that's not going to
happen! You phone him right now and
tell him you're not going. (BEAT)
Because he's a sleazy git! He gels
his hair and wears tight T-shirts!
(BEAT) Yeah, well that's because I
haven't had time to go shopping. So
can you look after him or not?
(BEAT) No, I'm not apologising.

(MORE)

MIKE (CONT'D)

(BEAT) OK. OK fine, see you at the
weekend.

MIKE HANGS UP. LANCE IS STILL SMILING AT HIM. MIKE TAKES
HIS COFFEE AND PAPER AND LUMBERS OUT OF THE KITCHEN.

END OF EPISODE.